

Review of Literature

Draft Report, October 2014

Contents

1	About this review	4
	Purpose of this review	4
	The review process so far.....	4
	Next steps	5
2	The context for the review.....	6
	Creative New Zealand's purpose and vision	6
	The long-term outcomes we want to achieve.....	6
	What we mean by 'literature'.....	7
	New approaches by Creative New Zealand	8
	New Zealand literature in a period of change.....	8
3	Analysis and proposals: Responding to changing needs	10
	Our support for individuals	10
	The New Zealand Book Awards.....	11
	Genres that are eligible for support.....	12
	Support for publishing.....	14
	Our support for infrastructure in the literature sector	16
	Increasing readership and sales	18
	Targeting special opportunities	19
	Initiatives for building capability and engaging internationally	20
	Summary	22
6	Questionnaire.....	23
	The questions	23
	How to respond	29
	Deadline for your response.....	29
	Appendix 1 Overview of the literature sector.....	30
	A diverse sector.....	30
	Support from the public and not-for-profit sectors	30
	Publishing.....	31
	Retailing	31
	Literary journals and discussion.....	31
	Writers' residencies	32
	Awards	32
	Literature festivals	33
	Training	33
	Service organisations	33

New Zealand literature internationally	34
Size of the literature sector	34
Appendix 2 Creative New Zealand’s support for literature	36
Funding provided.....	36
Activities supported.....	36
Our priorities for literature funding.....	38
Our funding programmes	38
Special opportunities	40
International and capability-building initiatives	41
Creative New Zealand funding trends 2003–2014	41
Appendix 3 Summary of focus group discussions	44
Projects and activities that should be supported	44
Other actions by Creative New Zealand.....	44
Funding priorities	45
Publishing and distribution	45
Knowledge of literature-sector events, activities and organisations.....	45
Key role under the Toi Tōtara Haemata investment programme	46
Participants and structure	46

1 About this review

Creative New Zealand is undertaking rolling reviews of each area of artform practice. Between 2011 and 2014 we have completed reviews of media arts, Māori arts, Pacific arts, music, dance, visual arts and craft/object art. We're now reviewing our support for the creation, presentation distribution and promotion of high-quality New Zealand literature.

This draft report presents the results of our research and analysis so far, and includes a summary of the discussions of the literature review focus group, which met in September 2014.

This report also presents some proposals and options for change and asks specific questions to get feedback from the literature sector (for the questionnaire, see page 23). We'll take that feedback into account before we develop a report to present to the Arts Council, which will then make final decisions on the proposals included in the report.

Purpose of this review

The purpose of the review is to identify:

- what Creative New Zealand's roles and responsibilities should be for New Zealand literature, taking into account the support and

infrastructure provided by local and central government and the private sector

- what our priorities for New Zealand literature will be from 2015 to 2019
- the key roles in the literature infrastructure that Creative New Zealand will support through our Toi Tōtara Haemata (Arts Leadership) investment programme over the next five years
- how our various funding and capability programmes, special opportunities and initiatives will support the creation, presentation, distribution and promotion of high-quality New Zealand literature over the next five years.

By 'infrastructure' we mean all the elements that are necessary for groups and individuals to create, present, distribute and participate in high-quality New Zealand literature.

The review process so far

For this review we have collated information about our recent support for New Zealand literature, across all our programmes and initiatives. This background information is summarised in Appendix 1 and 2 of this report.

The background information was sent to members of a literature review focus group, which

met on 10 September. The group was asked to assess how Creative New Zealand can best support high-quality New Zealand literature over the next five years. A summary of the focus group's discussions is provided in Appendix 3 (see page 44).

Our research and analysis and the views of the focus group have informed this draft report and the proposals included in it. We're now seeking the views of the wider literature community by circulating this report and the specific questions it asks. Your responses to those questions, and your views on how Creative New Zealand can best support New Zealand literature, are critical to the success of this review.

Our questions, and information on how you can respond to them, are set out from page 23 of this report.

Next steps

We'll carefully consider your responses to the questionnaire, and they'll inform the recommendations that will be made in a report to the Arts Council of Creative New Zealand.

Recommendations that are approved by the Arts Council will be implemented during 2015.

The current funding agreement for the key role for literature under the Toi Tōtara Haemata investment programme will expire at the end of 2015. Early in 2015 Creative New Zealand will publish a request for proposals from organisations interested in filling any literature key roles agreed on by the Arts Council. Any new funding agreements for Toi Tōtara Haemata key roles will be offered from January 2016.

2 The context for the review

Creative New Zealand is established under the Arts Council of New Zealand Toi Aotearoa Act 2014. Our funding comes from the Government through Vote Arts, Culture and Heritage and the New Zealand Lottery Grants Board.

Creative New Zealand's purpose and vision

The Arts Council of New Zealand Toi Aotearoa Act 2014 requires Creative New Zealand 'to encourage, promote and support the arts in New Zealand for the benefit of all New Zealanders'.

The purpose and vision we've identified for our organisation reflect that statutory role.

The purpose statement in our 2013 Strategic Plan says that 'Creative New Zealand is the national arts development agency developing, investing in and advocating for the arts'.

By 'arts development' we mean not just the funding of artists and arts organisations, but also support for their professional and artistic development, as well as contributing to the ongoing capability, resilience and vitality of the arts sector.

Our vision is: *'Dynamic and resilient arts valued in Aotearoa and internationally.'*

We achieve our purpose through supporting:

- the creation and presentation of high-quality and innovative art
- the careers and work of individuals artists and arts practitioners
- the growth and strengthening of New Zealand's arts infrastructure, arts communities and audiences.

We currently support artists, projects, groups and organisations across Māori arts, Pacific arts, literature, visual arts, craft/object art, theatre, dance, music, multi-disciplinary arts, inter-arts and community arts.

The long-term outcomes we want to achieve

Creative New Zealand has specified four 'strategic outcomes' that describe the long-term effects on New Zealand arts that we aim to contribute to:

Outcome 1: New Zealanders participate in the arts – By 'participate', we mean the direct involvement of individuals, groups and/or communities in making or presenting art. This includes opportunities to:

- celebrate, practise and transmit their diverse artistic traditions and cultural heritage
- develop links between communities that improve cross-cultural understanding.

Outcome 2: High-quality New Zealand art is developed – Creative New Zealand seeks to ensure that artists, arts practitioners and arts organisations have the opportunity to fulfil their potential by:

- continually developing their artforms, the quality of their work, and their artistic skills and capabilities, and
- having opportunities to experiment, be innovative, and take risks.

Outcome 3: New Zealanders experience high-quality arts – Audiences, including readers of New Zealand literature, are vital to a vibrant arts sector. Creative New Zealand aims to broaden the opportunities for all New Zealanders to experience the arts, providing them with access to a diverse range of artistic experiences.

Outcome 4: New Zealand arts gain international success – International interventions connect high-quality artists with global markets and audiences through presentation, touring, relationship-building and collaborative projects, including cultural and artistic exchange.

What we mean by ‘literature’

Genres that we currently support

Creative New Zealand’s current funding guidelines for literature state that the genres of writing that are eligible for our support are:

- autobiography/memoir
- biography
- children’s fiction
- creative non-fiction

- essays
- fiction
- graphic novels with a strong literary element
- histories
- illustration of children’s books
- literary criticism
- narrative non-fiction
- poetry
- writing in te reo.

Types of literature activities that we currently support

The range of literature activities supported through our various funding programmes, initiatives and special opportunities include:

- support for New Zealand writers and illustrators to research and create work
- residency opportunities for New Zealand writers
- recognition and achievement awards for individual writers
- support for the professional development of New Zealand writers – for example, through mentoring programmes and workshops
- support to publish high-quality New Zealand literature, including ebooks
- support to publish literary journals, including online editions
- community arts projects
- support to promote the reading of New Zealand literature, domestically and internationally – for example, through festivals, reviewing, writers’ tours, readings, translation grants, and audience-development and market-development projects
- support for a co-ordinating body to deliver an integrated programme that promotes the reading and writing of New Zealand literature nationally and internationally.

New approaches by Creative New Zealand

In 2010 we reviewed our approach to supporting arts infrastructure. At that time we were supporting 34 arts organisations within a portfolio of Recurrently Funded Organisations.

In 2012 we adopted a new approach, where we identified the roles (including activities and services) that we would support for each area of arts practice.

We identified the infrastructure roles that we would fund on the premise that each role will complement the responsibilities and activities of other agencies in central and local government, the education sector and the private sector.

For some artforms Creative New Zealand is essentially the only funder of infrastructure. Literature is funded by local government through support for libraries, and by central government through the National Library and other departments. It also benefits from opportunities and support provided by the education and private sectors.

In recent years we have also put in place a number of international and capability-building initiatives. These include support for:

- New Zealand writers to participate in selected international literary festivals
- publishers to promote New Zealand work at international book fairs
- New Zealand's Country of Honour programme at the 2012 Frankfurt Book Fair and New Zealanders' attendance at the 2015 Taipei International Book Exhibition
- the translation of work by New Zealand writers for overseas publication
- internships with publishers.

These initiatives are often in partnership with other organisations such as the Publishers

Association of New Zealand, Booksellers New Zealand and the New Zealand Book Council.

New Zealand literature in a period of change

The creation, presentation, distribution and discussion of literature in New Zealand today is undergoing significant change. For example:

- increasing numbers of readers are buying work online and are reading work using electronic devices
- sales for hard copy (paper) books are decreasing
- large-circulation newspapers and magazines are reducing their coverage of literary and arts events and are publishing fewer reviews of work
- digital developments and a decrease in local publishing opportunities are leading writers to self-publish.

These changes aren't limited to New Zealand. They reflect worldwide changes in how writers' work is published and how readers access and read work.

In New Zealand the changes have led to some publishers downsizing, closing or merging. A June 2014 report from PricewaterhouseCoopers (PwC) noted that:

'The New Zealand publishing industry is currently evolving in response to technological and economic changes. Publishers and booksellers are rapidly innovating, developing new services, products and distribution channels. . . . Overseas experience and more recent information on the New Zealand industry suggest that these changes will accelerate in coming years.'¹

¹ *Economic Contribution of the New Zealand Publishing Industry: Final Report* (June 2014). This

The demography of New Zealand has also been changing. Auckland now supports a population of more than 1.25 million and there are a wide range of ethnic and cultural communities across the country. More than a quarter of New Zealanders are people with a Māori, Pasifika and/or Asian heritage. Creative New Zealand's mandate is to be inclusive of, and responsive to, all New Zealanders.

Challenges and opportunities for the literature sector

Against that background, some of the challenges facing the literature sector are:

- to ensure that writers receive reasonable levels of remuneration for their writing
- to expand the readership for New Zealand literature, both domestically and internationally
- to build the distribution and sales of New Zealand literature, both domestically and internationally
- to reduce the financial risk involved in publishing excellent New Zealand literature
- to maintain the quality and influence of reviews and discussions of New Zealand literature.

The following are some opportunities for addressing those challenges:

- Readers now have ready access to New Zealand literature across all publishing formats.
- Digital technologies and platforms can be used effectively to promote sales of New Zealand literature.
- There is an increased international readership for New Zealand literature.

- Festivals, tours, events and effective promotion provide ways of maintaining and developing readers and audiences for high-quality New Zealand writers and writing.

Challenges for Creative New Zealand

The challenge for Creative New Zealand as a key arts funder in New Zealand is to respond to the changing environment by:

- ensuring that our existing funding programmes respond to the changing needs of individual writers, publishers and other literature organisations
- supporting projects that will increase the readership and sales of high-quality New Zealand literature
- supporting and developing writers and readers from New Zealand's diverse communities, including Māori and Pasifika communities
- targeting special opportunities and initiatives at identified needs.

3 Analysis and proposals: Responding to changing needs

In this section we set out our proposals and suggested options based on the research and analysis carried out for this review and on the views of the literature review focus group.

Our support for individuals

Creative New Zealand's support for individual writers usually contributes to the second of our strategic outcomes – *High-quality New Zealand art is developed*.

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

Residencies and awards

Residencies and awards can have benefits beyond those for the individual writer who receives the award or undertakes the residency.

Residencies for literature

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.

In recent years our funding programmes and special opportunities have regularly contributed towards the costs of 14 writer residencies:

- Tau Mai e Kāpiti Writer in Residence
- The Randell Cottage Writer in Residence
- The Ursula Bethell Residency in Creative Writing
- The University of Otago College of Education Children's Writer in Residence
- The University of Waikato Writer in Residence
- The Victoria University of Wellington Writer in Residence
- The Michael King Writers' Centre Māori Writer's Residency
- The University of Auckland Residency at the Michael King Writers' Centre
- The Michael King Writers' Centre Summer Residency
- The Michael King Writers' Centre Autumn Residency
- The University of Iowa Writer's Residency
- The Fulbright-Creative New Zealand Pacific Writer's Residency

- The Creative New Zealand Berlin Writers' Residency
- The Banff indigenous playwrights' residency.

From time to time the MacMillan Brown Centre Pacific Artist in Residence has also provided a residency opportunity for a writer.

Awards for literature

A well-managed awards programme can also help increase the visibility of New Zealand writers and increase the sales of New Zealand literature. Writer awards programmes that Creative New Zealand has regularly contributed to include:

- The Prime Minister's Awards for Literary Achievement (three awards given annually)
- The Creative New Zealand Michael King Fellowship (annual)
- The New Zealand Post Book Awards (annual)
- The New Zealand Post Book Awards for Children and Young Adults (annual)
- Playmarket Playwrights award(s).²

The New Zealand Book Awards

The New Zealand Book Awards are undergoing change and this review is an opportunity to get feedback from the literature sector on what should be the future structure and organisation of the Awards.

From page 23 of the questionnaire we ask three questions (questions 1 to 3) that have been developed by the newly formed New Zealand Book Awards Trust.

The results for these three questions will be shared with the New Zealand Book Awards Trust. However, no individual responses will be made available to the Trust, and nor will the names of

² Support for playwriting and play publication is mainly addressed through our support for theatre.

any individual respondents be passed to the Trust.

Achieving a balance between residencies, awards and individual writing grants

Over the last decade our support for residencies has increased and there has been a marginal increase in the funds we allocate to support literature awards.

In contrast, funding support for individual writers and illustrators to research and create work has significantly decreased.

So far contributors to this review have suggested that this trend may need to be reversed and that Creative New Zealand should take the following steps:

- 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
- extend the maximum period for completing an Arts Grants project, from one to two years.

The review proposes to:

- introduce a new funding priority for literature: *The creation of a diverse range of high-quality new work.*

This new priority would replace the existing literature priority, *Publishing and distributing high-quality New Zealand work through new technology.*

The reference to a 'diverse range of high-quality new work' is intended to emphasise Creative New Zealand's interest in supporting new work by a culturally diverse range of writers, including Māori and Pasifika writers.

The review proposes to:

- re-consider the balance of support offered through awards, residencies and individual writing grants

This balance might be achieved by presenting awards biennially (once every two years), rather than annually.

We could also limit the number of writer residencies we will support through our funding programmes. For example we could continue to support up to 14 writer residencies across our funding programmes and special initiatives, but we would be unlikely to increase the number of residencies our funding programmes support. We could also review whether the opportunities provided by existing residencies offer a sufficient geographic spread, range of genres, and level of cultural diversity.

The review proposes to:

- extend the maximum period for completing an Arts Grants project, from one to two years.

Support of up to \$65,000 per year is now available in the form of an Arts Grant. Under our current programme settings Arts Grants are available for projects taking no more than one year to complete, and longer projects can only be considered as exceptions.

However, we recognise that an established writer (or illustrator) may need support for a longer period to realise an ambitious project. Our proposal would see the Arts Grants programme open to considering project proposals from established³ writers that may take up to two years

³ For Creative New Zealand assessment purposes, an established writer is usually one who has recently successfully published at least three works; has endorsement and support for their work from at least

to complete. The maximum level of support available would be \$130,000 (that is, \$65,000 per year).

This change has already been made for Arts Grants for craft/object art and visual arts.

We would need to monitor the effects of any change to ensure that emerging writers were not 'crowded out' and that they continued to be able to access funding support.

Getting your feedback

We'd like your feedback on our proposals for change to our support for individuals: see questions 4 to 6 of the questionnaire, which begins on page 23.

Genres that are eligible for support

The review proposes to:

- revise the list of genres eligible for research and writing grants.

The range of literature genres that we currently support are listed on page 7. Members of the focus group felt that this current list is outdated and ambiguous and needs revising.

The origins of the current list lie in a decision made some time ago to support non-fiction writing as well as literature. We'll continue to need to use the standard term 'non-fiction' so that our support for writers and publishers of non-fiction can continue. However, our guidelines also need to clarify that some forms of non-fiction writing are supported by other specialist agencies and programmes and are not usually eligible for Creative New Zealand funding.

two peers or experts in their area of arts practice; and is recognised as being established in their area of arts practice.

Examples of these exclusions are writing for film and broadcasting, writing for or as part of an education course, and history writing of the kind supported by the Ministry for Culture and Heritage.

Proposed guideline for eligible and excluded genres

The review therefore proposes to amend the existing guideline as follows:

Creative New Zealand accepts applications to research and write work in the following genres:

- *fiction*
- *literary non-fiction (defined as autobiography, biography, essays, literary criticism or analytical prose)*
- *children's and young adult literature*
- *poetry*
- *writing for performance (theatre⁴ and spoken-word poetry)*
- *graphic novels and illustrated picture books with a strong literary element.*

Support would be available for New Zealand citizens and residents writing in these genres, including writing in these genres in te reo or the languages of the Pasifika peoples of New Zealand.

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

- *film, radio and television scripts*
- *textbooks and other works created for primary, secondary and tertiary educational purposes*
- *history books*
- *newsletters*

- *books that are mainly works of interviews*
- *instruction manuals, guide books, do-it-yourself and how-to books – including travel guides, gardening and cookery books*
- *academic theses or coursework undertaken as part of any tertiary education programme (including coursework in creative writing)*
- *bibliographies, dictionaries, encyclopaedias and professional reference works*
- *publisher catalogues*
- *works about physical or natural sciences, theology, psychology, cooking, medicine or law.*

We propose that these guidelines be applied to support for individual writers and to writer residencies.

History research and writing

The New Zealand History Research Trust, managed by the Ministry for Culture and Heritage, offers financial assistance to people carrying out projects that will significantly enhance the understanding of New Zealand's past. The History Research Trust Fund will also consider applications from publishers.

The Trust Fund may grant one major award of \$60,000, as well as a number of smaller awards of up to \$12,000.⁵

The Ministry for Culture and Heritage also provides support for oral history through the New Zealand Oral History Awards, which provide financial help for the recording of interviews relating to the history of New Zealand/Aotearoa and its close connections with the Pacific. The Ministry's website also provides a toolkit to encourage oral history projects and help people to record oral history interviews.⁶

⁵ See: www.mch.govt.nz/funding-nz-culture/ministry-grants-awards/new-zealand-history-research-trust .

⁶ . See: www.mch.govt.nz/funding-nz-culture/ministry-grants-awards/new-zealand-oral-history-awards.

⁴ Support for playwriting and play publication is mainly addressed through our support for theatre.

The changes proposed would see future support for the researching and writing of histories being mainly delivered through the Ministry for Culture and Heritage.

Creative New Zealand support for local and oral histories will be delivered through the Creative Communities Scheme.

Support for publishing

Developing guidelines for publishing support

The review proposes to:

- develop revised eligibility criteria and guidelines for publishing proposals. The revised criteria would apply across all publishing formats and apply to all publishers.

Creative New Zealand provides support for publishing to contribute to our third strategic outcome – *New Zealanders experience high-quality arts*.

Digital developments and the decrease in local publishing opportunities have led a number of authors to ‘self-publish’, an activity not usually supported by Creative New Zealand.⁷

By ‘self-publishing’ we mean that the writer of a work organises the publication of that work and takes organisational, legal and financial 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.

Our research and the focus group discussions make it clear that the international business

model for publishing and distribution has changed permanently. However, there are a range of views on how Creative New Zealand should respond to these changes.

Some people argue that, with New Zealand publishers facing rising costs and falling income, this is not the time for Creative New Zealand to support self-publishing ventures. They believe Creative New Zealand should focus on the existing publishing infrastructure and support the knowledge and expertise of New Zealand publishers through a period of transition.

Others have argued that Creative New Zealand needs to respond to the changing environment and be open to considering and testing ‘self-publishing’ models.

Our conclusion on the basis of this review so far is that we should be less concerned about whether a publishing proposal is from a writer, a publishing collective or an established publisher, and that we should instead focus on the strength of the particular proposal. We should therefore develop guidelines for strong publishing proposals. If this option is followed, we’ll need to closely monitor the impact of the change.

Proposed eligibility criteria for publishing proposals

The review proposes that for a publishing proposal to be eligible for Creative Zealand support it will need to demonstrate:

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

⁷ Some Creative Communities Scheme grants have supported self-published work.

Those criteria would apply to all publishing projects, including illustrated picture books and graphic novels, and also publications focused on particular artforms (such as a visual arts publication).

Proposed guidelines for publishing proposals

We also propose the following guidelines:

Creative New Zealand expects that a strong publishing proposal will:

- *involve a New Zealand writer*
- *involve editing and design personnel with 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 readers for the work and appropriate ways to access those readers and sell the work to them*
- *agree that full information will be provided to Creative New Zealand about the actual costs incurred and the sales numbers and revenue achieved in the two years after the publication of the work.*

Publishing subsidies

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. Our publishing subsidies do this by:

- giving publishers an incentive to publish New Zealand work, and
- helping to reduce the financial risks associated with publishing high-quality New Zealand literature.

Current Creative New Zealand publishing subsidies are based on the size and nature of the book. The current subsidies are as follows:

Publication	Maximum subsidy per title
Books up to 100 pages	\$2,500
Books between 100 and 200 pages	\$3,000
Books between 201 and 300 pages	\$3,500
Books between 301 and 400 pages	\$4,000
Large, heavily illustrated books	\$10,000
Children's picture books up to 16 pages	\$2,500
Children's picture books over 16 pages	\$3,500

In exceptional cases, grants higher than the normal subsidy range are available for publishers who present a strong argument for the need for additional funding. This will usually be for major works likely to have long-term significance.

In the year to 30 June 2014 we offered publishing subsidies for 77 New Zealand books, totalling \$275,814. This included support to publish a number of titles in electronic formats (ebooks).

Of the 77 books subsidised, 45 were supported through block publishing grants.

Block publishing grants

Block publishing grants offer a streamlined process with a single application from an established publisher. This programme was introduced to assist established publishers to plan their publishing programmes and to reduce the number of applications they need to make. It also allows Creative New Zealand to look at a publisher's performance and proposals as a whole. Applicants are able to apply for support to publish up to 10 titles per year.

Most block publishing applications only seek support for a single year, as it can be difficult to plan publication schedules much beyond that. The Toi Uru Kahikatea (Arts Development) investment programme, however, can provide support for up to three years, based on a single application.

A preliminary analysis of the budgets for the 45 titles supported through block publishing grants in 2013 showed that:

- 15 of the titles would make a surplus even without the subsidy, once the print run had sold out. Eight of these works had a potential to achieve a surplus of more than \$10,000, once all copies of the work were sold.
- 8 titles would only make a surplus because of the subsidy, when the print run had sold out
- 8 titles would make a loss of up to \$1,000, even with the subsidy, once the print run had sold out
- 14 of the titles would make a loss of between \$1,000 and \$10,000, even with the subsidy, once the print run had sold out.

The sample for this analysis is too small to enable us to draw firm conclusions, and ultimately any result will depend on actual sales.

Publishing works in te reo and languages of the Pasifika peoples of New Zealand

Creative New Zealand may also consider whether we should provide a higher subsidy for works in te reo or in the languages of the Pasifika peoples of New Zealand. This could reduce the financial risks for publishing in these relatively small markets, as well as encouraging the publication of more works in these languages. Again, we need to do more work on what the appropriate levels of subsidy would be.

Publishing subsidies: Conclusion

In the course of this review we've received conflicting feedback about publishing subsidies:

some people argued that they need to increase, others suggested they should be maintained at the current levels, and others argued that there should be no subsidies, or no set subsidy rates.

Further work is required on the need for publishing subsidies and the appropriate level of subsidies.

Creative New Zealand will look at the appropriateness of publishing subsidies and subsidy levels, taking into account the feedback we've obtained from the literature sector on whether we should continue to offer publishing subsidies.

We will share the results of this work with the Publishers Association and invite comments from them, before we make a final recommendation to the Arts Council.

Getting your feedback

We welcome your views on whether publishing subsidies continue to be necessary for reducing the financial risks associated with publishing high-quality New Zealand literature. Question 15 of the questionnaire asks for your views on whether or not Creative New Zealand should continue to offer publishing subsidies. Question 16 asks for your views on what we might base our subsidies on, should they continue to be offered.

Our support for infrastructure in the literature sector

Toi Tōtara Haemata investment programme – Key role

Through the Tōtara investment programme, Creative New Zealand invests in well-run and financially sound arts organisations to enable them to play key infrastructure roles in creating, presenting, distributing or encouraging participation in high-quality arts experiences.

We require all organisations funded through the Tōtara programme to attract additional support from other sources, such as city and district councils and the private sector. Funding is available under the programme for periods from two to five years.

The focus of the Tōtara programme's current key role for literature is on supporting a single effective co-ordinating body for the New Zealand literature sector. This key role is:

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

Creative New Zealand currently contracts the New Zealand Book Council to deliver this role.

As well as the Book Council, the Tōtara programme also supports Toi Māori Aotearoa (which includes support for Te Ha – Contemporary Māori Writers) and Ngā Pou Kaituhi Māori (Literature in Te Reo). Toi Māori Aotearoa also annually supports three to four Māori writers to tour a variety of venues in regional centres.

Wellington's New Zealand Festival organisation is also supported through the Tōtara programme to deliver a biennial programme of New Zealand works, including support for New Zealand writers to be part of the Festival's Writers Week programme.

The literature key role in the Tōtara programme has largely been focussed on contributing to our third strategic outcome – *New Zealanders experience high-quality arts.*

Focus group feedback on the current infrastructure support

The focus group for this review felt that the current literature key role in the Tōtara investment programme was 'fuzzy'. Most thought it was

unclear what outcomes Creative New Zealand was seeking.

Some members of the focus group were concerned that they didn't always know about the range of activities and opportunities available to the literature sector. Some were also unclear about the activities and services provided by the New Zealand Book Council.

Some felt it was unreasonable to expect a single organisation to promote both the reading **and** the writing of New Zealand literature, locally and internationally.

The sector's views on the Tōtara investment programme's literature key role have been divided to date. We have heard the view that a coordination role and focussed, well-run services are necessary and valuable for the sector. Other people would prefer the funding currently directed at this form of infrastructure support for literature to be redirected to other initiatives and grants.

Identifying the activities and services that the sector needs

Below we identify a range of activities and services that might be needed to support and develop a thriving literature sector. These are in addition to support offered by other central and local government agencies and to opportunities available through the education sector and private sector.

The range of activities and services that may be needed are:

- promoting New Zealand writers and publications through targeted programmes
- promoting Māori and Pasifika writers and writers from New Zealand's diverse communities
- facilitating tours by New Zealand writers within New Zealand
- developing and delivering programmes that promote the reading and writing of New Zealand literature by young people

- promoting the sales and reading of high-quality New Zealand literature within New Zealand and overseas
- providing ready access to information about New Zealand writers and writing
- working with publishers, organisations and appropriate agencies to improve the collection of useful data about developments in the literature sector
- administering and managing a fund to support New Zealand writers' participation in identified international literary festivals according to approved Creative New Zealand guidelines
- providing professional services for established New Zealand writers – for example, professional-development workshops.

Options for providing infrastructure support

This review provides an opportunity for discussing whether investment in a co-ordinating infrastructure body for literature is the best use of Creative New Zealand funding, given the kinds of infrastructure support in place in the public and private sector.

Delivery of an integrated programme of activities and services may be best obtained through a key role, or roles, in the Toi Tōtara Haemata programme.

However, some services or activities may be best delivered by individuals or groups supported through other funding programmes, such as the Kahikatea investment programme or Arts Grants.

Alternatively it may be better for Creative New Zealand to contract or fund parts of the existing literature infrastructure (such as publishers, and other literature-related organisations) to deliver a particular service or activity.

Getting your feedback

We'd like your views on the range of activities and services that the literature sector needs.

In question 17 of the questionnaire we ask you to rank the relative importance of each of these activities or services.

We also ask you to suggest up to two other activities or services that you believe are essential to sustain and develop high-quality New Zealand literature, that are not provided by other government agencies or private-sector organisations.

In question 19 we ask whether there is a need for a key role (or roles) for literature in the Tōtara investment programme.

We will carefully consider your responses on what services and activities are necessary and then identify the best ways for Creative New Zealand to ensure necessary activities and services are delivered.

Increasing readership and sales

The review proposes to:

- retain the following funding priority for literature: *Increasing and diversifying the readership for New Zealand literature.*

Maintaining and increasing the readership and sales for high-quality New Zealand literature would help us achieve our third and fourth strategic outcomes – *New Zealanders experience high-quality arts* and *New Zealand arts gain international success.*

New Zealand is a small player in the worldwide printing and publishing market and New Zealand literature is a sub-set of the New Zealand market.

Whatever the technologies being used today, there remains a need to:

- maintain and build the visibility and awareness of high-quality New Zealand literature, both domestically and internationally, and

- to increase the readership of New Zealand literature, both domestically and internationally.

How to increase the visibility of high-quality New Zealand literature

Boosting the visibility and awareness of high-quality New Zealand literature needs to be done across all the ways in which people are buying and reading books.

Creative New Zealand already supports a number of festivals that profile New Zealand writers and develop the readership for New Zealand writing. We also support literary journals and online sites that provide informed commentary and discussion about New Zealand writers and their work; this support can include contributing to reviewers' fees. We propose to continue supporting these types of activities.

By retaining the literature priority, *Increasing and diversifying the readership for New Zealand literature*, we can signal our interest in supporting strong, innovative projects that will develop the readership for New Zealand literature and promote high-quality New Zealand writers and writing. For example, cost-effective tours of New Zealand writers, and events organised with local bookshops, especially outside Auckland, Wellington and Christchurch.

This would enable more New Zealanders to connect with our writers and experience high-quality arts, and would potentially increase the readership and market for New Zealand literature.

Publishers could propose innovative and cost-effective projects that would promote a title, or titles, that they are publishing.

Residency hosts, festivals and literary organisations could also propose activities, additional to their regular programmes, that would promote New Zealand writers and writing.

Increasing the international readership for New Zealand literature

Through our Arts Grants, Quick Response grants and Kahikatea investment programme, support will continue to be available for well-conceived projects that will help high-quality New Zealand writing and writers gain international success.

Support for the development of international readerships and markets for high-quality New Zealand literature will also continue to be available through our capability and international initiatives, which are discussed below.

Targeting special opportunities

Our special opportunities can contribute towards achieving our second and fourth strategic outcomes – *High-quality New Zealand art is developed* and *New Zealand arts gain international success*.

How special opportunities work

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 – a residency for example.

The opportunity is offered in each case because we see the associated activity as highly desirable for the development of the particular artform, but the activity isn't readily available to New Zealand artists, writers and/or practitioners.

To make sure the activity occurs, we allocate dedicated funds and help organise the opportunity. For example, by identifying a suitable host and negotiating an agreement to ensure that a New Zealand writer is supported. These funds are ring-fenced (that is, they can't be spent on anything else).

The number of years for which a special opportunity is offered is pre-determined – for example, three years. At the end of that period we reconsider the opportunity. It may then be discontinued and the funds redirected towards a similar opportunity offered by a different host or in a different location – or the opportunity may be reconfirmed and we may continue to offer it for a further set period.

Special opportunities for literature

The review proposes to:

- continue to support at least two international residencies that are dedicated to literature.

In addition to our support for the awards mentioned on page 11, over recent years Creative New Zealand has ring-fenced funds to support the following writer residencies:

- **The University of Iowa Writer's Residency** – Creative New Zealand contributes \$5,000 towards the writer's stipend for this residency. The University can apply for additional support through our Arts Grants programme.
- **The Creative New Zealand Berlin Writer's Residency** – An 11-month biennial residency in Berlin to which Creative New Zealand contributes a \$40,000 stipend for the writer; we also arrange an apartment and provide up to \$23,000 to cover rent for the apartment.
- **The Fulbright Pacific Writer's Residency** – Creative New Zealand contributes \$20,000 towards this annual residency, which is valued at NZ\$30,000. The residency is offered in conjunction with Fulbright New Zealand and includes return airfares to Hawai'i, accommodation costs, and a monthly stipend.
- Creative New Zealand also administers the **Todd New Writers' Bursary** and the **Louis Johnson New Writers' Bursary**, as well as providing administrative support for the Winn-

Manson Trust for the **Katherine Mansfield Menton Fellowship**.

Getting your feedback

We'd like to hear your views about whether or not we should continue to ring-fence funds to support special opportunities for literature (see question 21 in the questionnaire).

The Iowa and Berlin opportunities have been offered for a number of years. We also welcome feedback on whether you believe Iowa and Berlin continue to be the most appropriate places for these international special opportunities for literature, or whether other locations might offer better opportunities for New Zealand writers (see questions 22 and 23).

Initiatives for building capability and engaging internationally

Capability-building

Our capability-building initiatives contribute towards artists fulfilling their potential and deliver to our third strategic outcome – *New Zealanders experience high-quality arts*.

Capability-building is targeted at the priority needs of arts organisations. These currently include strategic planning, developing digital strategies, and audience development. Online webinars and access to research resources are also available.

Other capability-building initiatives include:

- support for the Publishers Association's internship programme
- the Creative Giving programme, through which we provide advice, support and matched funding to selected arts and cultural organisations so they can increase the funding they receive from individual donors, businesses, trusts and foundations

- workshops on Strategic Planning and Strategic Change. In recent months the Storylines Children’s Literature Charitable Trust has participated in Strategic Planning workshops.

Getting your feedback

Some members of the focus group expressed a concern that our capability-building initiatives were often focused on generating box-office revenue and ticket sales, activities that aren’t always a focus of literature organisations.

We’d like to hear your views about the literature sector’s capability-building needs (see question 24 in the questionnaire).

International initiatives

Our recent international initiatives for literature

Our international initiatives for literature have recently focused on supporting:

- New Zealand as Country of Honour at the 2012 Frankfurt Book Fair
- the Publishers’ Association of New Zealand to promote New Zealand literature at the 2014 Frankfurt Book Fair and the 2015 Taipei International Book Exhibition (our contribution to these two initiatives totalled \$100,000 in 2013-14)
- the New Zealand-Taiwan Graphic Novel exchange, in association with the Taiwan International Book Exhibition, the Publishers Association and the New Zealand Book Council (we contributed \$30,000 in 2013-14)
- the translation of New Zealand literature into foreign languages through a Translation Grant Scheme administered by the Publishers Association of New Zealand (\$40,000 in 2013-14)
- contracting the Publishers’ Association to co-host German, British and Asian publishers during the New Zealand Festival Writers Week in 2014 as part of Te Manu Ka Tau –

our international visitors initiative (\$30,500 in 2013-14)

- New Zealand writers Witi Ihimaera, Pip Hall and Philip Braithwaite to participate in the 2014 New Zealand @ Edinburgh programme (\$9,600 in 2013-14)
- the Banff indigenous playwrights’ residency (\$9,372 in 2013-14)
- New Zealand writers to participate in international literature festivals through a contract with the New Zealand Book Council (\$20,000 in 2013-14).

Book fairs

The review proposes to:

- continue our support for New Zealand publishers to attend major international book fairs.

At the focus group there was discussion about the value of promoting New Zealand writing at international book fairs. We have considered the group’s view and provisionally concluded that to increase the international readership for New Zealand literature and develop international markets and sales of New Zealand books, we need to continue to support New Zealand publishers to promote work at major international book fairs.

We welcome your feedback on this issue: see question 25 in the questionnaire.

*International Travel Fund*⁸

Members of the focus group thought that the Book Council’s International Travel Fund was over-subscribed and under-funded.

⁸ Further information on the fund can be obtained from the Book Council website at: www.bookcouncil.org.nz/book%20council/programmes/international%20programme

It was also suggested that we should consider contributing to the costs of a writer's accommodation and appearance fees, rather than limiting our support to the travel costs of the writer.

In the past we've expected landed costs to be met by the organising festival. This aligns with our expectation in other artform areas that international festivals and presenters will demonstrate that they value and appreciate our artists by contributing to the New Zealand artists' landed costs such as living and accommodation expenses and appearance fees.

Creative New Zealand will review the size, aims and purposes of the International Travel Fund, as well as the outcomes it has achieved, before developing recommendations to present to the Arts Council.

We welcome your views on how this fund might be developed in ways that will increase the readership and sales of New Zealand literature (see question 26 in the questionnaire).

Summary

In this section we've set out the adjustments we're proposing for:

- boosting support for individual writers and illustrators to research and create work
- revising the criteria and guidelines for our support for publishing
- increasing the readership and sales for high-quality New Zealand literature
- revising our literature funding priorities to:
 - *The creation of a diverse range of high-quality new work, and*
 - *Increasing and diversifying the readership for New Zealand literature.*

In the following section is a questionnaire, which asks about the services the literature sector needs, our literature special opportunities, and our international and capability-building initiatives. We hope you will complete this questionnaire, and return it by **Monday, 3 November 2014**.

6 Questionnaire

Thank you for taking the time to participate in Creative New Zealand's review of our support for literature.

In this section we ask a number of questions, which refer back directly to earlier sections of this draft report.

For how you can respond with your answers, and the deadline for responding, please go to the end of this questionnaire section, at page 29.

No individual or organisation will be identified in our final report or in any documents that analyse the responses. However, responses could be disclosed to others under the Official Information Act 1982.

Please note that the results for questions 1 to 3 on the New Zealand Book Awards will be shared with the New Zealand Book Awards Trust. However, no individual responses will be made available to the Trust, and nor will the names of any individual respondents be passed on to the Trust.

Additional comments

You can provide additional comments on any question on a separate page. (*maximum of 250 words per question*)

The questions

New Zealand Book Awards

Q1 Below we list a number of different benefits or other aspects of the New Zealand Book Awards (adult). Please rank each aspect in order of importance, with 1 being the most important and 7 the least important.

Author events

Book sales

Event ceremony

Media coverage

Prize money

Public recognition

Other (*please specify*)

Q2 Below we list a number of different benefits or other aspects of the New Zealand Book Awards for Children and Young Adults. Please rank each aspect in order of importance, with 1 being the most important and 7 the least important.

Author events

Book sales

Event ceremony

Media coverage

Prize money

Public recognition

Other (*please specify*)

Q3 How could the New Zealand Book Awards be improved?

Please specify your suggested improvements and why you think these improvements are necessary or desirable. (maximum of 250 words)

Support for individuals

Q4 We are proposing to introduce a new funding priority for literature: *The creation of a diverse range of high-quality new work.*

This priority would replace the existing literature priority, *Publishing and distributing high-quality New Zealand work through new technology.*

Please indicate whether you agree or disagree with this proposal, using the following scale:

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

Q5 Do you believe that Creative New Zealand's current balance of funding between awards, residencies and individual writing grants needs to be reconsidered?

Yes / No

If yes, can you rank the importance of each type of support, with 1 being the most important and 3 being of less importance?

Awards

Residencies

Individual writing grants

Q6 We propose to provide more sustained support for individual established writers through the Arts Grants programme, by increasing the time limit for funded projects from one year to two years (see page 12)

Please indicate whether you agree or disagree with this proposal, using the following scale:

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

Genres that are eligible for support

We propose to revise the list of literature genres that are eligible for research and writing grants. On page 13, under "Proposed guideline for eligible and excluded genres", we present first a list of genres that we think should be eligible for support, and then a proposed list of excluded genres.

Eligible genres

Q7 Are there any genres that you would add to our proposed eligible list? If so, which?

Q8 Are there any genres in our proposed eligible list that you think should not be in that list? If so, which?

Excluded genres

Q9 Are there any genres in our proposed list of excluded genres that you think should not be in that list? If so, which?

Q10 Are there any genres that you would add to our proposed list of excluded genres? If so, which?

Publishing

Q11 We are proposing that Creative New Zealand should focus on the strength of each publishing proposal, rather than on whether the applicant is an individual, a collective or a publishing company.

Please indicate whether you agree or disagree with this proposal, using the following scale:

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

Publishing criteria

Q12 We have proposed three criteria that publishing proposals will need to demonstrate in order to be eligible for Creative New Zealand funding.

Below we ask you to rate the importance of each criterion, on a scale from 1 (not at all important) to 5 (very important).

A The proposal will need to demonstrate literary and/or visual excellence.

Please rate criterion A on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

B The proposal will need to demonstrate that the project will make a significant contribution to New Zealand's cultural life and have clear benefits for New Zealanders.

Please rate criterion B on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

C The proposal will need to demonstrate that a subsidy is required to make the project financially viable.

Please rate criterion C on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

Publishing guidelines

Q13 We have proposed five guidelines for what would make a strong publishing proposal. These guidelines are that a strong proposal will:

A Involve a New Zealand writer

Please rate guideline A on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

B Involve editing and design personnel with a track record of producing high-quality work

Please rate guideline B on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

- C Have identified credible and cost-effective ways to print, distribute and promote the work

Please rate guideline C on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

- D Have clearly identified the readers for the work and appropriate ways to access those readers and sell the work to them

Please rate guideline D on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

- E Agree that full information will be provided to Creative New Zealand about the actual costs incurred and the sales numbers and revenue achieved in the two years after the publication of the work.

Please rate guideline E on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

Q14 Are there any other guidelines that you think are essential for a strong publishing proposal? If so, please state them below. *(maximum of two additional two guidelines)*

Publishing subsidies

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

Our publishing subsidies do this by:

- giving publishers an incentive to publish New Zealand work, and
- helping to reduce the financial risks associated with publishing high-quality New Zealand literature.

Q15 We'd like your feedback on this statement:

"It's important that Creative New Zealand continues to offer publishing subsidies."

Please indicate whether you agree or disagree with this statement, using the following scale:

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

Q16 If Creative New Zealand were to continue to offer publishing subsidies, what should we base our subsidies on? *(Choose only one option.)*

- The number of pages in the book?
- The genre of the work?
- With different subsidy levels based on different formats (for example, a set subsidy for electronic formats, a set subsidy for traditional print formats, and a third subsidy rate if being published in both formats)?
- The budget and projected break-even point for the title?
- Some other basis? *(Please specify that basis)*

The Toi Tōtara Haemata investment programme

Identifying the activities and services that the sector needs

Q17 We'd like your views on the range of activities and services that the literature sector needs.

On pages 18-19 we identify a range of activities and services that might be needed to support and develop a thriving literature sector. These activities and services would be in addition to support offered by other agencies of central and local government and to opportunities available through the education or private sectors.

Below we ask you to rate how important each of those activities or services is, on a scale from 1 (not at all important) to 5 (very important).

- A Promoting New Zealand writers and publications through targeted programmes

Please rate activity/service A on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

- B Promoting Māori and Pasifika writers and writers from New Zealand's diverse communities

Please rate activity/service B on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

- C Facilitating tours by New Zealand writers within New Zealand

Please rate activity/service C on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

- D Developing and delivering programmes that promote the reading and writing of New Zealand literature by young people

Please rate activity/service D on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

- E Promoting the sales and reading of high-quality New Zealand literature within New Zealand and overseas

Please rate activity/service E on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

- F Providing ready access to information about New Zealand writers and writing

Please rate activity/service F on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

- G Working with publishers, organisations and appropriate agencies to improve the collection of useful data about developments in the literature sector

Please rate activity/service G on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

- H Administering and managing a fund to support New Zealand writers' participation in identified international literary festivals according to approved Creative New Zealand guidelines

Please rate activity/service H on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

- I Providing professional services for established New Zealand writers – for example, professional-development workshops.

Please rate activity/service I on a scale from 1 (not at all important) to 5 (very important)

1 – 2 – 3 – 4 – 5

- Q18** Are there any other activities that you believe are essential for a strong and thriving literature sector, but that are not currently being provided by other central or local government agencies or through the education sector or private sector? If so, please identify the activity and state why it's needed. (*maximum of 250 words*)

Key role(s) for the Tōtara programme

- Q19** Do you believe there is a need for a literature key role (or roles) in Creative New Zealand's Tōtara investment programme?

Yes / No

If yes, please describe the required role (or roles). (*maximum 250 words*)

Increased readership and sales for high-quality New Zealand literature

- Q20** Creative New Zealand proposes to retain the literature funding priority, *Increasing and diversifying the readership for New Zealand literature* (see page 18).

Please indicate whether you agree or disagree with this proposal, using the following scale:

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

Special opportunities

On page 20 we describe the range of special opportunities that Creative New Zealand offers for literature.

- Q21** Do you agree or disagree that Creative New Zealand should ring-fence funds to support special opportunities for literature, such as the Creative New Zealand Berlin Writer's Residency or the University of Iowa Writer's Residency?

Please answer using the following scale:

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

- Q22** Do you agree or disagree that Berlin and Iowa remain the most appropriate places to locate our special opportunities for literature?

Please answer using the following scale:

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

- Q23** Are there any other overseas residency programmes, or locations, that you believe would offer better opportunities or provide opportunities for a wider range of New Zealand writers? If so, please give details. (*maximum of 250 words*)

Capability-building

Q24 Please identify up to three areas of capability-building need that you believe are specific to the literature sector.

International initiatives

Q25 We propose to continue our support for New Zealand publishers to attend major international book fairs (see page 21).

Please indicate whether you agree or disagree with this proposal, using the following scale:

Strongly agree

Agree

Neither agree nor disagree

Disagree

Strongly disagree

Q26 Can you suggest ways in which the International Travel Fund might be developed to increase the readership and sales of New Zealand literature? (*maximum of 250 words*)

Other issues

Q27 Are there any other aspects of Creative New Zealand's support for literature that you would like to comment on?

If so, you can provide comments on a separate page, or alternatively you could email us or send us a letter using the contact details below. (*maximum of 750 words*)

How to respond

You can respond to these questions in several ways:

- by responding online at:

<https://www.surveymonkey.com/s/Z9TRMRO>

- by sending an email to:

literature@creativenz.govt.nz

- by writing a letter to:

Review of Literature
Creative New Zealand
PO Box 3806
Wellington

Please include:

- your name
- the name of your organisation (if applicable)
- your address
- your email address.

Deadline for your response

Whether you respond online or by email or letter, we need to receive your response by:

9.00 am on Monday, 3 November 2014

Appendix 1

Overview of the literature sector

The New Zealand literature sector encompasses a wide range of people and organisations who contribute to the creation, presentation and distribution of New Zealand literature

A diverse sector

There is a highly diverse literature sector operating across a number of genres. The sector includes:

- writers and illustrators
- editors and designers
- publishers
- public-sector libraries
- private-sector booksellers
- literary festivals
- writers' residency hosts
- readers
- book buyers
- reviewers
- event programmers
- tertiary training providers (for example, publishing and creative writing courses)
- organisations that support the development of New Zealand literature (for example, the New Zealand Book Council, the New Zealand Society of Authors, the Michael King Writers' Centre and Te Waka Taki Kōrero)
- philanthropic organisations that offer opportunities to New Zealand writers (for example, the Winn-Manson Charitable Trust, the Ashton-Wylie Charitable Trust, and Copyright Licensing New Zealand)
- overseas-based institutions that offer opportunities for New Zealand writers and publishers (including residencies, festivals and book fairs).

Support from the public and not-for-profit sectors

Creative New Zealand is one of a number of public-sector organisations that support the literature sector, including other central government agencies and local councils. Funding for literature is also provided through corporate and private sponsorship, tertiary education providers, and not-for-profit groups such as community trusts and charitable foundations.

Other central and local government support

Ministry for Culture and Heritage

Grants from the Ministry for Culture and Heritage are available for researching and writing New Zealand history and making oral history recordings.

The Ministry also supports the commissioning and publication of history titles through the New Zealand History Research Trust, which in 2014 awarded \$125,946 in support of seven awards.

National and local libraries

A Public Lending Right Fund for New Zealand authors is administered by the National Library. The fund amounts to \$2 million per year. It provides annual payments to eligible New Zealand authors in partial recompense for their books being freely available in New Zealand libraries.

Books, including New Zealand literature in all genres, are collected and made available through national and local libraries.

As well as its services to school libraries, the National Library also provides other services such as the National Library Fellowship and writers' events, as well as support for the New Zealand Poet Laureate Award.

Local libraries throughout the country provide access to work by New Zealand writers, as well as a range of events to encourage reading for pleasure – for example, school holiday programmes and writers' talks in libraries.

Not-for-profit organisations

A number of not-for-profit organisations are actively engaged in encouraging reading and providing access to reading material – for example, the Storytime Foundation's Books for Babies programme, and the Alan Duff Charitable Foundation's Books in Homes programmes.

Publishing

The New Zealand publishing industry consists of multi-national publishers, university presses, and a number of independent publishing companies.

Digital publishing is now an established part of the environment. However, this is mainly for text-only books, as digital publishing of large illustrated books is still expensive.

Retailing

Bookshops sell New Zealand books throughout the country. Booksellers New Zealand, a trade association, reports a membership of 400.⁹

The current climate for booksellers is a challenging one, with digital technologies changing traditional ways of creating, producing, distributing, buying and participating in literature.

Sales figures for September 2013 showed a book sales decline of around 15%, according to Sam Elworthy, president of the Publishers Association of New Zealand.¹⁰ New Zealand fiction sales declined markedly between 2009 and 2012, according to Nielsen BookData.¹¹

Literary journals and discussion

A number of literary journals are published in New Zealand, along with a range of literature-related online journals and blog sites.

⁹ Lincoln Gould, Chief Executive, Booksellers NZ at the 2013 Creating Readers Hui (Creating Readers Hui Report, page 5).

¹⁰ <http://beattiesbookblog.blogspot.co.nz/2014/03/nz-book-trade-still-recovering-from.html>

¹¹ These figures may need to be considered in light of Whitcoulls' pulling out of Nielsen BookScan in September 2011. See: www.stuff.co.nz/business/industries/5633120/Whitcoulls-defends-sales-data-decision

Examples include:

- literary publications such as *Landfall*, *JAAM*, *Takahē*, *Sport*, and *NZ Books*
- blog sites such as Beattie's Book Blog, and Manu Korero: Talking Birds (from the School of Creative Writing at the Manukau Institute of Technology)
- online journals such as *Booknotes*, the *Journal of New Zealand Literature*, *Trout*, and *Turbine*.¹²

Writers' residencies

The tertiary education sector operates a number of writers' residencies within New Zealand, many with matched funding from Creative New Zealand. Among the hosts of writer residencies are:

- Tau Mai e Kāpiti Writer in Residence
- the Michael King Writers' Centre in Auckland, which includes a University of Auckland writer's residency
- the University of Waikato Writers-in-Residence
- the Victoria University of Wellington Writer-in-Residence
- the Ursula Bethell Residency in Creative Writing at the University of Canterbury
- the University of Otago College of Education Children's Writer-in-Residence
- the Burns Fellowship, which provides a residency opportunity at University of Otago.

International residencies for New Zealand writers include:

- the Katherine Mansfield Menton Fellowship

¹² The New Zealand Book Council website has links to a range of online journals, literature publications, book blogs and forums. See www.bookcouncil.org.nz/readers/links/information.htm#BlogsAndForums

- the Creative New Zealand Berlin Writer's Residency
- the Fulbright Pacific Writer's Residency, and
- the International Writing Program Fall residency at the University of Iowa.

Awards

There are a number of awards for New Zealand writers including:

- CLNZ/NZSA Research Grants (Copyright Licensing New Zealand and the New Zealand Society of Authors)
- the Grimshaw Sargeson Fellowship
- the LIANZA Children's Book Awards
- a variety of Storylines awards, such as the Margaret Mahy Award and Notable Book Awards
- the BNZ Literary Awards
- Pikihiua Awards for Māori Writers
- the New Zealand Poet Laureate Award
- the Ashton Wylie Charitable Trust Awards
- the Sir Julius Vogel Award to recognise achievement in science fiction, fantasy and horror genres
- the New Zealand History Research Trust Awards.

Creative New Zealand also provides funds in support of:

- the Creative New Zealand Michael King Writer's Fellowship
- the Prime Minister's Awards for Literary Achievement
- the New Zealand Post Book Awards
- the New Zealand Post Book Awards for Children and Young Adults
- the Louis Johnson New Writers' Bursary

- the Todd New Writers' Bursary
- Playmarket Playwrights award(s).¹³

Literature festivals

New Zealand literature festivals include the Auckland Writers Festival, the New Zealand Festival Writers Week (Wellington), Word Christchurch Writers and Readers Festival, the Going West Festival (Waitakere), the nationwide Storylines Festival, and a newcomer in 2014, the Dunedin Writers and Readers Festival.

In other parts of New Zealand there are a number of smaller literature festivals, or literature-related programming in regional arts festivals – for example, in Wanaka, Nelson, Tauranga, Masterton, Wanganui, Napier-Hastings, Taupō, Raglan, Rawene, Waiheke Island and Piha.

These events attract audiences for New Zealand books and authors and give readers of New Zealand literature an opportunity to buy books and meet local writers.

Training

Creative writing courses are offered by a range of training institutions across the country. The Society of Authors website lists 28 training providers for creative writing, journalism and writing courses.¹⁴

Whitireia New Zealand runs the main publishing course in New Zealand. The Publishers Association also offers an annual intern programme with some support from Creative New Zealand.

¹³ Support for playwriting and play publication is mainly addressed through our support for theatre.

¹⁴ See www.authors.org.nz/wawcs0139324/writers-courses.html

Service organisations

Membership and advocacy organisations for the literature sector include:

- **The New Zealand Society of Authors (NZSA)** is a membership arts organisation representing 1,500 writers. The Society offers consultancy services, professional-development publications, a mentoring programme, and manuscript appraisal and assessment services. It's also an active lobbyist and advocate for New Zealand writers.
- **The New Zealand Book Council (NZBC)** is a national not-for-profit organisation founded in 1972. It promotes the love of books and reading among all New Zealanders and aims to introduce communities and readers across the country to New Zealand's literary wealth.
- **The Publishers Association of New Zealand (PANZ)** is a trade group representing book, educational and digital publishers in New Zealand. PANZ has 80 member organisations and represents publishers' interests to industry and government.
- **Booksellers New Zealand** is a trade association focused on book promotion and increasing book sales.
- **Copyright Licensing New Zealand (CLNZ)** is a not-for-profit organisation jointly owned by PANZ and NZSA. It is the sole, recognised reproduction rights organisation (RRO) in New Zealand for text-based copyright material.
- **The New Zealand Library Association Inc** (operating as **LIANZA**) is the professional organisation for the New Zealand library and information-management profession. It works for library and information professionals in New Zealand Aotearoa and supports the delivery of library and information services.
- **The New Zealand Writers' Guild** is a professional association of scriptwriters. It represents the professional interests of writers in the fields of film, television, theatre, radio, comics and new media.

- **Playmarket** is the New Zealand playwrights' agency and theatre script advisory service. Playmarket offers a script-appraisal service and organises workshops. It negotiates, issues and manages performance licences, manages royalty payments, and circulates plays to producers and theatres in New Zealand and internationally. It also publishes New Zealand plays in partnership with the Whitireia Publishing Programme.

New Zealand literature internationally

There is a considerable level of international exchange, with international writers regularly featuring at New Zealand literature festivals and individual New Zealand writers achieving recognition and success internationally.

There are opportunities for New Zealand writers to undertake residencies at designated places – for example Menton, Iowa, Berlin and Hawai'i.

Alongside these established residencies, New Zealand writers can also apply to Creative New Zealand for support for a residency in an international location of their own choosing, though it is more usual for us to receive requests for support for individual writers to present at international literature festivals.

New Zealand publishers participate in a range of international book fairs and markets. New Zealand was Country of Honour at the 2012 Frankfurt Book Fair and will be the Guest of Honour at the 2015 Taipei International Book Exhibition.

The Publishers Association reports that over \$30 million of its members' annual revenue comes from export sales.

Size of the literature sector

The publishing industry

A June 2014 report from PricewaterhouseCoopers (PwC)¹⁵ estimated the economic contribution of the New Zealand book publishing and bookselling industry in the 2012 calendar year. The report included educational and trade (non-educational) books and concluded that New Zealand-based publishers and booksellers:

- generated total book revenues of \$330 million – this figure included domestic sales through multiple channels and export sales and overseas rights sales
- employed 2,940 full-time equivalents working directly within the publishing and bookselling industry in various roles – including editors, support staff and sales clerks.

Estimates of trade book sales suggest that of total sales of \$136.9 million through New Zealand booksellers (both physical shops and online), \$36.1 million related to New Zealand titles.¹⁶ This would mean that sales of New Zealand titles accounted for around 10% of total book revenues in 2012, or 26% of trade sales.

At the September 2013 Creating Readers Hui, Sam Elworthy (President of the Publishers Association of New Zealand and Director of Auckland University Press) noted that:

- 2,000 new titles are published in New Zealand each year
- 50% of non-fiction titles are local titles, and
- 25% of children's literature is written by local authors.¹⁷

¹⁵ *Economic Contribution of the New Zealand Publishing Industry: Final Report* – available at: www.wecreate.org.nz/home/facts-stats/

¹⁶ PwC report, page 16.

¹⁷ Creating Readers Hui Report, page 4 (the report is available on request)

According to a September 2013 *Dominion Post* article,¹⁸ of the 2,000 new titles published each year, about 1,200 are educational books such as primary school reader series, leaving around 800 titles a year that are trade titles (that is, not education-focussed).

Participation levels

A proliferation of creative writing courses and book clubs points to high levels of both writing and reading, though it's not known how often individual book clubs focus on New Zealand writing.

The 2011 *New Zealanders and the Arts* survey noted that close to one fifth (19%) of New Zealanders had engaged in creative writing in some way in the previous 12 months.

According to a 2002 Department of Statistics survey of New Zealanders' cultural experiences, buying a book and visiting a library rated as the two most frequent cultural activities during the

four-week reference period.¹⁹ A total of 1.2 million people were reported as having bought a book in the survey period, while an estimated 1.1 million New Zealanders had also visited a library during that period.

Although more recent cultural experiences data is not available, it's clear that New Zealanders have been active in buying books and borrowing books from libraries in recent years. However, since 2002 developments such as on-demand television, video and online gaming and a range of online and downloadable entertainment options have been changing the ways New Zealanders are engaging with arts and culture. For example, book retail sales figures indicate a decline in book sales within New Zealand in recent years.

A further Cultural Experiences Survey would provide valuable up-to-date information on how often New Zealanders are buying books and visiting libraries and on the ways in which we're responding to new technologies.

¹⁸ See www.stuff.co.nz/dominion-post/culture/9162076/Is-this-the-end-for-NZ-publishing

¹⁹ See:

www.stats.govt.nz/browse_for_stats/industry_sectors/film_and_television/cultural-experiences-survey.aspx.

The survey reference period included Christmas, so the purchasing figures are likely to be higher than normal. This Cultural Experiences data is also referred to in the most recent (2009) edition of *Cultural Indicators for New Zealand / Tohu Ahurea mō Aotearoa*, published by the Ministry for Culture and Heritage and available at: www.mch.govt.nz/files/CulturalIndicatorsReport.pdf.

Appendix 2

Creative New Zealand's support for literature

Funding provided

In the 2013/14 financial year Creative New Zealand distributed \$2,359,967 in direct support of literature.²⁰ The breakdown by type of funding is:

	<i>Creative New Zealand literature funding 2013-14</i>	<i>% of Creative New Zealand's overall support for literature 2013-14</i>
<i>Creative Communities</i>	\$120,079	5.08
<i>Quick Response</i>	\$210,939	8.93
<i>Arts Grants</i>	\$636,392	26.96
<i>Kahikatea Investments</i>	\$477,385	20.22
<i>Tōtara Investments</i>	\$256,000	10.84
<i>Awards and Special Opportunities</i>	\$419,700	17.78
<i>International initiatives</i>	\$239,472	10.14

These figures reflect only those projects and activities that were directly related to literature, and do not include activity that may have benefited more than one artform. For example, funds offered in support of music and visual arts publications supported through block publishing grants have not been included.

Activities supported

Creative New Zealand funding programmes, special opportunities and initiatives offer support for:

- researching and writing by New Zealand writers
- the publication of high-quality New Zealand literature
- the promotion of the reading of New Zealand literature, domestically and internationally (for example, through festivals, writers' tours, readings, translation grants, and audience-development and market-development projects)
- professional-development opportunities for writers (for example, mentoring programmes, and workshops)

²⁰ These figures are provisional.

- creative-development opportunities for writers (for example, writers' residencies)
- community arts projects.

In the 2013-14 financial year, funding from Creative New Zealand supported the publication of 77 books and 29 issues of literary magazines and journals. This included support for ebooks and online editions of literary journals.

Other activities we supported included festivals, writers' residencies, professional-development workshops and symposiums, and awards for writers, as well as 24 grants for individuals to research and/or write new works.

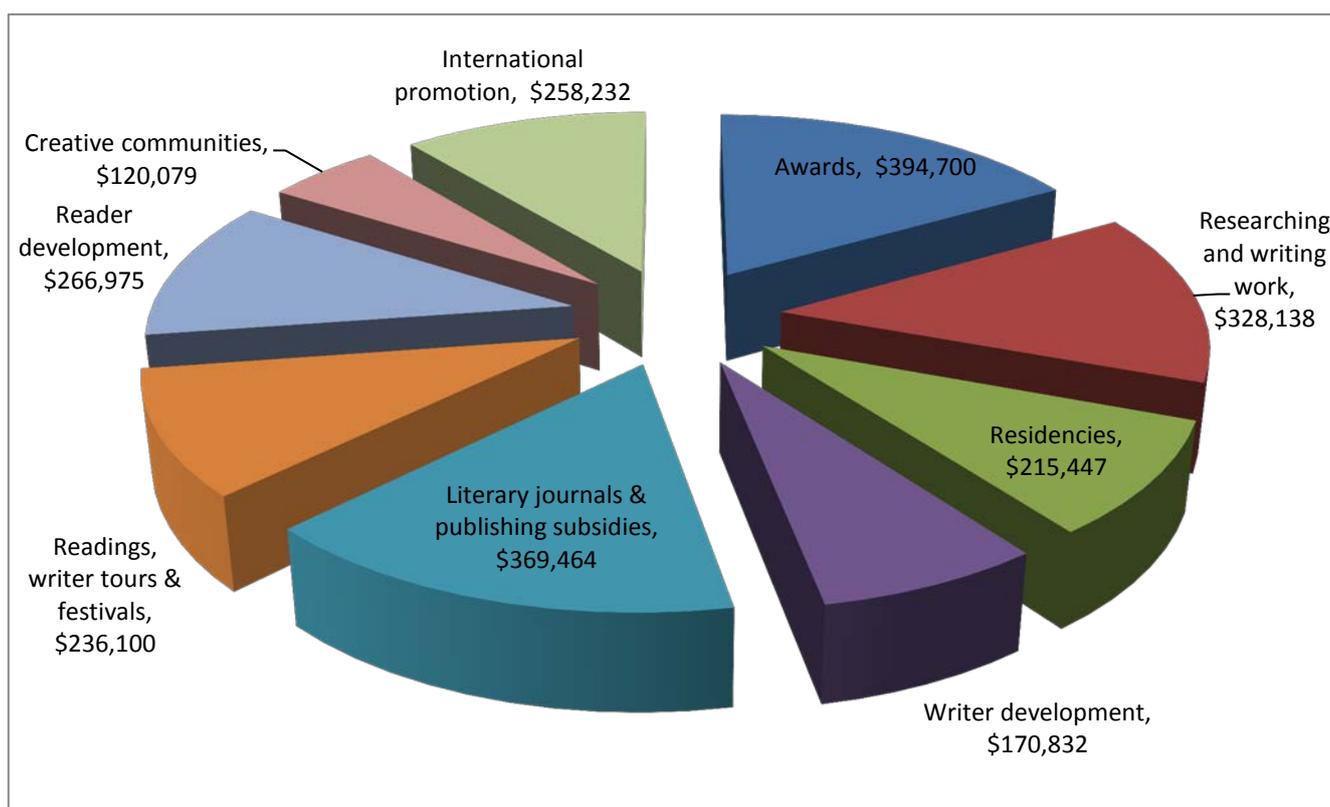
The pie-chart below gives an overview of the distribution of funding for literature activities from 1 July 2013 to 30 June 2014.

This breakdown includes expenditure through all our funding and investment programmes, special opportunities and international initiatives.

Please note that:

- the New Zealand Book Council activities and budgets are based on their programme for the 2013 calendar year
- support delivered through our capability-building initiatives is not included, as this is not usually broken down by artform.

On page 41 we compare the 2013-14 breakdown (above) with Creative New Zealand support delivered in the financial years 2003-04, 2007-08 and 2010-11.



Our priorities for literature funding

For each artform that we support, Creative New Zealand identifies certain funding priorities, which represent specific areas of arts development that we think need to be focused on. These are based on our own observations and on consultation with the relevant artform sector about the strengths of that particular area of arts practice and the challenges it faces.

Our current funding priorities for literature are:

- *Increasing and diversifying the readership for New Zealand literature*
- *Publishing and distributing high-quality New Zealand work through new technology.*

The following two Creative New Zealand priorities also apply to all areas of arts practice:

- *Projects and activities that make an innovative and cost-effective use of digital technology to create high-quality New Zealand work and/or to engage and interact with audiences*
- *Arts by, with, and for young people (up to 18 years of age).*

Creative New Zealand funding isn't restricted to the artform priorities we've identified and we don't expect that every funding application will directly relate to one of them. However, funding decisions take account of the extent to which an application shows that the proposed project can contribute to an artform priority.

Our funding programmes

Creative Communities Scheme (CCS)

Established in 1995, the Creative Communities grants scheme is administered by every city and district council on our behalf to support local, community-based arts activities. The scheme provides support for locally based groups to create and present work, as well as share knowledge and skills, access resources, and

encourage participation in literature events at the local level.

In 2013-14 local CCS committees offered \$3.2 million in support of 1,693 projects. Of these, 66 grants totalling \$120,079 were identified by local CCS administrators as being literature projects.

Arts Grants and Quick Response grants

During the 2013-14 financial year Creative New Zealand funding bodies offered 72 Arts Grants and Quick Response grants for literature, totalling \$847,331.

Most of these grants were offered by the former Arts Board, which offered 58 grants totalling \$719,439.

The 2013-14 grants offered support for:

- writers and illustrators to research and create work
- literary journals, magazines and reviews and critical writing
- writers' residencies
- publishing subsidies for individual titles
- literature festivals
- mentoring and professional-development opportunities for writers
- readings and poetry slams
- local or international promotional opportunities for New Zealand writers.

Investment programmes: Support for literature infrastructure

In January 2012 Creative New Zealand established two complementary investment programmes – Toi Tōtara Haemata (Arts Leadership) and Toi Uru Kahikatea (Arts Development).

These two programmes are designed to provide stability for the arts sector, while at the same time

giving Creative New Zealand the flexibility to respond to changing needs and opportunities.

Both programmes provide longer-term support so that there's a degree of funding certainty and so that events and activities are well-planned and well-organised.

The Tōtara programme offers support for up to five years and the Kahikatea programme can offer support from one to three years.

Toi Tōtara Haemata (Arts Leadership) investment programme

The focus of the Tōtara programme's current key role for literature is on supporting a single effective co-ordinating body for the New Zealand literature sector. This key role is:

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

Creative New Zealand currently contracts the New Zealand Book Council to deliver this role.

As well as the Book Council, the Tōtara programme also supports Toi Māori Aotearoa (which includes support for Te Ha – Contemporary Māori Writers) and Ngā Pou Kaituhi Māori (Literature in Te Reo). Toi Māori Aotearoa also annually tours three to four Māori writers to a variety of venues in regional centres.

Wellington's New Zealand Festival organisation is also supported through the Tōtara programme to deliver a biennial programme of New Zealand works, including support for New Zealand writers to be part of the Festival's Writers Week programme.

Toi Uru Kahikatea (Arts Development) investment programme

The purpose of the Kahikatea programme is to provide support for established artists, groups and arts organisations to:

- develop the skills, resources and networks required to create, present, promote, distribute or participate in high-quality arts or arts experiences
- research, create, present, distribute and/or tour programmes of high-quality New Zealand work or art within New Zealand or overseas
- develop and/or maintain the infrastructure required to create, present, distribute or participate in high-quality New Zealand arts or arts experiences.

Literature activities currently supported through the Kahikatea programme include:

- block publishing grants (see below)
- festivals – in 2013-14 the Kahikatea programme contributed to the Auckland Writers Festival, the Christchurch Writers Festival, and the Te Papa Tupu Writers Festival
- writers' residencies – in 2013-14 the Kahikatea programme contributed to writers' residencies at the Michael King Writers' Centre, the Randell Cottage, and the University of Otago College of Education (Children's Writer)
- writer-development workshops and mentoring – in 2013-14 the Kahikatea programme contributed to: the Te Papa Tupu incubator programme; Te Waka Taki Kōrero's mentoring and writer workshops programmes; Auckland Writers Festival writing workshops; and the Michael King Writers Studio programme of workshops and masterclasses for selected senior school students.

In the 2013 Kahikatea funding round Creative New Zealand granted \$181,500 in **block publishing grants** to support the publishing of 45 titles. Of the titles supported:

- 6 titles each received a \$2,500 grant – all 6 were poetry titles
- 2 titles received a \$3,000 grant
- 23 titles received a \$3,500 grant
- 10 titles received a \$4,000 grant
- 4 titles received a \$10,000 grant – 3 of these were histories.

Special opportunities

A 'special opportunity' is where Creative New Zealand provides dedicated funds to support:

- awards that recognise individual achievement and promote high-quality New Zealand literature, or
- an individual to undertake an activity (such as a residency) within a specific area of arts practice for a set period of time.

The dedicated funds are ring-fenced (that is, they can't be spent on anything else).

Awards

These include:

- **The Creative New Zealand Michael King Fellowship** – we contribute \$100,000 to this annual award
- **The Prime Minister's Awards for Literary Achievement** – we contribute \$180,000 to these annual awards. The awards recognise literary achievement and provide \$60,000 each to three writers in the areas of fiction (including plays), non-fiction and poetry.
- **The New Zealand Post Book Awards** and **the New Zealand Post Book Awards for Children and Young Adults** – we contribute \$114,700 to these annual awards. This

support covers some prize monies and also contributes to the NZ Post Book Awards for Children and Young Adults Festival nationwide, which is coordinated currently by the New Zealand Booksellers Association.

In addition, Creative New Zealand annually applies to the Todd Corporation for matched funding in support of the Todd New Writers Bursary.

Residencies

These include:

- **The Fulbright Pacific Writer's Residency**
- **The Berlin Writer's Residency** (this biennial residency wasn't offered in the 2013-14 financial year)
- **The New Zealand International Writing Programme residency at the University of Iowa**
- We also administer the **Todd New Writers' Bursary** and the **Louis Johnson New Writers' Bursary**, as well as providing administrative support for the Winn-Manson Trust for the **Katherine Mansfield Menton Fellowship**.

More details of those residencies are given on page 20.

Māori and Pasifika writers

As well as the literature-dedicated special opportunities listed above, Māori and Pasifika writers have been recipients of special opportunities and awards specifically for Māori arts and Pasifika arts.

Earthquake Recovery Grants

Since the Canterbury earthquakes Creative New Zealand has provided emergency assistance and recovery grants for affected artists and arts organisations. We've made 124 grants so far, totalling \$2,757,436 over four financial years. The

amount of the grants has ranged from \$700 to \$500,000.

International and capability-building initiatives

Through our Capability-building programme we provide \$30,000 in support of the Publisher's Association's internship.

Other capability-building initiatives include:

- the Creative Giving programme, through which we provide advice and support to selected arts and cultural organisations so they can increase the funding they receive from individual donors, businesses, trusts and foundations
- workshops on Strategic Planning and Strategic Change – in recent months the Storylines Children's Literature Charitable Trust has participated in Strategic Planning workshops.

Our international initiatives for literature have recently focused on supporting:

- New Zealand as Country of Honour at the 2012 Frankfurt Book Fair
- the promotion of New Zealand literature at the 2014 Frankfurt Book Fair and at the 2015 Taipei International Book Exhibition
- the New Zealand-Taiwan Graphic Novel exchange
- translations of New Zealand work into other languages
- the co-hosting of German, British and Asian publishers as part of Te Manu Ka Tau
- the International Travel Fund
- New Zealand writers participating in the 2014 New Zealand @ Edinburgh programme.

Creative New Zealand funding trends 2003–2014

The following figures and graph help identify trends in Creative New Zealand support for literature over the last decade.

The figures indicate the following:

- Creative New Zealand's direct support for literature increased from \$1.77 million in 2003-04 to \$2.35 million in 2013-14 (a 32% increase across the decade).
- Support for individual writers decreased. This consisted of support for individuals to research and write work, and awards and residencies. Support for individuals to research and write work decreased from \$667,000 in 2003-04 to \$328,000 in 2013-14. Support for residencies increased from \$150,000 to \$215,000 in the same period, with the value of awards marginally increasing.
- Support for writer development has increased over the decade. From 2009-10 Te Waka Taki Kōrero has received multi-year funding in support of a wide-ranging programme of writer workshops, mentoring and other opportunities for Māori writers and writing.
- Support for the publishing of New Zealand work through literary journals and publishing subsidies increased from \$284,500 in 2003-04 to \$369,464 in 2013-14. Support for literary journals increased from \$77,500 to \$93,650 across the decade. The value of publishing subsidies increased from \$207,000 to \$275,814 in the same period.
- There were significant increases in support for the promotion of work to New Zealand readers through festivals, writers' tours and readings, as well as reader-development programmes. For these areas Creative New Zealand support increased from \$164,550 to \$503,075 across the decade. These reader-development activities are largely based

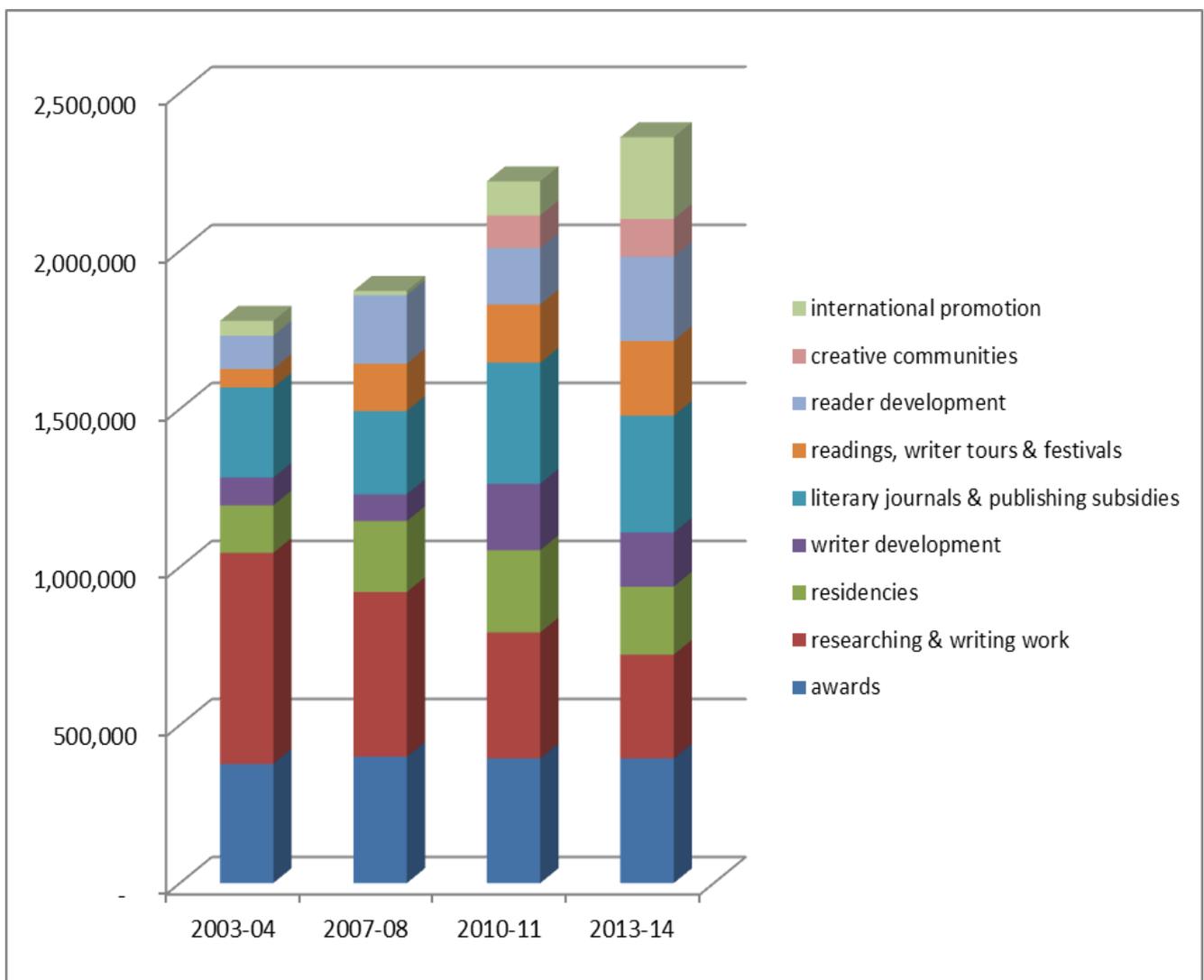
within New Zealand and aimed at New Zealanders.

- Another area of significant increase was in international promotion of New Zealand work. This includes recent initiatives to support translation grants, New Zealand writers' participation in international literary festivals, and New Zealand publishers attending major book fairs and markets.

Note that before 2009 the Creative Communities Scheme (CCS) funding did not consistently

identify the artform area of individual grants. It's reasonable to assume that literature projects and activities were supported at the local level by CCS grants in 2003-04 and 2007-08, but probably at a lesser level than in 2010-11 and 2013-14.

Over the last decade Creative New Zealand has provided increasing support for the publishing of work, for writer development, and for the development of local readerships, as well as for the international promotion of New Zealand work.



Literature funding in selected years 2003-2014

	2003-04	2007-08	2010-11	2013-14
<i>Awards</i>	377,500	399,700	394,700	394,700
<i>Researching & writing work</i>	667,150	521,230	398,265	328,138
<i>Residencies</i>	150,535	224,380	260,787	215,447
<i>Writer development</i>	87,800	85,000	209,782	170,832
<i>Literary journals & publishing Subsidies</i>	284,500	263,517	382,704	369,464
<i>Readings, writer tours & festivals</i>	59,550	149,350	184,619	236,100
<i>Reader development</i>	105,000	217,050	178,300	266,975
<i>Creative communities</i>			103,115	120,079
<i>International promotion</i>	46,620	13,361	108,279	258,232
	<hr/>	<hr/>	<hr/>	<hr/>
	1,778,655	1,873,588	2,220,551	2,359,967

Appendix 3

Summary of focus group discussions

The following is a summary of the feedback provided by members of the literature review focus group.

The focus of the day's discussions was 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 participants expressed concern about the proportion of Creative New Zealand's overall funding offered in support of literature in recent years. This percentage – 8% of Creative New Zealand's overall funding – was seen as too low to sustain and develop a thriving literature sector.

Projects and activities that should be supported

Members of the focus group identified a range of literature projects and activities that they felt it was important for Creative New Zealand to support. These included support for:

- individual writers to research and create work
- strong and innovative projects that promote works by New Zealand writers – for example through writers' tours. This would be in addition to existing support for writers' and readers' festivals.
- reader-development programmes and activities, both domestically and internationally
- critical discourse and reviewing of New Zealand literature through curated sites, with adequate recompense for reviewers
- writing and illustration of work for children and young adults
- non-fiction writing, with support being provided at a similar level to that available for fiction.

Other actions by Creative New Zealand

In addition to funding support being available for these types of projects and activities, it was suggested that Creative New Zealand should:

- reconsider the current range of genres identified in funding guidelines. Members of the focus group thought that terms such as ‘narrative non-fiction’ and ‘creative non-fiction’ were confusing, and that the key criterion should be the excellence of the writing, regardless of the genre.
- publicise the names of all peer assessors used by Creative New Zealand, including funding round assessors and any assessors used for Creative New Zealand awards and fellowships
- reconsider its attitude to self-publishing. Currently, self-publishing projects aren’t eligible for support through the Arts Grants and Quick Response programmes, nor through the investment programmes and international initiatives.
- identify Australia as an important market for New Zealand writing and provide more support for New Zealand writers appearing in Australian festival programmes.

Funding priorities

Priorities discussed by the focus group included:

- *Publishing and distributing high-quality New Zealand work*
- *The creation of diverse, high-quality new work in New Zealand literature*
- *Increasing and diversifying New Zealand literary culture.*

Some participants also discussed having a genre-specific priority, such as writing for children and young adults.

It was strongly suggested that Creative New Zealand should not emphasise digital technologies, and that we should be interested in excellent projects and writing, regardless of the platform or format being used to publish and distribute the work.

Publishing and distribution

In the past Creative New Zealand’s main way of supporting publishers has been to offer subsidies to help reduce the financial risks associated with publishing high-quality New Zealand literature.

Changes to the ways books are published and distributed, and how Creative New Zealand might respond to these changes, was the subject of several focus group discussions.

Some members of the group saw these changes as posing a significant threat to the continued existence of traditional publishing houses. However, some saw the changes as an opportunity to increase and diversify the readership for New Zealand literature, while others saw them as providing opportunities for writers to exercise more control over their work through self-publishing.

One focus group member noted that, despite the changes in how people are buying and reading books, one third of New Zealand bookshop sales are for New Zealand books.

Knowledge of literature-sector events, activities and organisations

Members of the focus group were concerned that they didn’t always know about the range of activities and opportunities available to the literature sector. Some were also unclear about the activities of literature-sector organisations such as the New Zealand Book Council.

Some focus group members noted the limited number of New Zealand literary agents, with few New Zealand-based representatives advocating for and promoting the interests of experienced writers. A call was made for the establishment of some form of Writers Academy that would support, and advocate for, experienced writers.

Key role under the Toi Tōtara Haemata investment programme

The focus group felt that the current literature key role in the Toi Tōtara Haemata investment programme was 'fuzzy', with few of them having a clear idea about the outcomes Creative New Zealand was seeking.

Some felt it was unreasonable to expect a single organisation to promote both the reading **and** the writing of New Zealand literature, locally and internationally.

Focus group members thought it was essential that Creative New Zealand's funding for an organisation filling a key role was sufficient to enable the organisation to successfully deliver the full range of activities expected.

Participants and structure

The literature review focus group was held between 10 am and 5 pm in Wellington on 10 September 2014.

John Huria was the meeting facilitator and the day involved a mix of break-out discussions and plenary sessions.

The focus group consisted of:

- 7 writers – Siobhan Harvey, Vincent O'Sullivan, Tina Makeriti, Grace Taylor, Eleanor Catton and Kyle Mewburn (also NZSA President). Gavin Bishop attended from 1 – 4 pm.
- 7 publishers – Robbie Burton (Craig Potton Publishing), Rachel Scott (Otago University Press), Julia Marshall (Gecko Press), Tom Rennie (BWB Books), Nicola Legat (Random House), Sam Elworthy (Auckland University Press) and Eboni Waitere (Huia Publishers).
- 7 people in a 'literature-related organisations and others' group – Catriona Fergusson (NZ Book Council), Sarah Shieff (University of Waikato Writer-in-residence programme), Jane Parkin (freelance editor/publishing project manager), Juliet Blyth (Vicbooks, Bookshop), Anne O'Brien (Auckland Writers and Readers Festival), Amy Mansfield (Storylines Festival), and Anne de Lautour (Publishers Association – PANZ).