

# Review of Literature

Final Report

March 2015

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# 1. Overview of the review and its results

During 2014 and 2015 Creative New Zealand reviewed its funding programmes, priorities and initiatives for supporting New Zealand literature.

The review considered the views of the literature sector on what Creative New Zealand and the organisations we fund could do to support and develop New Zealand literature.

This final report sets out the review recommendations that were agreed to by the Arts Council in February 2015, and discusses the issues identified during the review.

## Aims of this review

The review has sought to ensure that, over the next five years, our support for literature will enable:

- New Zealanders to participate in the arts (*Creative New Zealand Strategic Outcome 1*)
- high-quality New Zealand art to be developed (*Strategic Outcome 2*)
- New Zealanders to experience high-quality arts (*Strategic Outcome 3*)
- New Zealand arts to gain international success (*Strategic Outcome 4*).

## Summary of key changes

As a result of the review Creative New Zealand will make the following changes to how we support the creation, presentation, distribution and promotion of high-quality New Zealand literature:

- We will acknowledge literature as a broad, inclusive concept, rather than as a list of individual genres that qualify for our support.
- We will accept publishing proposals from individuals, as well as proposals from publishing companies and collectives.
- We will continue to offer publishing subsidies, but will provide higher publishing subsidies for literature in te reo or Pasifika languages, for non-fiction work, and for publications about specific artforms.
- We will support efforts to increase the readership and sales of New Zealand literature by:
  - broadening the range of activities supported through the Toi Uru Kahikatea (Arts Development) investment programme, and
  - establishing a more focussed key role in the Toi Tōtara Haemata (Arts Leadership) investment programme.
- We will specify the activities and services that will be expected from an organisation filling the literature key literature in the Toi Tōtara Haemata programme.
- We will offer a services contract for a single organisation to develop international markets for New Zealand literature.

## New literature funding priorities to 2020

For the next five years Creative New Zealand's literature funding priorities will be:

- the creation of a diverse range of high-quality new work,<sup>1</sup> and
- increasing and diversifying the readership and sales for New Zealand literature.

Creative New Zealand's two general priorities that apply across artforms will also continue to apply to literature. These are:

- projects or programmes of activity by, with or for young people
- projects or programmes of activity that involve the innovative and cost-effective use of digital technologies to create high-quality New Zealand work and/or engage and interact with audiences.<sup>2</sup>

## The context for the review

The context for the review included a widespread acknowledgement that the ways in which people read and access literature is going through massive changes. The publishing and distribution industry throughout the world is evolving rapidly in response to those changes.

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<sup>1</sup> A 'diverse range' refers both to culturally diverse work (work by Māori and Pasifika writers and those from New Zealand's diverse communities) and to a diverse range of genres, forms and content.

<sup>2</sup> An organisation's 'audience' will vary according to the nature of the particular organisation. It may include readers, writers, viewers, artists and practitioners, or the people the organisation offers services to.

All those who participated in the review are discussing and adjusting to the effects of:

- electronic publishing
- opportunities outside traditional publishing
- fewer reviews and less coverage of literature events in the print media.

In New Zealand some publishers have recently downsized, merged or closed.

At the same time there are some big opportunities in this changing environment:

- Readers now have ready access to New Zealand literature across all publishing formats. Some genres are selling strongly in e-formats, while others sell better in print form.
- Digital technologies and platforms can be used effectively to promote sales of New Zealand literature.
- The international readership and recognition of New Zealand literature have increased.

## The review process

As part of this review, a focus group met in September 2014. In October we distributed a *Draft Report from the Review of Literature* as a basis for consulting with the literature sector. The Draft Report is available on our website (at [www.creativenz.govt.nz/en/about-creative-new-zealand/corporate-and-strategy-documents/literature-review-draft-report-2014](http://www.creativenz.govt.nz/en/about-creative-new-zealand/corporate-and-strategy-documents/literature-review-draft-report-2014)).

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We next presented the Arts Council with an analysis and summary of the feedback we received in response to the Draft Report, and the Council considered this when it met in December 2014. A summary of the feedback we obtained from the literature sector is provided as an Appendix to this report (at page 23).

We then developed some recommendations to put to the Council, and the Council considered these at its February 2015 meeting.

## **Next steps**

In March 2015 Creative New Zealand will publish a request for proposals from organisations interested in filling the literature key role in the Toi Tōtara Haemata programme. Any new funding agreement for Toi Tōtara Haemata key role will be offered from January 2016.

Our new literature funding priorities, criteria and guidelines will apply to funding applications considered after 1 July 2015.

This will mean that applications to the May 2015 funding round for the Toi Uru Kahikatea programme and applications received for the 26 June 2015 Quick Response round will be assessed using the new publishing criteria, subsidy rates and funding priorities.

## 2. Key changes to our funding programmes and guidelines

### What we mean by ‘literature’: The scope of our support

The review found that there is support for Creative New Zealand to acknowledge literature as a broad inclusive concept, rather than as a list of individual genres that qualify for our support.

On that basis, the Arts Council approved the following guidelines for literature funding.

### Who and what can be supported

- Creative New Zealand literature funding is available to New Zealand writers and illustrators who have established a track record of publishing high-quality work. The previously published work may, or may not, have been published with funding support from Creative New Zealand.
- Creative New Zealand will consider proposals to research and write high-quality work in fiction or non-fiction:
  - ‘Fiction’ includes, **but isn’t limited to**, novels, novellas, short stories, poetry, children’s fiction, young adult fiction, graphic novels, illustrated picture books, and speculative fiction such as fantasy fiction, science fiction, detective fiction, and historical fiction.
  - ‘Non-fiction’ includes, **but isn’t limited to**, autobiography, biography, essays, social commentary, literary criticism, reviews, analytical prose, non-fiction written for children, young adult non-fiction, and writing about the physical and natural sciences.
- Creative New Zealand and the History Research Trust will not both provide funding for the same aspects of a history project. Creative New Zealand

will focus our support on the publishing of New Zealand histories.

- Applicants will be expected to show how a proposed work will contribute to one or more of Creative New Zealand’s strategic outcomes identified on page 3.

### When our support is not available

Creative New Zealand literature funding will **not** be available to support research for, or the writing of work that:

- is funded by other government agencies – for example: film, radio and television scripts; and writing and research projects supported by the History Research Trust
- is part of an education course – for example: textbooks and other works created for primary, secondary or tertiary educational purposes; academic theses or coursework undertaken as part of any tertiary education programme, including coursework in creative writing
- we don’t consider to be literature – for example: instruction manuals, guide books, phrase books, and do-it-yourself and how-to books (including travel guides, gardening books, and recipe books); bibliographies, dictionaries, encyclopedias and professional reference works; newsletters; hymn books; and publisher catalogues.

### Literature proposals relating to other artforms: How we assess them

- A proposal for support for writing about a specific artform, or writing about a New Zealand artist or group of artists, will be assessed as a proposal relating to that particular artform, not literature.

- However, Creative New Zealand’s literature advisor will be the lead advisor for proposals for an artform publication that is part of a block publishing grant application.
- A proposal for support for writing for theatre (playwriting) will be assessed as part of our support for theatre.<sup>3</sup>

## Support for individuals: Balancing our support across awards, residencies and grants

Residencies, awards, writing grants and professional-development opportunities are the main ways in which Creative New Zealand provides support for individual writers and illustrators.

The Draft Report noted that over the last decade our support for residencies has increased and that there has also been a slight increase in our funding to support literature awards. In contrast, our funding support for individual writers and illustrators to research and create work has decreased.

The Draft Report suggested that Creative New Zealand might take the following steps to reverse this trend:

- introduce a new funding priority for literature: *‘The creation of a diverse range of high-quality new work’*
- re-consider the balance of support we offer across awards, residencies and individual writing grants

<sup>3</sup> However, playwrights are eligible for consideration for Creative New Zealand administered special opportunities, residencies and awards for literature.

- extend the maximum period for completing an Arts Grants project from one to two years, to allow writers to undertake more ambitious projects.

## How to achieve a better balance

The Arts Council agreed that Creative New Zealand should adjust the levels of support available to individual writers and illustrators across our various funding programmes and initiatives to achieve a better balance – for example, the balance between direct grants for individuals and funds that are ring-fenced for residencies and awards.

To achieve this the Arts Council agreed to the following changes:

- One of the existing literature funding priorities, *‘Publishing and distributing high-quality New Zealand work through new technology’*, will be replaced with a new priority: *‘The creation of a diverse range of high-quality new work’*.
- Writers or illustrators with a compelling case will be able to apply for Arts Grant support for projects that may take longer than 12 months to complete.
- The Creative New Zealand Michael King Writers Fellowship will be aligned with the Craft and Dance Fellowships and be offered biennially (every two years), rather than annually. The fellowship will continue to contribute \$100,000 towards a project that may take two or more years to complete<sup>4</sup>.
- Creative New Zealand will work with the newly formed New Zealand Book Awards Trust to restructure the existing awards framework and develop annual national literature awards that:

<sup>4</sup> The \$100,000 not allocated through the fellowship will be ring-fenced for literature applications to our Arts Grants rounds in the year the fellowship is not awarded.

- provide public recognition for writers’ achievements
  - boost the sales of New Zealand work
  - increase the media profile of New Zealand writers and writing (including the potential for a New Zealand Book Month)
  - receive support from a range of private and other public-sector funders, and
  - provide a platform for increasing the visibility of New Zealand writers and the sales of New Zealand literature, including writing for children and young adults.
- Creative New Zealand’s Chief Executive will report to the Arts Council by December 2015 on the results of our discussions with the New Zealand Book Awards Trust.
  - Creative New Zealand’s 2014-15 commitment to provide \$114,700 in support of the Book Awards and Children’s Book Awards will be renewed as part of our work with the New Zealand Book Awards Trust for 2015-16.

## Building the readership and sales of New Zealand literature

Contributors to the review recognised the need to increase and diversify both the readership and the sales of New Zealand literature. While it’s important to maintain and build a diverse readership, achieving adequate sales and generating income for writers are equally important.

Creative New Zealand can facilitate and support strategies to increase the readership and sales of New Zealand literature through our Arts Grant programme, through increasing the range of activities supported through the Toi Uru Kahikatea (Arts Development)

investment programme, and/or through identifying a more focussed key role in our Toi Tōtara Haemata (Arts Leadership) investment programme.

The Arts Council agreed that:

- a literature funding priority will be *‘Increasing and diversifying the readership and sales for New Zealand literature’*, replacing the existing literature funding priority, *‘Increasing and diversifying the readership for New Zealand literature’*
- block publishing applications through the Toi Uru Kahikatea programme can include activity that will increase and diversify the readership and sales of the titles covered by the application.

## Publishing

Feedback from the literature sector during the review was overwhelmingly in favour of continued subsidies for publishing, but there was no consistent view about the basis on which publishing subsidies might be fairly calculated.

Various options were proposed, including different subsidy levels for differing genres and/or for differing publishing formats.

Creative New Zealand concluded that it continues to be important for us to offer publishing subsidies, in order to:

- provide publishers with incentives to publish high-quality New Zealand literature, and
- reduce the financial risks associated with publishing high-quality New Zealand literature.

We also concluded that subsidies based on a per-page basis, with allowance for extra subsidies for particular types of works, was the fairest and simplest approach.



The Arts Council agreed that Creative New Zealand will:

- continue to offer publishing subsidies, but will revise the eligibility criteria and guidelines to focus on the quality of the proposal, rather than on whether the publisher is an individual, a company or a collective
- retain the existing levels and scales for our publishing subsidies, and provide additional subsidies for:
  - work in te reo or Pasifika languages
  - non-fiction, and
  - publishing projects that relate to other artforms.

## New eligibility criteria and guidelines for publishing

Our new eligibility criteria for publishing are that a proposal will need to demonstrate all of the following:

- literary and/or visual excellence
- a significant contribution to New Zealand's cultural life, and clear benefits for New Zealanders, and
- that a subsidy is necessary to make the project financially viable.

Our new publishing guidelines are that in order for a publishing application to be considered a strong proposal, it must:

- involve a New Zealand writer
- involve editors and designers who have a track record of producing high-quality work
- have identified credible and cost-effective ways to print, distribute and promote the work

- have clearly identified the markets for the work and appropriate ways to access those markets and sell the work, and
- agree that Creative New Zealand will be given full information about the actual costs incurred and the sales numbers and revenue achieved in the two years after the work is published.

## Publishing subsidies

From 1 July 2015 the following publishing subsidies will apply to all titles:

Type of book	Standard subsidy \$ (existing scale)	Additional subsidy for: literature in te reo or Pasifika language; non-fiction; or artform publications
Books up to 100 pages	Up to \$2,500	Up to an additional \$2,500
Books between 101 and 200 pages	Up to \$3,000	Up to an additional \$3,000
Books between 201 and 300 pages	Up to \$3,500	Up to an additional \$3,500
Books between 301 and 400 pages	Up to \$4,000	Up to an additional \$4,000
Large, heavily illustrated books	Up to \$10,000	Up to an additional \$10,000
Children's picture books up to 16 pages	Up to \$2,500	Up to an additional \$2,500
Children's picture books over 16 pages	Up to \$3,500	Up to an additional \$3,500

These subsidy rates will apply regardless of whether the publisher is an individual, a company or a collective and also regardless of whether the work is to be published as an ebook, in hard copy (printed), or in both formats. All publishing applications will also need to meet the criteria and guidelines set out above.

### Additional subsidies

Additional publishing subsidies are intended to take account of the particular needs of these specific types of publication:

- **Literature in te reo or Pasifika languages** – to address the smaller market for these works and recognise the unique cultural value of the work
- **Non-fiction** – to address the higher per-page cost of editing, illustrating, reference-checking and indexing
- **Publishing about specific artforms** – to address the potentially smaller market for these works and recognise the unique cultural value of the work .

Publishers will also continue to be able to apply for funding beyond the standard subsidy if they can show that the relevant works are genuinely exceptional. These will be likely to be non-fiction titles or heavily illustrated works, and would include ambitious, expensive and culturally significant projects (for example, *The History of Niue*) or significant artform publications (such as *The History of Studio Craft in Aotearoa*).

## Block publishing grants

Block publishing grants offer a streamlined process that allows an established publisher to make a single, annual application. This helps them plan their publishing programmes and reduce the number of applications they need to make.

Currently, applicants can apply for support to publish up to 10 titles per year. The application must specifically nominate the titles to be published.

The Arts Council agreed that:

- Applications for block publishing grants will be able to seek support to publish between four and 10 titles a year.
- Block publishing grant applicants will be able to choose to make a single application to support an annual list **or** apply for support for a publishing programme for up to three years.<sup>5</sup> This will align our support for block publishing with other support we offer through the Toi Uru Kahikatea programme, and it may reduce application numbers.
- To be eligible to apply for a block publishing grant a publisher will:
  - have at least 10 eligible titles in its current list (including the available backlist and forthcoming titles)
  - be committed to a sustained book publishing programme, consisting of a variety of writers, and
  - have successfully delivered at least three projects funded by Creative New Zealand grants.

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<sup>5</sup> For example, an application to cover a three-year publishing programme would identify specific titles for the first year, with a list of 'book types' for the second and third years. For year one, titles could be substituted (within Creative New Zealand guidelines). The publisher would nominate specific titles for years two and three as part of their annual reporting within the three-year programme.

## Literature infrastructure: Support through the Toi Tōtara Haemata programme

The review concluded that Creative New Zealand's two priorities for literature over the next five years should be the creation of a diverse range of high-quality new work, and increasing and diversifying the readership and sales for New Zealand literature.

Individual writers are the engine for new work and our support for this priority will usually be delivered through Quick Response grants and Arts Grants made to individuals. However, the review also identified that there is a need to support an infrastructure that will:

- increase the readership and sales of New Zealand literature within New Zealand, and
- provide up-to-date online information about the resources and opportunities available to New Zealand writers at all stages of their careers.

### A new key infrastructure role

The Arts Council agreed that a single literature key role will be offered in March 2015 under our Toi Tōtara Haemata (Arts Leadership) investment programme.

Through Toi Tōtara Haemata we invest in well-run and financially sound arts organisations to play key infrastructure roles in creating, presenting, distributing and/or encouraging participation in high-quality arts experiences. We fund these organisations for periods of two to five years, with contract renewal options.

These are the activities that will be required of an organisation filling the new literature key role:

- delivering an integrated programme of activity that works in partnership with writers, publishers and other organisations and institutions to increase and diversify the readership and sales of New Zealand literature within New Zealand
- benchmarking and reporting to Creative New Zealand on sales and readership data for New Zealand literature within New Zealand
- promoting New Zealand writers and publications through targeted programmes – for example writers' tours
- promoting the work of Māori and Pasifika writers and writers from New Zealand's diverse communities
- providing up-to-date online information about the resources and opportunities available to New Zealand writers at all stages of their careers
- developing and delivering programmes that promote the reading of New Zealand literature by, with and for young people – especially in educational settings.

The new key role shifts the emphasis from promoting 'reading and writing' to 'increasing the sales and readership' of New Zealand literature. An organisation proposing to fill this role will be required to demonstrate how their programme of activity will lead to increased readership and sales.

With this new key role, writers will be included as one of the communities that the organisation must work with. The role also includes providing writers with links to information services.

## Special opportunities

A ‘special opportunity’ is where Creative New Zealand provides dedicated funds, and sometimes administrative support, for an individual to undertake an activity within a specific area of arts practice for a set period of time – for example, the Creative New Zealand Berlin Writer’s Residency and the Fulbright Pacific Writer’s Residency.

The biennial Berlin Writer’s Residency provides access to an apartment that is also used, in the alternate year, as part of the Berlin Visual Arts Residency.

As a result of the 2014 Visual Arts review, Creative New Zealand will consider alternative residency host organisations for the visual arts residency, and these alternative hosts may be based in cities other than Berlin. We will report to the Arts Council on future options for the Berlin Writer’s Residency alongside the review of the Berlin Visual Arts Residency, which is to be completed by 2016.

## Development of international markets

### A new contract to develop international sales

The development of international markets for New Zealand literature is also crucial – without increased international sales, the income of New Zealand writers will remain low and our literature will continue to be difficult to sustain. However, promoting the sales and readership of New Zealand literature overseas requires specialist expertise and knowledge, and therefore Creative New Zealand concluded that we should support the development of international markets for literature through a specified services contract that we manage.

The Arts Council agreed that Creative New Zealand will advertise a request for proposals. The selected provider will enter into a funding agreement to:

- promote New Zealand literature internationally
- organise and support the participation of New Zealand publishers in identified international book fairs
- manage an international travel fund to assist international festivals and other international book distribution organisations to include New Zealand writers as part of their programme
- manage a fund to support the translation of New Zealand literature into languages other than English
- organise and manage agreed literature activities that are part of Creative New Zealand’s Te Manu Ka Tau (Flying Friends) programme.<sup>6</sup>

## Other changes relevant to promoting our literature internationally

The Arts Council also agreed to the following further changes to our literature funding policies and guidelines:

- Applications for support to present a New Zealand writer at an international literature festival or to promote a specific publication internationally will only be considered through the International Travel Fund.
- Applications to present a New Zealand writer at an international literature festival or other

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<sup>6</sup> **Te Manu Ka Tau** aims to develop international markets for New Zealand literature by arranging for selected international publishers, festival directors, agents, editors or other influential agencies and individuals to visit New Zealand. In partnership with the literature sector Creative New Zealand selects the invited guests and schedules their activities, and we provide funding for travel costs.

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international promotions of New Zealand literature will no longer be eligible for support through the Quick Response or Arts Grant programmes.

The translation fund will continue to be available to support the translation of work by deceased New Zealand writers that are part of New Zealand literature and the New Zealand literary tradition.

## **Capability-building**

Through our capability-building initiatives Creative New Zealand supports a range of literature-related organisations.

### **Publisher internships**

We have provided up to \$30,000 each year to provide support for up to three recent graduates to do an internship with a publisher. These internships have proved to be popular and are seen as valuable by both interns and publishers. The internships also help develop capability in an industry that is undergoing significant change.

The Arts Council agreed that Creative New Zealand will continue to support up to three publishing interns each year through a publishing internships initiative. During 2015 we will ask for proposals from organisations that want to manage this initiative.

## 3. Other issues raised during the review

### Literature in te reo

During the literature review Creative New Zealand staff met with staff at Te Taura Whiri i te Reo Māori – the Māori Language Commission. At that meeting it was clear that Creative New Zealand and the Commission can work together to promote the writing, reading and sales of literature in te reo.

Over the next five years our two organisations will work together to promote each other's funding guidelines and to coordinate the advice available to writers who work in te reo.

### New Zealand Book Awards

The New Zealand Book Awards are undergoing change and this review was an opportunity to get feedback from the literature sector on the future structure and organisation of these awards.

The questionnaire included in the Draft Report asked three questions on behalf of the newly formed New Zealand Book Awards Trust. Replies to these questions have been collated and shared with the Trust.

Questionnaire respondents suggested a variety of ways to improve the New Zealand Book Awards. They also clearly identified that important aspects of the awards are public recognition and the boosting of book sales.

Our planned discussions with the Book Awards Trust will seek to boost the market-development opportunities of any awards programme, alongside the support that awards can provide to individual writers through prize money.

As part of the discussions we will also explore the potential for the Trust to organise and manage the Prime Minister's Awards for Literary Achievement.

Any commitment by Creative New Zealand to support the Book Awards Trust or an awards programme beyond 2015-16 will depend on the Trust restructuring the existing awards and developing an annual national awards programme that we think is satisfactory.

### History writing and publishing

During the review it became apparent that both Creative New Zealand and the New Zealand History Research Trust (established by the Ministry for Culture and Heritage) are currently funding and supporting the researching, writing and publishing of New Zealand history.

The Trust offers financial assistance to people carrying out projects that will significantly enhance the understanding of New Zealand's past. In 2014-15 the Trust has offered grants totalling \$138,000, including \$118,000 in writing grants and \$20,000 in publishing grants.

In recent years a number of applicants have sought funding both from the Trust and from Creative New Zealand. In some cases, both agencies have provided funding for the same project.

We have discussed this with the Ministry and the two agencies have agreed that Ministry and Creative New Zealand staff will share information about history funding applications they have received and co-ordinate their advice.

Creative New Zealand will focus its support on the publishing of New Zealand histories, while the Trust will focus on the research and writing of New Zealand histories.

## Writers' residencies

The Draft Report noted that well-run residencies can attract additional funding and support from other stakeholders, increase the visibility of New Zealand writers and writing, and enable writers to engage with a range of communities.

Our analysis of the 11 writers' residencies supported through Arts Grants and/or the Toi Uru Kahikatea (Arts Development) investment programme showed that these residencies are generally well-run and attract additional funding and support for writers, and that they do enable writers to engage with a range of communities.

The locations for the 11 residencies supported through these funding programmes were:

- Auckland – four residencies (all involving the Michael King Writers Centre), with the total residency time supported being 12 months
- Wellington – two residencies (Victoria University of Wellington and the Randell Cottage) – total 18 months
- Christchurch (12 months), Hamilton (12 months), Dunedin (6 months) and Kapiti Island (2 months) – one residency each
- overseas – one residency in Iowa, USA – 3 months.

These residencies supported 58 writers in the period 2010 to 2014. The main genres were:

- novelists, including one graphic novelist – 22%

- poets – 21%
- non-fiction writers (including biography and history) – 17%
- writers of children's and young adult fiction – 14%
- other genres, or writers working in multiple genres – 14%
- playwrights – 12%.

Of the 58 resident writers, 24% were writers of Māori heritage, while 7% were writers of Pasifika heritage.

In 2013-14, Creative New Zealand's residency grants amounted to \$212,497, and host organisations also provided direct financial contributions of \$107,574, which usually take the form of a University contribution to the writer's stipend. Therefore every dollar contributed by Creative New Zealand to support New Zealand writers is also generating a further 50 cents from host organisations.

## International market development

To increase the international sales and readership of New Zealand literature, Creative New Zealand targets funds to provide support for:

- New Zealand publishers attending the Frankfurt Book Fair and the Taiwan International Book Exhibition
- the translation of New Zealand literature into other languages
- New Zealand writers' participation in major international literature festivals

- literature initiatives through Te Manu Ka Tau (the Flying Friends programme).

## Specific aims

Our support in assisting publishers to attend international book fairs and in providing translation grants is aimed at encouraging the sale of international rights for New Zealand literature and increasing international sales for New Zealand literature.

The International Travel Fund assists New Zealand writers to attend key international writing festivals and to participate in significant publicity tours and engagements. By building a long-term relationship with key festivals, we can establish and further develop markets for New Zealand writing.

Literature support through Te Manu Ka Tau focuses on market connectors such as:

- international festival directors with whom we'd like to build long-term relationships
- international publishers who've demonstrated their interest in New Zealand literature through an active history of publishing it
- agents, editors and other influential agencies and individuals.

Guests invited through Te Manu Ka Tau are selected and hosted in partnership with the literature sector.

## Some facts and statistics

### Sales of international rights

- The international rights to at least 243 New Zealand works have been sold as a direct result of New

Zealand being Country of Honour at the 2012 Frankfurt Book Fair.<sup>7</sup>

- 43% of recorded rights sales have been into Asian territories and 40% into Europe.

### Translation grants

- Translation grants are being accessed by overseas publishers who have bought rights as a result of New Zealand publishers attending the 2012 Frankfurt Book Fair.
- The number of applications for translation support has increased since the Frankfurt Book Fair, and the number of translation grants reached a high of 24 in 2013-14.
- Publishers who have received translation grants are requested to provide sales information within an agreed time. This information is essential for Creative New Zealand to assess the effectiveness of this translation grants.

### International appearances

- The number of applications to the International Travel Fund has increased since the 2012 Frankfurt Book Fair.
- Australia and Canada have been the areas where the International Travel Fund has most frequently supported appearances by New Zealand writers.

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<sup>7</sup> This is based on information supplied by the Publishers Association and the Ministry for Culture and Heritage. It's likely that there are further sales that have not been reported.



## 4. Creative New Zealand’s support for literature 2016 – 2020

The table below sets out how Creative New Zealand will support New Zealand literature through our funding programmes and initiatives from 2016 to 2020.

Each application is assessed against the specific criteria of the particular programme or initiative to which the application is made.

All Creative New Zealand literature funding is open to applications from writers in te reo and the languages of the Pasifika peoples of New Zealand.

Programme or initiative / Types of activities supported	Description / Who can apply / The criteria	Funding details
<p><b>Creative Communities Scheme:</b> Activities supported can include:</p> <ul style="list-style-type: none"> <li>▪ publishing of work by local writers</li> <li>▪ writers’ workshops</li> <li>▪ poetry readings</li> <li>▪ storytelling</li> <li>▪ local festivals.</li> </ul>	<p>For <b>communities</b> to undertake local arts activities.</p> <p>There are three funding criteria, relating to broad community involvement, diversity, and young people.</p>	<ul style="list-style-type: none"> <li>▪ Administered by city and district councils</li> <li>▪ Short-term projects</li> <li>▪ Up to four funding rounds a year.</li> </ul>
<p><b>Quick Response grants and Arts Grants:</b> Activities supported can include:</p> <ul style="list-style-type: none"> <li>▪ research and writing of work by individuals</li> <li>▪ literary journals, magazines, and reviews and critical writing</li> <li>▪ writers’ residencies</li> <li>▪ publishing subsidies for individual titles</li> <li>▪ literature festivals</li> <li>▪ mentoring and professional-development opportunities for writers</li> <li>▪ readings and poetry slams.</li> </ul>	<p>For <b>individuals, practitioners, groups, and organisations</b> to undertake projects in less than a year, with priority given to:</p> <ul style="list-style-type: none"> <li>▪ the creation of a diverse range of high-quality new work</li> <li>▪ increasing and diversifying the readership and sales for NZ literature</li> <li>▪ projects or programmes of activity by, with or for young people</li> <li>▪ projects or programmes of activity that involve the innovative and cost-effective use of digital technologies to create high-quality NZ work and/or engage and interact with audiences.</li> </ul> <p><i>(continued on next page)</i></p>	<p><b>Quick Response grants:</b></p> <ul style="list-style-type: none"> <li>▪ up to \$7,500 per grant</li> <li>▪ three funding rounds a year.</li> </ul> <p>Publishing subsidy rates apply.</p> <p><b>Arts Grants:</b></p> <ul style="list-style-type: none"> <li>▪ usually a maximum of \$65,000 per grant</li> <li>▪ two funding rounds a year.</li> </ul> <p>Publishing subsidy rates apply.</p>

Programme or initiative / Types of activities supported	Description / Who can apply / The criteria	Funding details
<b>Quick Response grants and Arts Grants</b> <i>(continued)</i>	Established writers or illustrators who have a compelling case can apply for Arts Grant support for projects that may take longer than one year.	
<b>Toi Uru Kahikatea (Arts Development) investment programme:</b> Activities supported can include: <ul style="list-style-type: none"> <li>▪ block publishing programmes</li> <li>▪ festivals</li> <li>▪ writers’ residencies</li> <li>▪ writer-development workshops and mentoring</li> <li>▪ projects that will increase and diversify the readership and sales of NZ literature.</li> </ul>	For <b>established groups and organisations</b> to: <ul style="list-style-type: none"> <li>▪ develop the skills, resources and networks required to create, present, promote, distribute or participate in high-quality arts or arts experiences</li> <li>▪ research, create, present, distribute and/or tour programmes of high-quality NZ work or art within NZ or overseas</li> <li>▪ develop and/or maintain the infrastructure required to create, present, distribute or participate in high-quality NZ arts or arts experiences.</li> </ul> Priority is given to: <ul style="list-style-type: none"> <li>▪ the creation of a diverse range of high-quality new work</li> <li>▪ increasing and diversifying the readership and sales for NZ literature</li> <li>▪ projects or programmes of activity by, with or for young people</li> <li>▪ projects or programmes of activity that involve the innovative and cost-effective use of digital technologies to create high-quality NZ work and/or engage and interact with audiences.</li> </ul> <p style="text-align: right;"><i>(continued on next page)</i></p>	<ul style="list-style-type: none"> <li>▪ No set request limits – investments range from \$45,000 to \$500,000 per year</li> <li>▪ Funding from one to three years</li> <li>▪ Applications accepted once a year</li> <li>▪ Publishing subsidy rates apply</li> <li>▪ Block publishing applicants may choose to make a single application to support an annual list <b>or</b> apply for support for a multi-year publishing programme</li> <li>▪ For block publishing grants, a minimum of 4 titles per year and a maximum of 10.</li> </ul>

Programme or initiative / Types of activities supported	Description / Who can apply / The criteria	Funding details
<p><b>Toi Uru Kahikatea (Arts Development) investment programme</b> <i>(continued)</i></p>	<p>To be eligible to apply for a <b>block publishing grant</b>, a publisher must:</p> <ul style="list-style-type: none"> <li>▪ have at least 10 eligible titles in their current list (including the available backlist and forthcoming titles)</li> <li>▪ be committed to a sustained book publishing programme, consisting of a variety of writers, and</li> <li>▪ have successfully delivered at least three projects funded by Creative New Zealand grants.</li> </ul>	
<p><b>Toi Tōtara Haemata (Arts Leadership) investment programme</b></p>	<p><b>Literature key role:</b> An organisation filling this key role must:</p> <ul style="list-style-type: none"> <li>▪ deliver an integrated programme of activity that works in partnership with writers, publishers and other organisations and institutions to increase and diversify the readership and sales of NZ literature within NZ</li> <li>▪ benchmark and report to Creative New Zealand on sales and readership data for NZ literature within NZ</li> <li>▪ promote NZ writers and publications through targeted programmes – for example, writers’ tours</li> <li>▪ promote the work of Māori and Pasifika writers and writers from NZ’s diverse communities</li> <li>▪ provide up-to-date online information about resources and opportunities available to NZ writers at all stages of their careers</li> </ul> <p style="text-align: right;"><i>(continued on next page)</i></p>	<ul style="list-style-type: none"> <li>▪ Funding agreement for between two and five years</li> <li>▪ No set request limits.</li> </ul>

Programme or initiative / Types of activities supported	Description / Who can apply / The criteria	Funding details
<b>Toi Tōtara Haemata (Arts Leadership) investment programme</b> <i>(continued)</i>	<ul style="list-style-type: none"> <li>▪ develop and deliver programmes that promote the reading of NZ literature by, with and for young people – especially in educational settings.</li> </ul>	
<b>International initiatives</b>	<p>A single international market-development funding agreement to:</p> <ul style="list-style-type: none"> <li>▪ promote NZ literature internationally</li> <li>▪ organise and support NZ publishers to participate in identified international book fairs</li> <li>▪ manage a fund to support international festivals to include NZ writers as part of their programme</li> <li>▪ manage a fund to support the translation of NZ literature into languages other than English</li> <li>▪ organise and manage agreed literature activities that are part of Creative New Zealand's Te Manu Ka Tau (Flying Friends) programme.</li> </ul>	<p>2014-15 budget allocation \$190,000. 2015-16 budget to be confirmed.</p>
<b>Capability-building initiatives</b>	<p>Through our capability-building initiatives Creative New Zealand supports a range of literature-related organisations.</p> <p>In addition our <b>publisher internships</b> programme provides support for up to three graduates per year to do an internship with a NZ publisher.</p>	<p>\$30,000 per year is available. Management of the internships to be contracted out to a third party.</p>

Programme or initiative / Types of activities supported	Description / Who can apply / The criteria	Funding details
<p><b>Creative New Zealand special opportunities for literature</b></p> <ul style="list-style-type: none"> <li>▪ Awards</li> <li>▪ Fellowships</li> <li>▪ International residencies.</li> </ul>	<p><b>Michael King Writers Fellowship:</b> For established New Zealand writers who:</p> <ul style="list-style-type: none"> <li>▪ have a strong reputation as a writer – that is, the writer has had significant works of literature published that have been critically acclaimed</li> <li>▪ have been short-listed for one or more literary awards</li> <li>▪ have received a significant literary award or fellowship</li> <li>▪ want to undertake a significant project that may take two or more years to complete.</li> </ul> <p><b>The Prime Minister’s Awards for Literary Achievement:</b> Three awards that recognise literary achievement and provide \$60,000 each to three writers in the areas of fiction (including playwriting), non-fiction and poetry (total of \$180,000 per year).</p> <p><b>New Zealand Book Awards</b> (formerly the ‘NZ Post Book Awards’ and ‘NZ Post Book Awards for Children and Young Adults’):</p> <ul style="list-style-type: none"> <li>▪ \$114,700 committed for 2015-16</li> <li>▪ The future development of an annual national book awards programme will be explored with the NZ Book Awards Trust.</li> </ul> <p style="text-align: right;"><i>(continued on next page)</i></p>	<p>This \$100,000 Fellowship will be offered by Creative New Zealand in 2017 and 2019</p> <p>The future organisation and delivery of the NZ Book Awards and the Prime Minister’s Awards will be explored with the NZ Book Awards Trust. Our Chief Executive will report to the Arts Council by December 2015.</p>

Programme or initiative / Types of activities supported	Description / Who can apply / The criteria	Funding details
<p><b>Creative New Zealand Special Opportunities for literature</b> <i>(continued)</i></p>	<p><b>Berlin Writer’s Residency:</b></p> <ul style="list-style-type: none"> <li>▪ An 11-month residency in Berlin during which an established writer will be expected to complete, or substantially complete, a body of writing</li> <li>▪ A stipend of \$NZ40,000 plus an apartment in Berlin.</li> </ul> <p><b>The Fulbright Pacific Writer’s Residency:</b></p> <ul style="list-style-type: none"> <li>▪ Offered in conjunction with Fulbright New Zealand, this annual residency includes return airfares to Hawai’i, accommodation costs, and a monthly stipend</li> <li>▪ The residency is valued at NZ\$30,000. Creative New Zealand contributes \$20,000.</li> </ul> <p>Creative New Zealand will continue to administer the <b>Todd New Writers’ Bursary</b> and the <b>Louis Johnson New Writers’ Bursary</b>.</p>	<p>The 2015-16 Berlin Writer’s residency will be offered, but the future of the residency will be considered alongside the Berlin Visual Arts Residency review, which is to be completed by 2016.</p> <p>This Fulbright residency will continue to be offered annually between 2016 and 2020, but will be granted only to high-quality applicants.</p> <p>Funding support for these bursaries may be provided through the Arts Grant or Quick Response programmes.</p>

# Appendix: Summary of the consultation process and feedback

## Literature focus group

A focus group met in Wellington on 10 September 2014 to discuss how Creative New Zealand can best support the development, presentation and promotion of high-quality New Zealand literature over the next five years.

A number of focus group participants expressed concern about the proportion of Creative New Zealand's overall funding offered in support of literature in recent years. They saw this percentage – 8% of our overall funding – as too low to sustain and develop a thriving literature sector.

After the focus group met, Creative New Zealand developed a Draft Report.

## The Draft Report

The Draft Report presented the results of our research and analysis up to that point, and included a summary of the focus group's discussions.

The report noted the changing ways in which books are being published, distributed and read, and it explored how Creative New Zealand might respond to these changes.

The Draft Report included a questionnaire so that we could get feedback from the literature sector on a number of issues. These included:

- the list of genres in which we support writers to research and write work
- how Creative New Zealand balances our support for individuals across residencies, awards and individual writing grants

- our publishing subsidies, including whether our current subsidies and their specific levels are still appropriate in this changing environment, and whether or not Creative New Zealand should support writers who want to 'self-publish'
- the literature key role in the Toi Tōtara Haemata (Arts Leadership) investment programme
- ways to increase the readership and sales for high-quality New Zealand literature – both domestically and internationally
- special opportunities, and international and capability-building initiatives.

As well as those issues, the Draft Report provided an opportunity to get feedback on the future structure and organisation of the New Zealand Book Awards.

The Draft Report was distributed to 760 people through an electronic 'mailbuild' notice sent on Thursday 9 October 2014. This invited people to provide feedback to Creative New Zealand through an online questionnaire, by email or by post.

By 4 November 2014, 140 people had provided comment using the online questionnaire, and 22 people commented by email. Of these 162 responses, 46 were from organisations.

## The feedback we received

### Genres that should be eligible for support

The Draft Report proposed changes to the range of literature genres in which Creative New Zealand accepts applications to research and write work.

The feedback received agreed that our existing genres list needed to be revised. A large group of respondents were happy with the revised list proposed in the Draft Report and had no further suggestions or amendments.

Some of the respondents (10%) thought it would be a mistake to exclude history writing from Creative New Zealand funding. They felt the support for history provided by the Ministry for Culture and Heritage had a narrow focus and that continued support from Creative New Zealand was needed to ensure that a wide range of well-written interpretations of New Zealand history, including social history, are developed and published.

## Support for individuals

The Draft Report noted that over the last decade support through project-based funding programmes for individual writers and illustrators to research and create work had significantly decreased – from \$667,150 in 2003-04 to \$328,138 in 2013-14.

The report suggested that Creative New Zealand might take the following steps to reverse this trend:

- introduce a new funding priority for literature: *'The creation of a diverse range of high-quality new work'*
- re-consider the balance of support we offer across awards, residencies and individual writing grants, and
- extend the maximum period for completing an Arts Grants project from one to two years, to allow for writers to undertake more ambitious projects.

The feedback we received in response to the Draft Report endorsed the first two of those three measures.

Around 20% of respondents thought there needed to be an increase in the overall funding that Creative New Zealand allocates to supporting literature.

## Publishing

The Draft Report identified that over the last five to 10 years there have been significant, worldwide changes in the way writers' work is published and the ways in which readers access and read work. For example:

- Increasing numbers of readers are buying work online and reading work using electronic devices.
- Sales for hard copy (paper) books have been decreasing.
- There is reduced coverage of literary and arts events and fewer reviews of work in large-circulation newspapers and magazines.
- More writers are 'self-publishing' as a result of digital technology and a decrease in local publishing opportunities.

Some publishers made particular pleas for Creative New Zealand to recognise the changing environment and the way publishers, especially smaller independent publishing houses, are part of the infrastructure that ensures New Zealanders have access to high-quality New Zealand literature. For example:

*Creative New Zealand talks about supporting infrastructure – and I would like to suggest that a refocusing of this concept is timely. Surely book publishers are a critical part of the infrastructure for producing good literature in this country? ... As multinational publishers pull back from this country, and as independent publishers make their way through a phase of falling sales without institutional backing, one must ask the question about 'a world without New Zealand publishers' (or a world with only institutional publishers), and what that would be like. ... I ask that Creative New Zealand listens to those who are taking risks on this future with 'skin in the game'... we ask simply that our investment, and*



*the investment of other independent publishers in the future cultural vitality of this country, is understood, respected and supported by Creative New Zealand.*

Others wanted Creative New Zealand to provide more support for self-published work:

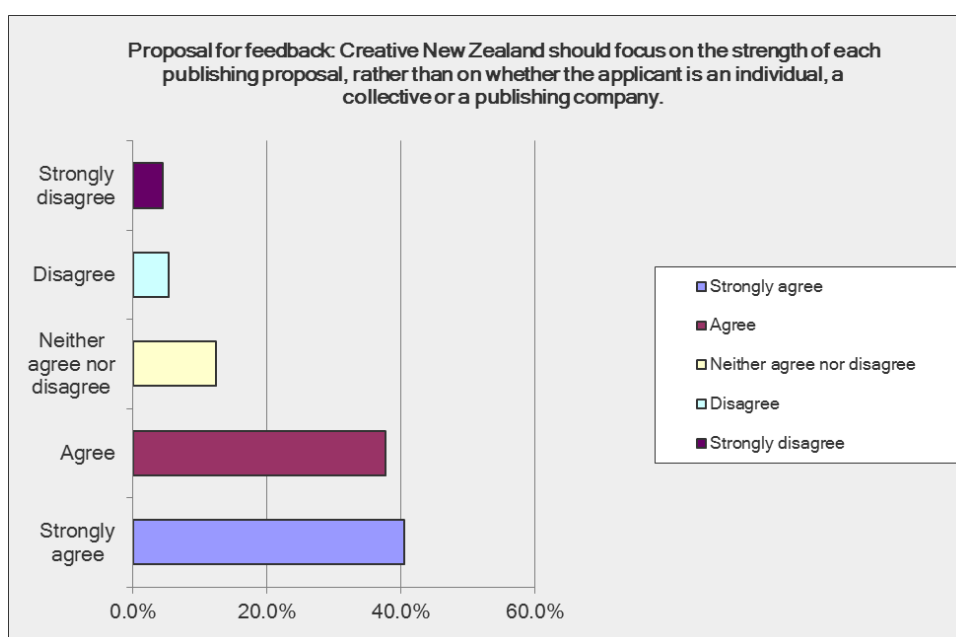
*I would especially like to see more support from Creative New Zealand of self-publishing ventures, from two perspectives – firstly, to raise the bar when it comes to self-publishing, that is, to offer financial support so that a self-published project can afford to use professional editing and typesetting services. ... Secondly, to promote New Zealand literature. My personal opinion is that, in our current publishing environment, many valuable New Zealand works are simply not being published by mainstream publishers....*

Creative New Zealand’s main way of supporting the publication and distribution of New Zealand literature

has been to offer subsidies to publishers. By offering financial support for publishing we aim to ensure that high-quality New Zealand literature is available in New Zealand and internationally.

Creative New Zealand does not currently support self-published work – that is, where the writer organises the publication of the work and takes organisational, financial and legal responsibility for the costs of printing, distributing and promoting the work. This may involve the writer employing or contracting others to carry out aspects of the work.

The Draft Report proposed that Creative New Zealand should be less concerned about whether a publishing proposal was from a writer, a publishing collective or an established publisher, and should focus instead on the strength of the proposal. The feedback we received expressed high levels of support for this proposal and for the specific criteria and guidelines we proposed.



## Publishing subsidies

90% of respondents agreed or strongly agreed that it was important for Creative New Zealand to continue to offer subsidies to support the publication of New Zealand work.

There was little consensus among the respondents about the basis on which Creative New Zealand might calculate publishing subsidies. However, one respondent observed that:

*All [subsidies] can be messy and variable! As we have to apply so early in advance, trying to provide realistic budgets is not easy, reliable or quick. However, number of pages is at least simple for everyone to provide and check, and it is a reasonable if rough indication of costs (not just in paper and print, but in time needed to edit). In the interests of keeping it simple, I'd go for this. The amounts allocated to page extent in the existing scheme have saved a lot of time.*

## Increasing and diversifying the readership and sales of New Zealand literature

The Draft Report proposed retaining the existing literature priority, 'Increasing and diversifying the readership for New Zealand literature', as a way of signalling Creative New Zealand's interest in supporting strong, innovative projects that will develop the readership for New Zealand literature and promote high-quality New Zealand writers and writing.

The Draft Report also noted that one of the challenges facing the sector was the decreasing sales of hard-copy books.

86% of the people who responded to this question online agreed or strongly agreed with retaining the existing literature priority, 'Increasing and diversifying the readership for New Zealand literature'.

## Key roles in the Toi Tōtara Haemata programme

The focus of the current key role for literature under the Toi Tōtara Haemata investment programme is on supporting a single effective co-ordinating body for the New Zealand literature sector. This key role is to:

*Deliver an integrated programme of activity that works in partnership with publishers, other organisations and institutions to promote the reading and writing of high-quality New Zealand literature.*

We asked for feedback about whether there is a need for a key role or roles for literature and, if so, to describe the role or roles.

74% of respondents believed there was a need for a literature key role in the Tōtara programme, but there was little consensus on what that role might be.

A number of respondents thought there should be at least two roles, with a separation of the promotion of writing from the promotion of reading. For example:

*There needs to be at least two key roles in order to achieve the two key goals of high quality literature being produced AND New Zealanders experiencing high quality literature. There needs to be equal investment in the writing AND reading sides of the equation.*

The Draft Report asked respondents to rank the importance of a range of activities and services in the literature sector, and to suggest any other services or activities they thought were needed.

More than half the respondents rated the following services and activities as very important:

- promoting the sales and reading of high-quality New Zealand literature within New Zealand and overseas (56%)
- promoting New Zealand writers and publications through targeted programmes (53%)
- developing and delivering programmes that promote the reading and writing of New Zealand literature by young people (51%).

Between a third and a half of respondents rated the following services and activities as very important:

- promoting Māori and Pasifika writers and writers from New Zealand's diverse communities (38%)
- administering and managing a fund to support New Zealand writers' participation in identified international literary festivals using Creative New Zealand guidelines (36%).

## Special opportunities, international initiatives, and capability-building

As well as our investment in support of the literature key role under the Tōtara programme, Creative New Zealand allocated \$304,700 in 2014-15 through service contracts with these organisations:

- the Publishers Association – \$170,000 in support of translation grants, publisher internships and international book fairs
- the New Zealand Booksellers Association – \$114,700 for the New Zealand Post Book Awards and Children's Book Awards

- the New Zealand Book Council – \$20,000 for administering the International Travel Fund.

The Draft Report sought feedback on:

- ring-fencing funds for literature special opportunities
- literature special opportunities offered in Berlin and Iowa
- our support for New Zealand publishers to attend international book fairs
- ways to improve the International Travel Fund
- the capability needs of the literature sector.

### Feedback on special opportunities

Of the people who responded to the relevant questions through the online survey:

- 65% agreed or strongly agreed with continuing to ring-fence funds for literature special opportunities
- 54% neither agreed nor disagreed that Iowa and Berlin continue to be the most appropriate places for two of Creative New Zealand's international literature opportunities.

A respondent commented:

*I am loathe to engage with the suitability of Berlin or Iowa, as I have not been to either, but it does seem that ring fencing money for such specific locations year in and year out closes the door in other exciting options.*

### Feedback on attendance at international book fairs

Of the people who responded to the relevant questions through the online survey, 72% agreed or strongly agreed with Creative New Zealand continuing its support for New Zealand publishers to attend international book fairs.

Some respondents asked for details of the number of rights sales that had occurred as a result of the Frankfurt Book Fair and how translation grant funds had been allocated.

Of the different areas where respondents thought Creative New Zealand should focus our international market-development efforts, the most frequently cited was Australia. Maintaining an Australian profile for New Zealand writers and their work was seen as one way to gain leverage from the trend for multi-national publishing houses to place their Australasian headquarters in Australia.

### Feedback on the International Travel Fund

Respondents suggested ways to develop the International Travel Fund. These included:

- making support conditional on the writer's work being available in the area to be travelled to
- broadening the support that's available under the fund beyond just support for international travel costs – for example, to also include daily allowances ('per diems'), speaking fees and accommodation costs.

It was also suggested that Creative New Zealand should contract an 'international scout' to promote New Zealand writers and their work to international literary agents and publishing houses.

### Feedback on capability needs

The most frequently cited areas of capability need for the literature sector were:

- skills, knowledge and resources for self-publishing
- audience development
- international audience and market development
- collaboration, partnerships, networks and conferences within the literature sector
- organisational development – for example, strategic planning, succession planning, training in CEO roles and governance (especially for smaller organisations).

### Other issues

The Draft Report invited people to provide feedback on any other aspects of Creative New Zealand's literature support that weren't mentioned in the report.

The following issues were raised:

- **Public Lending Right Fund** – A number of respondents argued for the Public Lending Right Fund to be increased. This \$2 million fund provides annual payments to eligible New Zealand authors as partial recompense for their books being freely available in New Zealand libraries. However, this fund is administered by the National Library – it does not fall within the role and functions of Creative New Zealand and is outside the scope of this review.
- **Children's/young adult fiction** – Children and young adults were identified as being the future of New Zealand literature and some respondents argued that writers in these areas needed more support – for example, by establishing a Children's Writing

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Laureate and providing more support for the writing of non-fiction works for children and young adults.

- **Writers' centre** – Several respondents thought there was a need to establish a writers centre. The examples they gave included the Australian Writers' Centre (see [www.writerscentre.com.au](http://www.writerscentre.com.au)), the Irish Writers Centre ([www.writerscentre.ie](http://www.writerscentre.ie)), and the Wheeler Centre in Melbourne ([www.wheelercentre.com](http://www.wheelercentre.com)).

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