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NEW ZEALAND AUTHOR

NEW ZEALAND SOCIETY OF AUTHORS (PEN NEW ZEALAND INC) WHAKATUPURIA TE TOI TUHI KORERO



**A Janet Frame
surprise from
Sir James
McNeish**

Election Special



NEW ZEALAND AUTHOR
(PEN NZ INC) TE PUNI KATUHI O AOTEAROA

THE BIMONTHLY JOURNAL OF THE
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Contributions are welcome: all care but no responsibility taken for unsolicited material. Letters may be edited for reasons of space or clarity.

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CHIEF EXECUTIVE OFFICER

Maggie Tarver
NZSA (PEN NZ Inc)
PO Box 7701
Wellesley Street
Auckland 1141

Level 14, Oracle Tower, 56
Wakefield Street, Auckland.
director@nzauthors.org.nz
Phone/fax (09) 379 4801
office@nzauthors.org.nz
www.authors.org.nz

PROGRAMMES MANAGER

Kathryn Burnett
programmes@nzauthors.org.nz

ADMINISTRATIVE ASSISTANT AND MEMBERSHIP SECRETARY

Jan Hughes
office@nzauthors.org.nz

EDITOR

Brent Leslie
brentlesie1@gmail.com

PRODUCTION & DESIGN

Diana Curtis
ghosthowalks@clear.net.nz

ADVERTISING

ph (09) 379 4801
director@nzauthors.org.nz

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Sir James McNeish – fiction transforming fact.

PHOTO: MATT BIALOSTOCKI

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The aim of this programme is to provide writers with essential critical feedback on an advanced work, moving it closer to publication. Manuscripts should be at 2nd or 3rd draft stage in any genre – the emphasis being on a completed work that requires the objective view of an experienced assessor to provide constructive critiquing and suggestions for improvement.

A selection panel will choose successful projects that will be matched with an assessor specializing in that genre.

With the generous support of Creative New Zealand in 2013 we are able to offer 13 assessments including 2 hour follow-on Q&A sessions with the assessor.

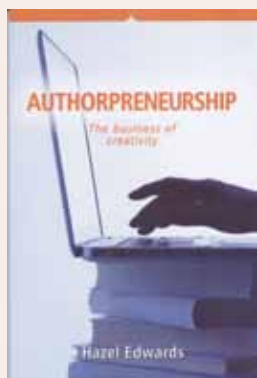
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NEW ZEALAND WRITER'S HANDBOOK

First published in 1990, the Bateman *New Zealand Writer's Handbook* is now in its sixth edition. Over the years, it has held an essential place on the work desks of New Zealanders who write, whether that be freelance journalism or book-length publications.

As in previous editions, the Handbook offers up-to-date directories of magazines, newspapers and publishers. New chapters look at the art of writing fiction and the basics of digital publishing. RRP \$34.99.

Both books available from NZSA Office, PO Box 7701, Wellesley Street, Auckland 1141 or order online.



Lloyd Jones and Emily Perkins at Unity Wellington.

PHOTO: MATT BIALOSTOCKI.

NZ Book Month goes well

New Zealand Book Month 2013 has been a "great success," says Project Director Megan Dunn.

"This March we directly funded 183 events featuring 178 New Zealand authors. The community events programme is very much collaboration between NZ Book Month, the volunteers who organise events in their local communities, and the participating authors and publishers.

The profile and promotion of New Zealand authors and books is a key feature of the community events campaign, she said." Our funding for this part of the campaign comes from Creative New Zealand and is to support the careers of NZ writers and extend their audiences. Book Month offered funding to several events organised by different branches and members of the NZSA. The Janet Frame lecture is always a highlight... (See P8), while in Rotorua, Book Month supported a range of activity, including 'Books n Baths,' a tour of the newly refurbished gym and spa facilities at the Queen Elizabeth Hospital, focusing on Susan Butterworth's recently published history, *Hospital on a Hotspot*.

On Friday 15th March, Unity Wellington hosted a Book Month lunchtime event with Kate De Goldi, Emily Perkins, and Lloyd Jones, who each talked about two NZ books they recommended. Megan says the shop was packed, with several other NZ authors such as Elizabeth Knox and Craig Cliff among the audience.

"There was been no shortage of activity in the South Island either. Author Tanya Moir undertook a tour of the Southland region, appearing at Oamaru, Gore and Invercargill libraries. And Jim Flynn, author of the Torchlight list, toured libraries in Hokitika, Westport and Greymouth.

"Libraries nationwide are stellar supporters of the Book Month campaign and we're delighted to have their involvement. NZ Book Month is very much a team effort made possible by the investment and enthusiasm of so many New Zealander writers and readers."

NB: There will be a fuller report on the campaign in the next *NZ Author*.

MEMBERSHIP UPDATE

JOINED: Helen Huitema, Ruth Hamilton, Robyn Brinkman, Paul Veart, Huia Naera, June Crothers, Jean Hendy-Harris, Fiona Winfield, Jessica Bell, Zoë Meager, Samantha Peckham Togatama, Tracey Aitchison, Jim Welch, Peter Dornauf, Christopher Abbey, Basil Avery, Makereta Brown, Annabel Young, Brian Langham, Jo Baguley, Robyn Walshe, Robert Lawrence, Rob Gray, Emily Watt, Pam Sims, Kevin Armstrong, Ron Scott, Roberta Budvietas, Cherry Chang, Vanessa Hatley-Owen, Louise Ludlow, Diane Marama Winder, Helen Harvey, Kay Luff, Joy Crouchley, Sun Kim, Bridget Sherlock, Angelique Praat, Robin Shepherd, Elise De Silva, Craig Miller, Allan Drew. **REJOINED:** Sue Emms, Maggi Belcher, Helen Rickerby, Michelle Buchanan, Deborah Challinor, Rachel Jones, Debbie Newman, Judy O'Connor, Darian Smith, Jessica Le Bas, Glynne Maclean, Rachael Cookson, Anne Moir.



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Summer action raises authors' profile

For most people (except farmers), this has been a wonderful summer and all around the country, authors have been out and about, lifting the profile of their profession. It has involved a great deal of hard work from a large number of people. In these four pages, we look at some of their achievements.



Waiting for the unveiling are, from left: Sir James McNeish, Elizabeth Knox, Joy Cowley and Jack Lasenby

Writers' words inspire on Wellington's waterfront

The Wellington Writers Walk is a major recognition of the achievements of New Zealand writers. Rosemary Wildblood, Chair of Wellington Writers Walk Committee, reports on its latest achievements.

NZSA Wellington Branch views the Wellington Writers Walk as the jewel in the crown of its activities, so excitement mounted on March 21 when the walk's joint patrons – Lieut Gen The Rt Hon Sir Jerry Mateparae and Lady Janine Mateparae – opened four new quotations by New Zealand writers: Joy Cowley, Elizabeth Knox, Jack Lasenby and James McNeish, to join the nineteen already placed along Wellington's breathtaking waterfront.

The new benchmarks follow the design of stainless steel letters set in wood, three of them seats, introduced in 2006 by architect Fiona Christeller to take their place among the fifteen iconic concrete plaques previously designed by Catherine Griffiths. The recently opened Stage IV sees another quirky departure by Fiona, with three of the new benchmarks set into the boardwalks around the waterfront and one mounted on a pole near the New Zealand Stock Exchange.

Begun in 2002, the walk honours New Zealand writers who've had a special connection to Wellington at some stage in their writing career. The Writers Walk Committee chooses the writers to be honoured and selects quotations to delight and intrigue both the local community and the many visitors to the capital. Once unveiled, the sculptures become the property of the waterfront under the guardianship and maintenance of Wellington Waterfront Ltd.

The Wellington Writers Walk Committee cannot simply put the sculptures where it chooses, but must negotiate the designs and installations with its waterfront partners. This means good relationships are paramount to the success of the project. However, we operate in such a climate of good will that it makes it a fun project to manage – even if we do have to 'kiss a lot of frogs to find a prince' when seeking sponsors.

The Wellington Writers Walk is managed separately from the Branch, so we always have

one person sitting on both committees to ensure everyone is kept in the loop. As Chair of the Writers Walk Committee, I currently serve that purpose, working closely with our supportive Wellington Branch Chairperson, Maggie Rainey-Smith.

In 2012, our tenth anniversary year, another valued partner came on board in the form of Clemenger BBDO, who developed our impressive website and helped us to create a captivating colour brochure. The year peaked further in October 2012 when we transported the Wellington Writers Walk to the Frankfurt Book Fair with the help of the Ministry of Arts and Culture. Transfers of the quotations appeared along the River Main in Frankfurt for the Fair's duration and the translation of our website from English into German meant that passers-by could access it in either languages on their smart-phones.

The mantra of the Wellington Writers Walk Committee has long been: 'It's not about us.' In other words, we promote the walk as a community project that honours writers, without advertising the work of the people behind it. Yet for the interest of the membership I think we should acknowledge the committee on this occasion: Barbara Murison is a founder member from 2002 committee, who provides valuable continuity. Robyn Cooper – prized for her attention to detail – acts as our secretary, chief editor and proof reader. More recent co-optees are John Barr, who gives publicity and promotional advice and Geraldine Baumann who provides a useful legal perspective.

The present committee follows in the footsteps of so many others who have selflessly given their time to ensure the continuance of this great project. As Isaac Newton once memorably observed, we all "stand on the shoulders of giants" in order to see further – and we hope this will long continue after the current committee has ceased to be the Walk's custodians.



An impressive panel of writers and illustrators. From left: Kyle Mewburn, Donovan Bixley, Maria Gill, Heather Arnold, David Elliott, Melinda Szymanik, Lindy Fisher and Fifi Colston.

Canterbury writers set their goals

March is when we should be promoting and acknowledging the skills and achievements of our writers in sharing and achieving goals, says Jenny Haworth. With this in mind, Canterbury authors organised a day of discussions and workshops.

Fiona Farrell was the first to speak, explaining how she crafted a novel and pulled a non-fiction work together. She started with *Limestone*

– her story of a New Zealand writer in Ireland, drawing together the threads of family history. But this is also a book about what intrigued her as a child growing up in the limestone country of Oamaru. Her inspiration came from visiting one of the limestone caves in the south of France that are decorated with Neolithic drawings. From these diverse elements she drew this novel together.

She went on to discuss her two latest books, both non-fiction. *The Broken Book* started as a travelogue about her experiences with her husband as a walker, but when she was writing it, the Christchurch earthquake occurred. This changed the direction and led to the addition of poetry which ripples through the book like the waves of aftershocks. Her last book was a commissioned work, *The Quake Year*, on survivors of the quake. This tells the human story and was developed as an alternative to the numerous books which described how the city had been destroyed.

She was followed by Felicity Price who took the audience through the steps of creating an eBook from her latest novel, *In Her Mother's Shoes* which focuses on adoption. Felicity turned it into an eBook with Kindle, where it has had some real success.

Quentin Wilson then spoke of the importance of 'getting it right' for eBook conversions. There was the importance of good editing and developing a front cover and, if you were thinking of print on-demand, of good layout. All these factors will help build a reading public who may well look for your second book. Get it wrong or present a sloppy text and it is harder to sell the next book to the public, even if it is in an eBook library.

We then discussed with Ruth Todd various ways of marketing books in a world where self-publishing is becoming increasingly important. She used the session more as a seminar and drew on what those in the audience had experienced and commented on that. She opened up greater possibilities and helped us realise that it is not just the major book shops which will give us the opportunities we need.



Fruitful discussions in Canterbury.

How to speed-date an author

Several authors and illustrators of books for young children were on show twice at the National Library Service Centre in Auckland's Parnell in early March in the latest of such events organised by the New Zealand Book Council.

On the evening of Monday March 4, they spoke about their work to an audience of teachers and other interested professionals, before taking part in a short panel discussion. Those involved were writers: Maria Gill, Kyle Mewburn and Melinda Szymanik, along with illustrators: Donovan Bixley, Lindy Fisher, David Elliott, Fifi Colston and Heather Arnold. The session was chaired by Rosemary Tisdall.

The following morning, nearly 100 interested children from Auckland schools attended and broke up into small groups for 15 minute sessions with some of those on the panel for a two-hour programme called *Speed Date an Author*, where they heard first-hand from the experts about techniques for writing and illustrating children's books.

CEO at the New Zealand Book Council, Catriona Ferguson, said the programmes had been running for about three years now. "This year we plan to do four – one each term – but we're thinking about ways we can possibly increase that because they're

so popular. They're always over-subscribed – the schools love them. It would be great to take them out to the regions, but it takes a lot of planning and a reasonable amount of budget."

Catriona said the children who attend usually range in age from upper primary to around 14. "This is the biggest we've done. Normally we'd have about 60 but for this one, there are 95. We're working the writers really hard but they're all so enthusiastic and positive, we are happy to be able to work together. And we're excited about this one because it's Book Month as well."

About 20 schools were involved with groups of between four and six children from each. Catriona said schools tend to bring pupils they know are interested in writing or illustrating.

This New Zealand Book Council event is supported by Scholastic NZ, Random House NZ, New Holland Books, Huia Publishing, Walker Books, John Graham Paper Plus, Kiwi Write4Kidz, as well as the National Library of New Zealand – Auckland Service Centre.





A talented line-up of writers at the Auckland Fringe Festival opening gala in Myers Park in mid February were (from left): Storm Cloud Anderssen, Iva Vernich (at mic), Miles Hughes, Brigid Barrer, Kiwa Huata, Michael Morrissey, Anita Arlov.

Champagne ending for SPIT.IT.OUT. at Auckland festival

Auckland branch's contribution to the Auckland Fringe Festival, proved extremely successful, but MILES HUGHES says it took a lot of hard work from a number of people to bring it all to fruition.

Auckland branch's first foray into the Auckland Fringe Festival took place between February 16 and March 10, with the spoken word event 'Spit.it.Out.' The inspiration of Anita Arlov, this event was planned over many months by a dedicated group including; Anita Arlov, yours truly, Paul Doesburg, Rae McGregor, Ray Prowse and Iva Vernich. Planning assistance also came from Michelle Durey Bolton and Andrew Dallaston. Luke Hurley supplied us with a battery powered microphone and amplifier which proved indispensable at our two open-air venues.

A list of available venues was posted by the Auckland Fringe Festival

management, and the Auckland Council venues of; Myer's Park, Karanga Plaza, The Pumphouse and Mangere Arts Centre; together with Q lounge, Basement Studio and St Kevin's Arcade were chosen.

The next step was to fill the gigs with writers. We wanted this event to represent the multicultural aspect of Auckland and its writers and in hindsight we feel we achieved that goal. Ages ranged from Michelle Elvy's delightful 10-year old daughter, Lola who sang a song of her own composition through to Auckland branch's own aged raconteur, Bernard Brown.

We ended up with 28 gigs and nigh-on

90 writers for the event. Out-of-townners included: Sugu Pillay from Christchurch; Ali Jacs and Ya-Wen Ho from Wellington; Jamie Banks from New Plymouth; Michelle Elvy from Whangarei; and Donna Skoludek and Storm Cloud Andersson from Hamilton. All the rest came from the Auckland Metropolitan area.

Anita's daughters Sophie (14) and Rosalie (15) provided us with the iconic image we used for our posters and publicity material. Poster design and production was put in the hands of Paul Doesburg's son, Justin, who designed our fund-raising posters, advertising posters and gig-guides.

Rae McGregor was appointed as our publicity officer and Ray Prowse put in charge of fund-raising. Poster pals were organised to distribute our posters and gig guides around the city.

The venue operators appointed were: Sue Gee at Q lounge; Ila Selwyn at Basement Studio, Brigid Barrer at St Kevin's Arcade, Paul Doesburg at Karanga Plaza, Anita Arlov at Myer's Park, Luti Richards at Mangere Arts Centre and Lindsey Dawson at The Pumphouse. These were required to liaise with the performers to ensure they all turn up on time and that each person complied with

*All the participants
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each other.*

a set of standards that we established.

Everything was going to plan. We were a fortnight out from the opening gala. It was then decided we should put on a gig at the gala. More meetings were scheduled and more coffee drunk. A script was agreed. Then came the rehearsals, but not everyone was available at the same time. Key people dropped out at the last minute. New ones had to be roped in, sometimes flailing and kicking – sometimes not.

But who was going to read the te reo sections? There was a frantic search to find a te reo speaker willing to participate in the gala. We didn't think this would be a difficult task in a city the size of Auckland, but it was. At the last minute, Anita procured the services of Kiwa Huata, a student at AUT School of Business Studies. A rehearsal took place the night before the opening gala. Another took place an hour before we were to go on stage.

Then, the stage directors came to us to ask if we could go on early. We were given another 10 minutes to fill. Our script was written in such a way that our skit would take five minutes and two poets would fill in the last five minutes reading poems of their choosing. Each poet agreed to read an extra poem and Kiwa Huata asked if she could read a poem she had written. All was agreed. We traipsed up to the area behind the stage to wait our turn. Then we were on.

Our skit was performed by Anita Arlov, yours truly, Brigid Barrer, Michael Morrissey, Iva Vemich and Siobhan Harvey. Delys Magill was alongside, ably providing signage for the deaf. By having Delys with us, we were able to include all three official languages of this nation.

Thankfully, it all worked like a well-oiled machine. Poets; Simone Kaho, Siobhan Harvey, Storm Cloud Andersson,



South Auckland
Poets Collective's
Marina Alefosio at
Myers Park.

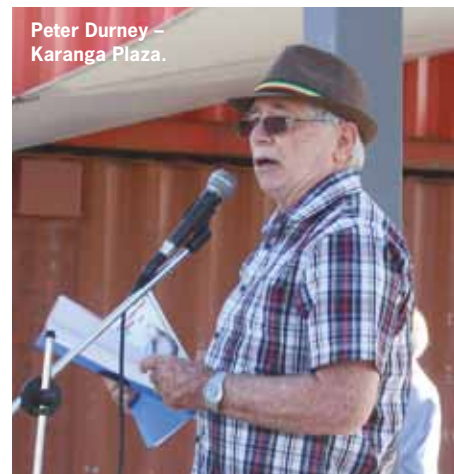


Rae McGregor –
Karanga Plaza.

Michael Morrissey and Kiwa Huata were superb. Andrew Dallaston filmed it and Sue Gee took photos for Facebook. We came off on a high and retreated to Q lounge for a celebratory drink. We were up and running. Anita and I could take a back seat as the venue operators and each master of ceremonies would now take over the running of the event.

Throughout the three weeks that the event ran, every variety of writing was read; poems were performed without being read, and poems were slammed. Topics covered everything, but a common theme that came through from first or second generation Auckland writers of Pacifica or Asian heritage was one of identity. Whether this was through Grace Taylor's poem *Afokasi* about being of mixed English and Samoan bloodlines or from Matthew Ng-Wai Shing's short story about what it meant to be second generation Chinese Kiwi.

One of my greatest pleasures being involved with Spit.it.Out was meeting the poets from South Auckland Poets Collective. SAPC performed two gigs at Mangere Arts Centre and one at Myer's Park. All the members are spoken word poets who perform their works more than read them. SAPC runs workshops



Peter Durney –
Karanga Plaza.

in schools and works with youth on the streets, in prisons and anywhere they are needed. It was inspiring to see poetry and spoken word being used to solve the problems of neglect, identity and low self-esteem.

Our best attendance was at Karanga Plaza when we had *decolonise crew* perform. Again these are spoken word artists. Hala Nasr, Jahra Rager and Logan Dobson exploded onto the stage to expound on the concerns of youth. They were not afraid to express these in the most vocal terms. Brilliant!

All the participants were upbeat about their gigs. There was a tremendous bonhomie among all the readers with everyone supportive of each other. Then, it was all over bar the shouting. On Sunday night a group of 'Spittlers' gathered in the Speigeltent in Aotea Square. Anybody who was anybody was there plus some unlikely writers from the NZSA. A Big Band is there pumping out Swing. The dance floor beckoned but first there was an award ceremony. The awards were read out, one after another when a special award was announced for 'The Fringe Event with the most impact.' It went to Auckland Writers for SPIT.IT.OUT. There was a magnum of champagne as a prize. Anita made a bolt across the dance floor for it, dragging me behind. A quick pose for photographs then back to the 'Spittlers' to crack open the bottle. What a great way to wind up months of planning and cajoling, three weeks of gigs, eating out every night and living life at the venues, bars and on the streets. A huge thanks to all the participants; you made it all happen.

Will we do it again? Of course. The world is changing, but the need for story telling will continue. ●

New Zealand Author's President of Honour, novelist and biographer, SIR JAMES MCNEISH spoke to a full auditorium at the Wellington City Gallery in his Janet Frame Memorial lecture last month. This is an edited extract from his address, entitled *Two Cheers for Eccentricity*, on a theme of creative non-fiction:

TWO CHEERS FOR ECCENTRICITY

What do we mean by creative non-fiction? In New Zealand many would say it's a hybrid, neither one nor the other. Overseas it's been an established literary genre for years, some recent examples de Waal's memoir, *The Hare with Amber Eyes*, which is essentially non-fiction but reads like a novel, and Hilary Mantel's *Wolf Hall* and *Bring Up the Bodies*, two historical works which have raised to the level of "fictional certainty" a blacksmith's son called Thomas Cromwell who hardly existed before the novelist got to work on him.

Briefly, it's invention. Invention invading the world of fact. A way of tampering with truth – "truth" in inverted commas, because in my world, the writer's world, what most people think of as "truth" does not exist.

In 1957 when I published my first book there were in effect only two general publishers in New Zealand; Whitcombe & Tombs and AH & AW Reed. Neither was interested in publishing fiction. Ten years later general fiction in this country was still suspect. Novels came from somewhere else, most imported from England.

I remember the interest shown when the New Zealand end of my London publisher, Hodder & Stoughton, got in touch to discuss a book I'd proposed about Mackenzie the sheep-stealer – a biography, as they assumed. No, not a biography, I said. A novel. Their faces fell. They wanted a photograph, not a painting.

It's against this background that I come to the theme of creative non-fiction. Not just fiction masquerading as fact, but fiction as a source of dynamism transforming fact. Simple example, by the French writer Jean Echenoz.

Echenoz wrote a book called *Running*, which I discovered in Berlin in 2010. It had been translated from the French and

appeared extracted in a German newspaper. The book, ostensibly non-fiction, was about a real-life figure, Emil Zatopek, the great Czech middle-distance runner who, after collecting a string of Olympic gold medals, fell foul of totalitarian politics and ended up as a road-sweeper in Prague. Echenoz writes – this is after Zatopek easily wins his first two races: "People congratulate him, encourage him, reward him with an apple and a slice of bread and butter."

An apple and a slice of bread and butter? Now how does Echenoz know that? He doesn't know. It's an invention, one of many inventions in this non-fiction novella. But with that one phrase – *an apple and a slice of bread and butter* – the author has told us more about the climate and the conditions of life in

iron-curtain Czechoslovakia than if he'd written an entire encyclopedia of facts.

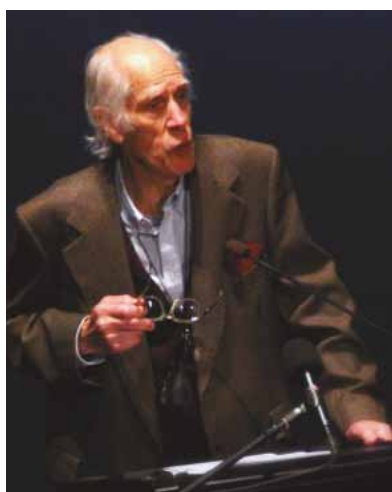
So here's a case of fiction blurring fact that supersedes literal truth and transforms it. There are dozens of examples – the playwright Alan Bennett's *The Madness of George III*, which defies historical fact, is another. What these writers demonstrate is the idea that fiction is a form of lying that helps us recognise the truth. Or, in the words of Anatole France, "Histories that contain no lies are too dreary for perusal." (The same applies to biographies.)

BORDERLAND AREA

So what price veracity? Or historical truth?

Or, what we tend to worship in this country, the Literal Truth? There's a subtle difference between fact and fiction, between reality and fantasy, between truth and legend – a borderland area which offers peculiar satisfactions to the writer but still seems to puzzle our critics.

I became aware of straying into this minefield in the early 1970s. I'd published a novel in London and then in New Zealand – a book of non-fiction which inter alia was critical of the class discrimination and land-grabbing by some of our founding



fathers. In Canterbury I was stopped short by a woman whose husband I'd come to interview for the radio with the words, "Of course, you're a novelist. You don't have to tell the truth."

I was a bit stunned, forgetting how long I'd been out of the country and not realising I had broken a tabu: the idea that non-fiction was sacrosanct.

Let's talk a moment about the enrichment of our literature by creative writing workshops, begun here by Bill Manhire, and I do mean enrichment. The creative writing movement isn't that new. John Osborne, the playwright, as a young man took a course at the British Institute of Fiction Writing Science in the 1940s. But three cheers for what's happening in New Zealand. Three cheers, that is, for originality and variety of style and language, and for subject – though I'm not quite sure about "subject".

Some of the books I see by new authors who've graduated from creative writing courses and won prizes, while imaginative and original in conception, raise questions.

I find myself asking, what is it they have to say?

TABOO-SMASHERS

And what about the ones that got away? Where are they? The ones who left home and got out to broaden their range of experience in order to have something to write about? The eccentrics?

Because there's no shortage of help if you want to get out and travel. Here's a change in my lifetime: the boom in scholarships for overseas travel that can take a writer from New Zealand just about anywhere on earth. "Getting out" – does it matter?

It certainly mattered to Lloyd Jones and Sarah Quigley, relatively young writers who in the New Zealand scheme of things are the bloody-minded ones, the eccentrics. Today's taboo-smashers. They have broken the mould and got out. Without the benefit of an award they might never have done so.

In Lloyd Jones's case it was the Mansfield scholarship to France in 1989 that provided the opportunity. Jones was in Nice when he saw in a local newspaper pictures of the Berlin Wall coming down, he jumped on a train and went to Berlin; this led the following year to Albania, the last country to hold out as communism collapsed across eastern Europe; in Albania he visited the political refugee camps and wrote a novel, *Biògrafi*, which would make for him an international reputation.

In the case of Sarah Quigley it was a Creative New Zealand residency to Berlin which opened the way. She stayed on in Berlin and has produced, not as expected a biography of Charles Brasch, but instead a non-fiction novel set in Russia, *The*

NEW FRAME NOVEL A "SOCIAL SATIRE"

A new Janet Frame, listed as "a marked departure" from her other fiction, will soon be on sale.

Entitled *In the Memorial Room*, after the room in Menton in the south of France where visiting Katherine Mansfield scholars from New Zealand were once expected to work, the work is described by the publisher as "a wonderful social satire" and a send-up of the cult of a (famously) dead author.

Introducing the work at his Janet Frame Memorial Lecture last month, James McNeish described Frame as a pioneer, "besides everything else", in the art of creative non-fiction.

"However, here she reverses the process. She describes the room in Menton as a desolate stone chamber, without running water or lavatory and little light or warmth. Fact or fiction? Those of us who were there in the early days will recognise the room straight off. Katherine Mansfield was supposed to have worked there. Of course she didn't.

"What's interesting is that instead of rearranging the truth to enhance a work of non-fiction, Janet Frame has reversed the usual procedure and overlain the fiction with a hard patina of barely concealed fact. *In the Memorial Room*, previously unpublished, was written in the 1970s. I suspect she withheld it in her lifetime, because a number of people involved in the birth of the Katherine Mansfield scholarship were still alive and she didn't want to give offence."

In the Memorial Room is due to appear at the end of April, published by Text in Melbourne.

Conductor: Lloyd Jones's novel appeared in 1993; Sarah Quigley's in 2011.

Sarah Quigley's *The Conductor*, is a novelist's response to the 1941 siege of Leningrad. It brings a new perspective to Hitler's attempt to starve that city into submission. Lloyd Jones has, since *Biògrafi*, published *Mister Pip*, a novel arising from turmoil set on the island of Bougainville. Two New Zealand writers focussing on little-known or forgotten events – classic examples of the new world bringing to the old a hidden view of things which it might have seen for itself, yet didn't.

So, yes. It can matter to get out.

We New Zealanders, we migrate in numbers. We turn up in alien lands in just about every occupation and trade, except – it seems – the trade of writing.

The other day I was sent a list of expatriates, famous ones, the dead and the living, New Zealanders who've made a mark outside their land of birth in virtually every field of human endeavour – more than sixty of them. And only three are writers.

Which seems to me – when you remember how many New Zealand writers register for the Authors Fund each year (last year it was 1699 writers) – to make Jones and Quigley interesting exceptions. Nabokov says there are three points of view from which a writer can be considered. The writer can be considered as a story-teller, as a teacher, and as an enchanter – and a major writer, according to Nabokov, combines all three. Which brings me back to the contribution made to non-fiction by Sarah Quigley and Lloyd Jones.

POWER OF ENCHANTMENT

What these two have in common is a certain power of enchantment. Both in essence poets, besides novelists. They understand the business of the novel which is to interpret and simplify in order to tell a story, but they go further and apply the technique of fiction to a real figure. Fiction is neater than fact. It serves to heighten fact but also to make it more comprehensible, even – heaven forbid – more popular. There is this strange notion in some circles that literary and popular values are somehow separate.

Oh for the days of Dickens and the Brontës, when "popular" meant "good!"



A packed auditorium at
Wellington City Gallery
PHOTO: MATT BIALOSTOCKI

More examples. I think of the Israeli writer Amos Oz and his extraordinary memoir, *A Tale of Love and Darkness*, which haunts the imagination from within its cloak of non-fiction. I think of the American writer Lillian Hellman's "book of portraits" and reminiscence, *Pentimento*; or, closer to home, of Janet Frame's three-tiered autobiography, particularly the last volume, *The Envoy from Mirror City*. All three writers tell a story but tell it slant; nothing is quite what it seems; what you see – it's as if you are looking out of the corner of your eye, and the unexpected happens. You are surprised into enchantment. It's again poetry of the imagination which is another way of saying the writer has rearranged the facts to suit the message and is not always telling the literal truth.

With Janet Frame the deception is less in the facts than the dialogue, remembered speech, and it's very subtle. With Hellman it's something else – what passes for autobiographical fact is in the words of Paul Johnson a veneer of candour concealing "a bottomless morass of mendacity". Yet as a reader and admirer of Lillian Helman, I have to say it doesn't matter.

HARBINGER OF CHANGE

Writers' lives seldom measure up to what they write and it doesn't matter, any more than it matters that Amos Oz and Janet Frame, both eccentric stylists, pay less attention to fact in their non-fictional writing than what it is they want to say.

I don't claim any authority for saying this, but instinct tells me

that Janet Frame, besides everything else, is a pioneer in the field of creative non-fiction which is finally starting to be recognised as an acceptable genre in this country. It's the most interesting development in New Zealand literature in my lifetime and it comes in part, I like to think, as a by-product of our creative writing workshops. A harbinger of change.

Owen Marshall's latest book, *The Larnachs* – "a sensitive and discreet reworking of facts" – is as an example of this change, so too Dean Parker's radio play, *Midnight in Moscow* – a slighter exercise but it makes the point. Both creative forays into biography and politics, areas which major New Zealand writers have previously tended to overlook, or shy away from. I'm not sure why.

AN END TO BLEAKNESS

I've talked about change. About the need to banish earnestness and expand biography, about the need for young writers and journalists in a small society like ours to get out. I've talked of Lloyd Jones and Sarah Quigley as agents for change – a change that is qualitative. Is it here to stay? I hope so. I'm not sure. So perhaps not three cheers yet, two will do. Two cheers for eccentricity.

I am optimistic enough to think we are entering an era where it is no longer thought beneath one's dignity in New Zealand literary circles to "entertain", or make people laugh, or send up the establishment, or blend literary with popular values, or hurl brickbats at what Joy Cowley on this platform a couple of years ago called "the bleakness" of our national literary genre. Where it is no longer considered a crime for a writer to get a name or someone's birthday wrong in a work of fiction, or in a work of non-fiction to invent a conversation that never happened.

I was once taken to task because in a novel I'd got the date of a church wrong. A critic spent nearly half his review in the *Listener* complaining of the error. I wonder what he'd have said if he'd been confronted with Jane Eyre's dress or Emma Bovary's eyes, both of which change colour unexpectedly in the space of a few pages. Or if he'd been reviewing *To the Lighthouse* by Virginia Woolf who said, "All my facts about lighthouses are wrong."

The Janet Frame Memorial Lecture is funded by the NZ Society of Authors and NZ Book Month and was offered in conjunction with City Galleries, Wellington. ●

CLNZ/NZSA RESEARCH GRANTS 2013

In association with Copyright Licensing New Zealand, this is the sixth year that the CLNZ/NZSA Research Grants are to be offered.

Both grants are for \$3,500 each and for either fiction or non-fiction.

One is for research to be conducted at the Stout Research Centre and the other is project-based, where the applicant specifies where the research is to take place.

Closing date is 26 June.

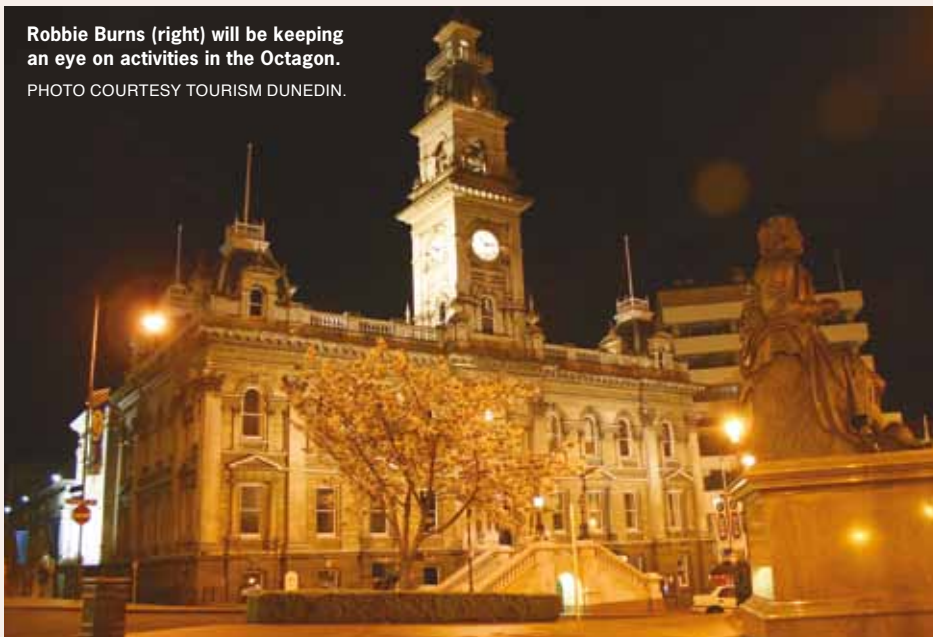
In 2012 grants were awarded to Kelly Ana Morey and David McGill.

For application forms please contact NZSA National Office:

www.authors.org.nz office@nzauthors.org.nz

Robbie Burns (right) will be keeping an eye on activities in the Octagon.

PHOTO COURTESY TOURISM DUNEDIN.



A smorgasbord* of southern delights

AGM 2013 will be in Dunedin from June 7-9. Branch Chair of the Otago/Southland branch, Kyle Mewburn, assures us it will be a feast of literary breakthroughs, intellectual connections and bodily pleasures.

The publishing world is constantly throwing up new challenges.

This year has been no exception with some major developments (both positive and not so) and amalgamations plus the regular clang of doomsdayers, naysayers, uncertainties and upheavals. So what better place to discuss, debate, congratulate, console and generally share writerly successes, concerns and opinions with like-minded (or at least literary-minded) souls than at the NZSA AGM?

Whether opening night drinks at UBS, whisky tasting in the historic Stuart Street terrace houses, sampling Central Otago's finest wines in a relaxed cellar environment, or dinner at the iconic (and very retro-trendy) Plato, our focus this year has been on creating convivial opportunities to socialise, network and share experiences while enjoying the best in southern hospitality.

Our wider programme also offers something for everyone— we hope — reflecting both Dunedin's long literary history and the vibrancy of the

contemporary scene.

The historic-minded can take a rare behind-the-scenes exploration of the Hocken Library — one of the country's most important historical research facilities — followed by a workshop guiding you through the processes and pitfalls of researching and writing historical fiction. While those more entranced by the publishing future might like to take our e-book primer. And if you've ever had a hankering to write a picture book, or just want to have some fun, there's a workshop for you, too.

AMAZING PRESENTERS

Our stellar line-up of local presenters —

ELIZABETH PULFORD is a prolific writer across all genres — including over forty books for children and young adults; several adult novels as well as articles, poetry, and short stories for newspapers, magazines and radio. She is also a writer who has firmly grabbed the e-book publishing bull by the horns, self-publishing numerous e-book titles

including *A ghost of a murder* and *A good colonial woman*. Elizabeth will share her own e-book journey covering everything from preparing/converting your manuscript to cover design and promotion.

English teacher and self-confessed Shakespeare addict **TANIA ROXBOROUGH** is best known for her novels, plays and texts for secondary students. The past four years, however, have seen her grappling with the herculean task of researching and writing her *Banquo* trilogy, set in the distant, unfamiliar world of 11th century Scotland. Tania promises to serve up an entertaining feast of confessions detailing one storyteller's first time plunge into writing historical fiction.

TOM BROOKING is Professor in History at the University of Otago specialising in New Zealand and comparative rural and environmental history. His publications include: *The Highland Clearances and the Colonisation of New Zealand: A Biography of John McKenzie* and *The Heather and the Fern: Scottish Migration & New Zealand Settlement*. Tom's professional insights and research tips will offer a perfect counterpoint to Tania's experiences. If you've ever dreamed of writing an historical novel (or non-fiction project for that matter), this workshop is not to be missed.

KYLE MEWBURN's picture books are lyrical and multi-layered (except when they're not — hey, sometimes kids just want a fun story). They have also won numerous awards and been published in a dozen countries so far. Over the past decade he has built a reputation as an entertaining and humorous speaker, so his workshop is bound to be fun, informative and inspiring in equal measures. And the free picture book manuscript assessment included in the workshop fee is worth the price alone.

June is a wonderful time of year to be heading south. You're guaranteed to enjoy crisp days and momentarily starry nights. And if the weather we've booked for that weekend miraculously fails to materialise, don't worry. If there's one thing we southerners are good at it's turning on a warm welcome. See you there! ●

***smor-gas-bord** (smôr g s-bôrd). n. 1. A Scottish word meaning lots of interesting stuff 2. Any meal with no haggis

Bookings are essential. Please complete and return your booking form enclosed in this issue.

It's time to ELECT A PRESIDENT

In a period of considerable change facing authors, three excellent candidates have said they are willing to take the NZSA helm. CEO MAGGIE TARVER outlines the way ahead for members.



Tony Simpson



Kyle Mewburn



Nelson Wattie

2013 is election year. And I am delighted to announce that we have received three nominations for the position of President for the period 2013-2015. How amazing is that? I have no record of when this last happened within the Society but I am sure it must have happened before at some point but certainly not in my time here.

I have asked each nominee to prepare a pitch. These are published on the following pages and are available on our website as well being published in the weekly electronic newsletter. The pitch was to address the following questions:

- The literary sector is undergoing its biggest reformation since the invention of the printing press. This is changing the way books are published and therefore the role of writers. What role do you think NZSA should play in this changing environment?
- In these challenging financial times, members are questioning value for money when joining the NZSA. What do you perceive members want from their membership that they are not currently getting and what future ideas and initiatives do you have for improving services to members in the current environment?
- The NZSA is facing challenging times in relation to funding and resources. What strategies would you employ to ensure the longevity and fiscal security of the organisation?

• The NZSA is undergoing a strategic and governance review in 2013. What are the key issues that you feel should be addressed in this review? Below is also a brief bio of each nominee and full CVs are available on our website www.authors.org.nz

Enclosed in this edition you will find a Ballot Form. I would encourage each and every one of you to exercise your democratic right and vote for your preferred candidate. The quickest and easiest way to do this is via our website or if you prefer return this Ballot Form to PO Box 7701, Wellesley Street, Auckland 114 marked for the attention of the CEO and Confidential. Please note that you must provide your membership number – your vote will be kept confidential but your number is necessary to process all eligible votes.

As per the constitution, voting will remain open until Friday 17th May – 21 days before the AGM. The result of the election will be announced at our national AGM on Saturday 8 June in Dunedin. Bookings are essential for this and a booking form is enclosed in this issue of *The New Zealand Author*. I look forward to seeing you there.

THE NOMINATIONS ARE:

KYLE MEWBURN of Dunedin (nominated by Anna Mackenzie, seconded by Karen Trebilcock)

TONY SIMPSON of Wellington (nominated by Phillip Mann, seconded by Barbara Strathdee) and

NELSON WATTIE of Wellington (nominated by Maggie Rainey-Smith, seconded by Philippa Werry)

Biography – Tony Simpson

Tony Simpson is one of New Zealand's best known social historians who has just delivered his fifteenth book to the publisher. Beginning with *The Sugarbag Years* in 1974 he has won a number of awards, fellowships and travel grants for his work. His professional life has been dedicated to ensuring that New Zealand voices are heard. He has been a radio journalist and producer, deputy director of the Arts Council 1975/6, theatre organizer and writer of the cultural policies of major political parties. He is a writer representative on the board of Copyright Licensing Limited. He represented writers on the Literature Committee of the Arts Council, and the Copyright Council, he was a member of the governing board of the Stout Centre for the Study of New Zealand Culture, and has been president of the Society for four years. He has twice been a judge of the (then) Montana Book Awards. His advisory role to a senior Cabinet Minister for nine years has given him unparalleled entre to the political process to the great advantage of the Society. In 2004 he was awarded the MNZM for his contribution to New Zealand history writing.

Biography – Kyle Mewburn

I've always been a writer. First I dabbled with advertising and journalism (I even got a degree!). As I hitched and cycled around Europe, I wrote poetry and short stories. I didn't write at all while building my house and trying to become self-sufficient – I was simply too buggered.

While managing the Dunedin Environment Centre (8 employees at its peak) I devoted way too much time writing the monthly magazine. Finally I decided to take my love of writing seriously. I self-published an anthology of short stories titled *Don't tell God I'm an atheist* (it barely recouped costs), then spent the next seven years writing... well, anything.

Each novel I submitted was rewarded with a bundle of rejection cards *plus* one longer, personal response from a kind publisher encouraging me to continue. So I did. My fourth novel, *Sewing Moonlight* snared a reputable London agent... yet still failed to find a publisher. Almost in desperation, I tried writing a picture book. My first effort – *The Hoppleplop* – was accepted.

The rest is history. To date I've written over 50 titles published in 23 countries and won numerous awards. I have, it seems, finally found my niche.

Biography – Nelson Wattie

Nelson Wattie attended Napier Boys' High School and Victoria University. From the latter he graduated MA (1st Class Hons) in English. After graduation he spent years in Vienna studying and working as an opera and concert singer, while acquiring a fluent knowledge of German. He also has a working knowledge of other European languages.

At thirty he married and moved into academic work, taking up a three-year appointment at the University of Riyadh, Saudi Arabia, and then a position at the University of Cologne. After five years

there he shifted to a translation school – the Institute of Translation and Multilingual Communication at the Cologne University of Applied Sciences. There he helped train translators and interpreters.

During the Cologne years he also completed the requirements for the degree of Dr.phil. at the nearby University of Wuppertal and was a part-time lecturer in 'Commonwealth Literature' at the University of Frankfurt. In 1989, having built up contacts in the field, he was able to return to New Zealand as a freelance translator with many European clients. His publications include co-editing *The Oxford Companion to New Zealand Literature*. He is currently the International Representative for the New Zealand PEN Centre. ●

2013 ASHTON WYLIE BOOK AWARDS

The Ashton Wylie Charitable Trust in association with the NZ Society of Authors is calling for entries for the 2013 Ashton Wylie Charitable Trust Book Award.

This \$10,000 award rewards excellence in the mind, body, spirit genre.

The deadline for entries is 31 May 2013

*To be eligible books must have been published between
1 April 2012 and 31 March 2013*

For submission forms, conditions and details of eligibility criteria visit www.authors.org.nz or email office@nzauthors.org.nz



**\$35,000
TO WRITE YOUR
NON-FICTION BOOK.**

Time to give up your day job?

Applications are now open for the 2013 CLNZ Writers' Awards. The most generous literary award of its kind. Two winners receive \$35,000 apiece to complete their non-fiction work.

Applications close 26 June 2013.

**www.copyright.co.nz/Writers-Awards/
Telephone 0800 480 271**



What they can bring to the table

Each nominee says what they believe they can offer the NZSA membership in the next few years.



TONY SIMPSON – WELLINGTON

The Society of Authors is encountering a crisis and one which must address a range of issues if we are to survive and go forward as an organization. Four issues stand out as our priorities in facing and surmounting this challenge:

- The whole face of publishing is changing in fundamental ways. For the first time for decades writers are in a situation in which we can take control of that process to our advantage because of the advances in self publishing that access to electronic printing and dissemination in an international market place can potentially bring. The Society needs to be in the forefront of this development if we are to retain relevance. We need

to establish support structures through information and its communication to members on how they can make the most of these opportunities, including their marketing opportunities, in their professional working lives as writers in much the same way as we have done with print media in the past. We must make this the touchstone of our priorities over the next four years.

- Members want a professional organization which provides frameworks within which they can carry out their work as writers. This means not only rising to meet the challenges presented by a world of electronic publishing but the enhancement of the structures and services we have in place now in areas such as the law of intellectual property, the public provision of funding through the Authors' Fund, Copyright Licensing and the provision of awards and fellowships as well as professional development opportunities by way of extended mentoring and text assessment services.
- Fundamental to this process is assuring ourselves that we have the funds and resources to carry us through the major changes this implies. Our expenditures are in need

of a complete overhaul and entail exploring such basic questions as whether we need a head office at all in the physical sense when this eats up much of our resources. In this electronic day and age physical location becomes of secondary importance to the engagement of more professional advisory staff providing more services to members.

- All of this implies a similarly complete overhaul of the structures through which we govern ourselves and organize on the ground, and our overall aims and objectives. What are we for and how can we best do it? This process is already under way and needs to be one through which we assert and reaffirm our role as the protector of the collective interests of our members.

To bring a new president up to speed takes, in my experience, over a year. We have been facing our current crisis for about a year now and its imminence is such that we cannot afford the luxury of spending time bringing a person who will be key to its success up to the mark. Our president following the next election must understand the issues and be able to hit the ground running. It's above all else for that reason that I am standing for a third term. ●



NELSON WATTIE – WELLINGTON

Every organisation that fails to change stagnates. It is not enough to go on doing what has always been done, and a change of leadership can stimulate the new.

The incoming President of the NZSA will have to look perceptively in two directions and respond to what he sees. He must look in towards the members and meet

their hopes, demands and wishes, and he must look out to government departments and relevant organisations at home and abroad and interact with them, articulating the needs of writers and explicating the added value they provide. My own wide national and international networks can contribute to that.

The current need for change is due to radical shifts in our cultural

environment. We need to react to them. The digital revolution is transforming the way writer's work finds its way to readers, but it does not change the fact that writing is essential work for the health of our societies – locally, nationally and internationally. People outside the industry, even powerful people, do not always acknowledge the need for the writer's craft and the creator's art. The role of the NZSA must be to raise that awareness in the community – it is a role that we have sometimes overlooked in our urge to socialise with our peers. The NZSA cannot afford to be merely a social club – it must speak out boldly on writers' behalf. To do so it needs a forceful spokesperson – this is basic to the President's role, and again my networks and my national and international reputation are strengths for that role.

There is a huge gap between the values provided by writers to the community and the rewards they receive in return. The President and Council must listen to what members are saying – I am always open to that – and convey it to the outside world, while also carrying messages back to members from that world. Transparency is vital. I hear murmurs that members are discontented with a lack of information – what are the President the National Council and the CEO actually



KYLE MEWBURN – DUNEDIN

The NZSA's role as the voice of the literary community needs to be ramped up to raise its public profile and garner wider support. There are, I think, two key areas which need a much more vigorous approach:

NZ BOOK MONTH

Its current format does little (if anything) to promote NZ literature or assist NZ writers. Yet it is chiefly the involvement of local

writers in Book Month activities which lends the event any credibility. Without writer involvement it would be little more than another sale. NZ Music Month has done wonders for the local music industry and artists simply because it was solely about promoting NZ music. Imagine the outcry if it morphed into a general music appreciation month. Yet that is precisely what has happened to NZ Book Month with hardly a whimper of protest. The NZSA needs to lead the charge to remedy this both through concerted lobbying and promoting the benefits of a NZLit focus to the wider literary community and public.

PLR/ELR

The approaching digital tidal wave will undoubtedly put even more pressure on the PLR. As more libraries begin loaning e-books, there will need to be some mechanism for including them in the scheme. Concerted lobbying is required, I think, to ensure not only that e-books are treated fairly, but the fund is increased to account for what may prove to be a major surge in claimants. The rules around registering also need to be modernised. The current requirement to re-register every year via post, for example, is both outmoded and somewhat punitive.

Speaking of PLR, it's high time we started lobbying for an Education Lending Right as well. Yes, I know it's unlikely in these tough economic times, but no scheme aimed at improving the financial circumstances of writers is ever going to happen of its own accord. Establishing an ELR needs to be a core long-term goal.

EMBRACING CYBER-SPACE

As more writers embrace e-book publishing, the NZSA needs to expand/broaden the services it provides. The website could easily become a one-stop shop for digital publishing – linking designers,

editors, formatters etc to e-book writers/publishers. It might also increase opportunities for writers to promote and perhaps even sell their work. (Which might also generate spin-off income.)

Social media involvement could also be markedly improved. Perhaps we might establish a salon style chatroom which allows writers to seek and offer advice, or debate writerly topics. Some of this already happens on Facebook but the NZSA could take the lead in strengthening writer networks.

The internet could also enable a much more inclusive approach and greatly enhance member participation in the decision-making process via on-line referenda and polls. Skype and conference calls could also be utilised to streamline processes and reduce costs.

DIVERSIFICATION

The key to financial security is diversification. We need to actively explore creative ideas to generate independent income streams. We might investigate charging for professional services to non-members (which also creates opportunities for experienced members to make some extra money).

Organising more high profile public, profit-making events (eg writers' workshop days, industry-wide conferences, going digital seminars etc) would not only improve the fiscal position, but would also have the spin-off of strengthening the organisation's voice.

RESTRUCTURING

Currently NC delegates are elected at meetings which are often poorly attended. So they can only truly be said to represent the views of the meeting-attending minority. Surely this needs to change?

Any review must re-consider the hierarchical structures with a view to not only making the organisation more inclusive, but equally importantly, ensuring NC has appropriate business, lobbyist and organisational skills on board.

The focus of NC must be on governance to ensure that as an organisation we have clarity of purpose. It's time to revisit our core purpose and revitalise our strategic plan.

Also, at branch level, are we doing enough to meet the needs of the vast majority of our members who do not engage with the current meeting structure?

In many ways I feel the organisation has become disconnected from its wider membership – though perhaps the reverse is equally the case. I also think it has lost direction and energy. In order to best protect and progress the rights of writers in the current climate of uncertainty and change, the NZSA must become a more creative and flexible organisation. And I sincerely believe there are ample creative solutions residing within the organisation's greatest asset – its members. ●

doing? I will try to change that. Related to this is a need for transparency in the way literary awards, grants and honours are decided, and the Society should attend to that as well.

The question of transparency also concerns financial matters. A cursory look at the Society's situation suggests that some control is being lost over the balance between income and expenditure. The reserves have been shrinking alarmingly. The Society is no longer able to respond to requests and situations as it might be expected to do automatically. A first priority for any incoming President must be to examine the accounts, to see where savings can be made without reducing services to members or external representation. If elected, I will be able to call on the pro bono services of a retired professor of accountancy and a recognised leader in that profession.

New ways to raise funds must also be sought. Here suggestions from members will always be welcome and treated with due respect. In a society of creative people, original ideas and lateral thinking should not be a rare commodity. As President I would want to work together with members on such initiatives. Can we run an online bookshop to benefit individual members as well as the Society? Can

we organise professional readings, performances and public screenings of members' work? Can we have an NZSA festival of some kind? (International PEN holds powerful 'Free the Word' events.) Are there other ways for the Society to share in the promotion of members' work while also benefiting financially? The purpose would not be profit-making but to help fund all the Society's activities.

To conclude with a matter close to my heart: our Society was founded as a branch of PEN. As the Society's International Representative in PEN matters I have been attending congresses and visiting fellow centres for four years, and the presence of New Zealand on the international scene is greatly appreciated. The first response of our members tends to be: 'What do I get out of it?' What you get is a higher profile for our country in literary circles on every continent – an awareness of our literary and charitable activities that is ongoing and no less significant than that provided by our presence at an international book fair. As President I will continue to ensure that international exchange continues and intensifies, and it will be a top priority. ●

Where to now for the PLR?

KAREN TREBILCOCK, Interim Chair of the PLR Advisory Group, clarifies some of the arcane mysteries of the Public Lending Right and concludes that while the future is looking hopeful, it may require some Action from the government.

I must admit, when my first book was published, the Public Lending Right, or the Authors Fund as it was then known, was a pleasant surprise. What – I get this money every year for the rest of my life as long as my book is still held in sufficient numbers in libraries?

You've got to be kidding. It was like a pension plan, I thought. As a major library user as a child (thanks to Elizabeth Miller and the Invercargill Public Library) I had been brought up with the belief that libraries were part of the public good. Writers were happy to have their books there and that was enough. So it was with mixed feelings I banked my first cheque and listened to other authors' war stories

from the early 1970s, of threats to storm libraries nationwide and pull books from shelves if the fund wasn't made into law.

Now, some years on, I not only see that nice line on my bank statement each December, but I chair the PLR advisory group. With the decision early last year by NZSA members: Dr Philip Temple (Dunedin) and Liz Allen (Auckland) to resign from the group, two writers were required to put up their hands. Neville Peat and I must have been equally enthralled listening to Philip's tales from the powerhouse of Wellington and were both keen to take up the good fight.

If only Wellington didn't mind Dunedin thinking times two. Maybe it was a



problem, or maybe just the wheels of power turn extremely slowly because it was many, many months later we were both accepted and asked politely if, for any particular reason, there needed to be a meeting.

Under the 2008 Government Act, the group – which is only an advisory group, remember with no real power – with a representative each from LIANZA,

An IPG for New Zealand?

Bay of Plenty National Council delegate, JENNY ARGANTE, suggests it might be time to have an Independent Publishers Guild right here.

With so much happening in the world of indie publishing in New Zealand and the world, isn't the time right to think about our own Independent Publishers' Guild? (IPG)

To take only one example from other countries, check out the UK (www.ipg.uk.com/) and see how bold and sassy an IPG can be.

Australia recently renamed its organisation SPN (Small Press Network, www.spn.com.au) instead of SPUNC (Small Press Underground Networking Community.)

Less exciting; perhaps indicative of a changing mood of purpose and professionalism. SPN Australia already has a number of New Zealand members.

So what's the purpose of an IPG?

Recently, a joint consortium of Tauranga Writers, Oceanbooks and NZSA Bay of Plenty Branch got together to run a weekend on indie publishing. We had three experts in the



field on hand – Martin Taylor of Digital Publishing and Jocelyn Watkin and James George from The Story Bridge.

Day 1 discussed producing a quality product in terms of both content and format. Absolutely essential for indie authors to maintain credibility. Day 2 concentrated on effective marketing. Production and promotion are inevitably linked.

The weekend was informative and enlightening. It's in the exchange of skills and in the learning process we grow and develop as indie authors. An IPG could give this process focus and encourage networking.

Indie publishing is especially suited for the out-flung, tricky New Zealand market in which our writers endeavour to make a living. I could argue cogently there are no mainstream publishers here: the big names are all foreign conglomerates and

Ministry of Culture and Heritage and Department of Internal Affairs, has to meet at least once every three years. It had last met in February 2011. Neville and I immediately said “yes” and “now” and we duly had our first meeting on December 3. On that agenda we made sure the following meeting date would be set for July.

WHO MENTIONED MONEY?

While we waited for December, fellow authors happily made lists of things they wanted us to demand. More money, a fairer survey, eBooks included in the scheme, and more money. Did I mention more money?

PLR, like much of the money government hands out, is not indexed to inflation, which means we have to ask politely, beg even (apparently this works in election years I am reliably informed) to have the current two million dollar fund increased. The only other way the book rate goes up is when titles drop out of the scheme because libraries have cleaned out their stacks or a lot of writers happen to die. Neville and I are preparing to beg next year. It's probably better than the alternatives.

What happened at the December meeting – and it is good news – is the next survey will be fairer. Remember the last one, at the end of 2010, which had writers up in arms because either a lot of us had died or libraries must have destroyed their whole stacks? Back then, in the dark old days, DIA had a rather interesting formula on how to work out how many books an author had in New Zealand libraries (in other words they didn't count every book on every shelf but instead what they called a representative sample, so if your book was on Taranaki history and the Taranaki libraries were not surveyed, you probably didn't get PLR). In 2010 they had changed their representative sample and books and authors fell out of PLR in large numbers.

FEWER ANOMALIES

The next survey, which will be this year and from now on done fully every two years instead of every three, will be of all libraries with holdings of more than 200,000 and nine smaller public libraries and five tertiary libraries. The good thing about this is that, to save costs and a few other reasons, libraries in New Zealand are banding together and will continue to do so.

Most Otago and Southland libraries form SouthLib, there is the Kotui consortium which is non-geographical and of course, the Auckland Super City. All of these, collectively, have more than 200,000 holdings so will all be surveyed along with the other big libraries. It may screw up the figures at the end of this year, if compared with the 2010 survey, but after that there should be no more anomalies and it will be fairer to all. We hope.

On the agenda for July is eBooks. No one, it seems, has any idea how many eBooks by New Zealand authors are being lent by New Zealand libraries. I know, Neville and I shook our heads too.

If, by any chance, believe it or not, a New Zealand author has an eBook lent by a New Zealand library, it should be included in PLR. Whether it will be on a lendings basis or a holdings basis will have to be decided and also where the money will come from or will the fund be diluted to cover it. We might have to rewrite a government Act. Sorry, advise a government Act needs to be rewritten.

And start begging. ●

Registration each year for the PLR is compulsory. 2013 Registration closes 30 April. Contact public-lending-right@dia.govt.nz or call 04 470 4528

they don't always offer the best deals to home-based authors.

Lloyd Jones made an interesting point at the last Tauranga Biennial Arts Festival. Grant bodies, he said, seem more interested in supporting publications that are New Zealand-based and New Zealand-biased. On the other hand, the big names want books with an international focus. A puzzling dichotomy for us to deal with.

Our small press publishers can be extremely good - and even the best known of them, like Craig Potton and Bridget Williams Books, are small within publishing. I should imagine most of them over the last few years have been exploring the world of eBooks. Surely they, too, would benefit from membership of an IPG?

Here's how SPN describes their own purpose: “a representative body promoting independent publishing and supporting the principle of diversity within the publishing industry as a vital component of Australian literary culture.”

Additionally, SPN commits itself to working for the continued viability of indie publishing sector through information exchange, collaborative initiatives and networking. They do this not only through their annual and well-attended conference, but also with ‘roadshows’ throughout Australia that take the message out from their Melbourne HQ.

If we as indie publishers and small presses intend to be a vigorous and proactive band, an IPG could be a convincing means of signalling that we do, as New Zealand writers, intend to be taken seriously. Surely an IPG could help us find a good place for ourselves in the global market of e-publishing and print on demand?

If you think so too, why not follow up with me? wordwizard41@xtra.co.nz. ●

nielsen
.....

Attention all authors and publishers

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From Russian princesses to HarperCollins

JULIE THOMAS was recently elected Chair of the Waikato branch of NZSA. In this article she tells how publishing a novel to eBook led to her dreams coming true.

Funny thing how one email can change you life, fifty-three innocent words that arrive out of the blue, especially when they say "I'm an editor at HarperCollins Publishers in New York and I recently read *THE KEEPER OF SECRETS* on the recommendation of a former literary agent. I enjoyed it and found the story to be very engrossing. I'd like to talk to you about your writing, and if you're interested, you can email me at..." But I'm getting ahead of myself.

I'm a writer. I started writing when I was eight. I wrote the first chapter of several novels and some very short, short stories and, for reasons that now escape me completely, they were always set in Russia. My main character was a Grand Duchess called Tatiana, or sometimes Natalia and she rode through the snow in a horse-drawn troika, and was wrapped in a huge fur rug. I suspect I was very influenced by *Doctor Zhivago* and I shudder to think what happened to her when the revolution came.

I'm also the product of a slightly strange childhood in that I was born with congenital heart defects. Any physical exertion, even crying, made me turn blue, so I was bed-ridden until I was four when I had pioneering corrective open heart surgery in 1964. I was the ninth operation that Sir Brian Barret-Boyes performed and I'm one of the oldest surviving of that generation of babies.

To keep me still my mother read to me and taught me to read. By the age of five I was reading everything and by the age of eight I had a comprehension and reading ability of a seventeen year old. I remember arguing with the librarian because I couldn't find Biggles books in the school library, so I brought my own from home and read them to my friends. When I was ten Dad gave me a leather bound set of the complete works of Jane Austen and I read *Pride and Prejudice* for the first time.

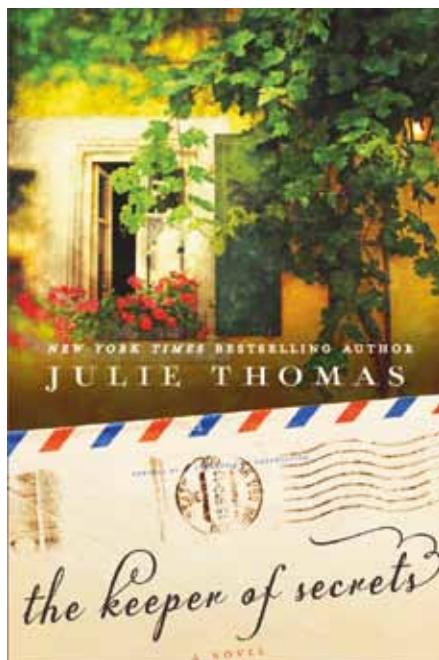
During my professional writing life I've

been a copywriter for radio, a scriptwriter for video, TV and film, and a composer of documents ranging from press releases to board reports to advertorial journalism to magazine articles and editorials. In my private writing life I've written short stories, poetry, novels, screenplays and now eBooks.

In May 2011 I reassessed my work/life balance and decided to sell up and move from Auckland to Cambridge. Waiting for three cars to pass is a traffic jam and I live in the literary part of town, to get to my street I pass Shakespeare, Wordsworth, Scott, Mansfield and Tennyson. Mortgage free and with time on my hands I took on a new challenge...eBooks.

ELECTRONIC REVOLUTION

The eBook or electronic book. Some 48.3 million iPads, Android tablets and e-readers were sold to U.S. consumers in 2011, and about half that many were sold the year before. From November 2011 to the end of January 2012 Amazon were selling more than a million Kindle ereaders a week. 114 million eBooks were sold in 2010 and growth in 2011 was at 177 per



cent, global annual revenue in 2012 was \$ US3.2 billion and is expected to be \$ US9.6 billion by 2016. And those people want new material, constantly.

I uploaded a number of books on Amazon and Smashwords, and because they're in the Smashwords premiere catalogue, they're available at iTunes, Barnes and Noble, Sony, Kobo, Diesel and other affiliates. I have a book of short stories, a wine crime novella (the first in a series of three) and a book of my Dad's letters home during WW2. He was a Spitfire pilot in the UK and the Middle East and I edited his letters and later writings into an eBook for the younger members of the family who never met him. He died in 1991. It's sold over 20,000 copies, has several five-star reviews and has made many people very happy. He would be so proud.

My novel, *The Keeper of Secrets*, was my third. I wrote my first novel at twenty-one, about smuggling diamonds in hollow polo sticks, and my second at twenty-eight, about smuggling diamonds in hollow cricket bats. This one doesn't involve smuggling any type of precious stones in any sporting equipment.

It's a combination of historical and contemporary fiction. The idea came to me when I read about a genuine Guarneri del Gesù violin that was looted from a Jewish family in Berlin in 1939 and is now believed to be destroyed. One of the most precious musical instruments ever made and one of only thirteen created in 1742, lost. So I invented a story about what happened to it.

The novel is littered with historical figures, violinists, politicians, army generals etc. and some created characters. It flows from pre-war Berlin,

through Dachau to Soviet Russia and contemporary America. It's about ownership, about possession being nine tenths of the law, unless you stole it.

A fourteen year old prodigy wants to stop playing the violin because his parents won't let him indulge in his passion for baseball. He's the great-grandson of the man who had the instrument ripped from him by the Nazis. This is the story of how the violin is identified, recovered and returned, in the hope it will inspire the boy to play.

The *Keeper of Secrets* took seven years to research and write. As an eBook it had over sixty-five five-star reviews on Amazon, Smashwords and Good Reads and sold over 45,000 copies in nine months. It was the number one book on the Amazon Jewish Fiction list for months and I was the only Gentile on the list.

INTERNATIONAL PUBLICATION
Then in May 2012 I received an email, actually into my spam box and I only opened it because it had 'your eBook' in the subject line. It was from a lady called Carolyn Marino, Vice President and Executive Editor of HarperCollins USA in New York. We exchanged three emails and talked on the phone. The upshot of the conversation was that HarperCollins wanted to publish the book worldwide, as a trade paperback on the William Morrow imprint, and she is now my editor. She has been with HarperCollins for twenty three years and has a worldwide reputation for finding new talent and nurturing it, so I don't need to tell you how incredibly lucky I am to have her as an editor. Carolyn told me that the woman who approached her at a writing conference said that she read

the book and then immediately re-read it because she couldn't bear to be parted from the characters and that I should take that as a huge compliment.

Since that initial conversation Carolyn and her Assistant Editor, Amanda Bergeron, have become friends of mine. Carolyn did a line by line edit of the novel and I rewrote it. It was fascinating to see how much stronger she made it with judicious suggestions and deletions. Then it had a copy edit and a proof edit. I wrote an essay for the back section and contributed acknowledgments, an epigram, and a list of my favourite books. They created a wonderful section of questions for book clubs and a bio of me. I'm a novice at this process and I ask questions that must seem very naive but they're patient and both have wonderful senses of humour.

Did I get an advance? Yes, I did – half on signing and half on completion of the manuscript and that was an exciting day. HarperCollins have sold the rights to a Dutch publisher for the Netherlands and that advance went some way to wiping out my advance and bringing me closer to royalties. They're negotiating with other publishers for other languages and there is a possibility my advance will be cleared before the book is released in the US on June 1st 2013.

HarperCollins NZ is publishing the book here and it is due in-store July 5th and HarperCollins Australia is publishing in Australia, due late June. That excites me no end. When I was a kid I lived in bookstores and used to dream about seeing my book on the shelf. I used to make room in the "T" section so there'd be a hole for it in fiction filed

alphabetically. Now that dream will come true and booksellers will make a hole, for *my* book.

The next step is the optioned second novel, currently underway. It's also a family saga, set partly in New Zealand and partly in WW2 Italy. New challenges, new adventures. So when you publish an eBook and they tell you that there's an infinitesimally small chance that a major publisher will pick it up, believe them, because you know someone it's happened to!

NOTHING beats the feeling of someone, from the other side of the world, telling you that she reads your book to her blind husband and then they discuss your characters and your story. There is no better occupation in the world. ●

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www.communitymatters.govt.nz

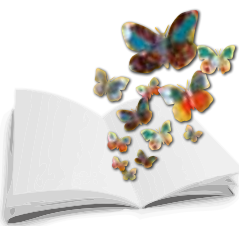
(search Winston Churchill Memorial Trust).

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it's all about print

Getting the word out online

LAURA WILLIAMSON is a freelance writer based in Wanaka. For this article, she messaged Simon Sweetman on Facebook, tweeted to Ashleigh Young, followed Helen Heath and stumbled across Journey on Pozible. Sarah Jane Barnett, though, she just called and talked to on the telephone.

Words are our thing, but even for writers the jargon of the digital age can be hard to decode. Affirmations about the power of the web clog our inboxes: Build a platform! Tips for online marketing success! Grow your audience! Blog! Network! Facebook! Tweet!

But what does it all mean? And does it matter? Jargon or not, yes. While far from done for, print publishing is shrinking and readers are going online. According to Nielsen New Zealand, 2.8 million New Zealanders visited a social media site – including a monthly average of eight hours on Facebook – in October of 2012. That this is usurping time once devoted to the printed word is clear. It's a seismic change, one that means, for writers, uncertainty is the new normal.

The good news is that the web-olution that sometimes seems to threaten our livelihood may be the very thing that saves it, and plenty of writers in New Zealand already know this. Call it digital DIY: Home-grown wordsmiths going online to do their work and get themselves read. Tools like Twitter, Facebook and *crowdfunding* are becoming a normal facet of the writing life, supplementing what was once the sole dominion of publishers, agents, editors, researchers, fact checkers (remember them?), sub editors or publicists.

For music writer and *Stuff.co.nz* blogger Simon Sweetman, the web can be all of the above and more. Follow him on social media and you'll be treated to a stream of musing, suggestions, video links and robust discussion with both



his fans and detractors – his columns are great, but sometimes the action on his Facebook page is even better.

"Facebook is good for a lot of things: engaging people, finding out who reads your stuff, and sharing cool music, both ways," he explains. It's also a great

place to connect with sources. He set up several interviews through Facebook for his book *On Song: Stories Behind New Zealand's Pop Classics*, recently published by Penguin. "For a lot of people, it was the first point of contact. Some of the interviews were even carried out over Facebook – we never exchanged emails," he says.

His biggest Facebook coup for *On Song* concerned the track *Don't Dream It's Over*. Sweetman wanted it to be the first chapter of the book, but knew Neil Finn wouldn't consent to an interview. "I felt it was really important to start the book with Crowded House. But how could I write about the song with no one to talk to?" He messaged the song's producer, Mitchell Froom, on Facebook ("It was worth a shot!") and asked if he'd like to chat.

He got an answer within 15 minutes, and the two ended up talking for more than an hour, including about Froom's discovery of *Don't Dream It's Over* buried deep on a demo tape. The anecdote is the crux of the Crowded House chapter, and, as Sweetman explains, "I have to credit that interview and that story to Facebook."

Sweetman is also a prolific tweeter, with much of his Twitter feed devoted to naming the song he is listening to at that moment. "I decided with Twitter to treat

it like a listening diary," he explains. "It's showing I'm doing the work." He plays music constantly, and sharing this both validates him as a reviewer and functions as a live writer's journal, giving insight into his life as a music journalist.

Poet and writer Ashleigh Young, whose collection *Magnificent Moon* came out last year, has been on Twitter for about four years. She uses it the way many people do – posting thoughts, sharing links, conversing, connecting. (She described the "usual morning feed scroll" in a blog post: "The articles I should read, the waiting for buses, the observations about fellow passengers on buses, the news of death, the photo meme slowly becoming depressing and unfunny, the rush of opinion.") For her, as a writer, it's another way to be in the world, to "hear different voices that can be a catalyst for all sorts of things."

The Twitter voices became literal ones last December when Young organised New Zealand's first Twitter poetry evening. Inspired by a UK-based project, Young asked poets to record their work digitally and tweet it to @PoetryNightNZ. Uptake was enthusiastic, and Young spent an evening tweeting the poems one after the other, while followers listened in. It was an online open mic, an almost surreal mix of the old (poetry as an oral form) and the very new (delivered through social media).

Twitter is free, but when it comes to the printed page, publishing costs. Enter *crowdfunding*. One recent success has been poet Sarah Jane Barnett's debut collection, *A Man Runs into a Woman*. Published in 2012 by the small Hue & Cry Press (it was their first book), it was partially funded through New Zealand's PledgeMe, a *crowdfunding* platform for creative endeavours. The book reached its funding target in less than 24 hours, setting a PledgeMe record.

It was Barnett's first *crowdfunding* experience, and she says part of the secret was setting a realistic goal. "People are more likely to give money if they see it's likely it will meet its target." Finances aside, she says the publicity generated from the PledgeMe campaign was "almost more worthwhile than the actual funding. People made a commitment to the book, and then were interested in it and talked about it." It has sold well for an inaugural release



Paul Smith (left) and Mike Wilson at Leaning Lodge.
PHOTO COURTESY MIKE WILSON.

from a small publisher, and Barnett was interviewed on both mainstream TV and radio about it, a great outcome for a poet who describes her work as “more in the experimental, darker basket.”

For cyclists Paul Smith and Mike Wilson, *crowdfunding* was a gateway to print. They were looking to encourage people to ride bikes and to promote cycling as a lifestyle. They created *Journey*, a quarterly journal subtitled *Inspiring Bicycle Adventures*. Neither had a publishing background, allowing them to approach it with what Smith calls an “intentional naïveté.” They decided, for example, to limit ads. Needing several thousand dollars, and still months away from having a product to sell, they listed *Journey* on Pozible, another *crowdfunding* platform, offering single issues, subscriptions and limited edition musettes (small canvas cyclists’ bags) as rewards. They were fully funded by the halfway point of their campaign.

Smith says *crowdfunding* was ideal for a start-up print product like theirs. It meant they had money when they needed it most, during the production stage. It was also a motivator; once *Journey* was listed, they had a firm deadline. There was no going back.

Like Barnett, Smith and Wilson were struck by the marketing benefits of *crowdfunding*. “You have to promote the

Simon Sweetman –
Facebook action.



project yourself. We turned to Facebook and Twitter, as well as more traditional social networks and cycle industry contacts,” Smith says. It worked. The first issue of *Journey* launched in March, less than nine months after its genesis as an idea in the minds of two people with no publishing experience at all. “It is quite astounding,” Smith says.

There is a lot of debate about the pros and cons of writers getting into the social media mix. The main worry is that social networking takes time away from what a writer should be doing: writing.

Yet the very fact that we are writers makes us new media naturals. Helen Heath, a publicist at Victoria University Press and a social media tutor, agrees. “Most writers take to social media like ducks to water,” she says, though she does see writers “whose feelings of social awkwardness extend to the virtual world as well as real life.” As for time wasting,

Ashleigh Young –
Twitter enthusiast.



“Writers need to be disciplined about all sorts of distractions, but writing a blog post, for example, can be just as beneficial as writing in your journal.”

She suggests choosing a form of social media that works for you, and to update regularly. She has seen the rewards: “Authors like Ashleigh Young who tweet and blog a lot do see a noticeable improvement in their public profile and book sales.”

The lessons? Get wired, and do it for more than just self-promotion. Go online to raise funds, find sources, uncover markets, do research and to create new kinds of content. Do it in a way that suits you, when it suits you, and never feel you have to abandon print. As Simon Sweetman points out, “Any writer who publishes writes for an audience.” In the end, what is online is just another audience. And this one is bigger than ever. ●

US TAX – an easier way?

In our last issue, we included a feature on the intricacies of paying US tax. KAREN GREAVES suggests there may be a simpler method.

I read Jean Gorman's feature with information on how to apply for a number in order to take advantage of NZ's tax treaty with the U.S.A.

Although it is not incorrect, it is not the easiest way to do this. You don't need to get an ITIN, although you can. It is however the longest and most difficult route and also incurs expenses.

You can also get an EIN (Employee Identification Number). The advantage of this is that you do not have to go through all the palaver of apostilled passports and using the mail. It also eliminates the need for a letter from the distributor acknowledging that you need an ITIN. Which you don't. You should apply for an EIN which will be issued verbally immediately, rather than the ITIN which can take up to eight weeks via the post.

All you have to do is phone the tax office in the States. The phone number is 001 267 941 1099. Tell them that you want an EIN. They will ask you all the usual questions, name, address etc. If they ask you tell them the EIN is for an individual person. They will then verbally give you the EIN over the telephone and a follow-up confirmation letter will arrive in the post.

Then you can use the information to complete the W8-BEN form whenever you need to apply for an exemption to the tax. For Amazon and Smashwords, you can post them a hard copy. They will email you when it is processed. You can ask them to withhold your payments until they have processed the tax exemption which takes up to one month. If you are confused about how to fill in the W8-BEN form correctly then I would advise consulting Amazon.com's page Tax Information for Non-U.S Publishers. They have an example of a correctly completed W8-BEN that can be easily copied.

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REPORT FROM A MEETING OF THE NATIONAL COUNCIL OF THE NEW ZEALAND SOCIETY OF AUTHORS (PEN NZ INC)

Sunday 24 March 2013

STRATEGIC REVIEW

The meeting started with a strategic vision debate when delegates discussed what were perceived as the Society's core business. After debate and a democratic voting process, the following were identified in order of preference: Liaison/representation; Advisory service to members; Education/Professional development; Fiscal Sustainability. It was noted with interest that PEN was not identified as a core business.

The Council agreed to form a Focus Group (of 4–5 people) to specifically undertake the strategic and governance review, which would include a complete review of the constitution. The group is to consist of specifically selected individuals, and applications are to be called for from within the membership; CVs from interested parties are to be presented at the next NC meeting for consideration.

FINANCIAL REPORT

A discussion was had around the branches' liability for GST. CEO will develop clear guidelines for Branch Treasurers for GST, coding and end-of-year accounting procedures.

NATIONAL OFFICE

Discussion was had around the viability of the current National Office. A motion was approved to explore the practicality of moving the office to Wellington and that, within the context of that exploration, the configuration of staffing would be reviewed.

FRANKFURT

A combined proposal of two levels of representation at the Frankfurt Book Fair 2013 was presented to the NC. There was much discussion about how this fed into the future of the literary and publishing sector. A motion was approved to put a call out for submissions but that the project would only go ahead if sufficient books of a sufficient calibre were received. The NC was clear that this initiative must not present any financial risk for the Society.

AGM REMITS

Discussion was had around the process of resigning members whose subscriptions were overdue. The CEO explained a proposed remit to bring the constitution up-to-date with current practices. The NC approved the remit for presentation at the National AGM.

Options to preserve the Wellington Writers Walk within the Wellington Branch of the NZSA were discussed and a proposal for a way forward is to be prepared for consideration.

PUBLIC LENDING RIGHT

K Trebilcock reported that an on-line registration option was not currently viable in New Zealand. The PLR Advisory Group was pleased with the proposed changes to the survey and confirmed that eBooks are a priority.

COPYRIGHT LICENSING NEW ZEALAND (CLNZ)

T Simpson reported that a case has now been filed by CLNZ against the University of Auckland in the Copyright Tribunal. All licenses in universities have technically now lapsed.

LEARNING MEDIA

T Simpson and the CEO reported on recent activities regarding Learning Media and the changes to their relationship with the Ministry of Education (MoE). The CEO had written to the MoE in February regarding this matter and was still waiting for an official reply. However questions posed to the Ministry had been answered via various media giving some reassurances.

STOP PRESS!!

It has subsequently
been decided not
to officially attend
Frankfurt in 2013 –
NZSA looking to go
in 2014.

CAN YOU BEAT THE QUIZMASTER?

by John MacKinven
Literary Quiz:

- 1 In 1985 Michael King published what he referred to as an 'ethnic biography', a mode that he revisited in 1999 with another memoir examining the same issues from an updated standpoint. Name both books.
- 2 Greg McGee, well known as a playwright, caused some intrigue in 2009 and 2010 when he published two crime thrillers under which pseudonym? For a bonus, name the protagonist of both novels.
- 3 Sticking with Greg McGee, name the literary novel he has published under his own name since his foray into crime fiction under a pen name?
- 4 Which 2011 novel 'traces the deepening love between stepmother and stepson, and the slow disintegration' of a real-life nineteenth-century politician whose home is now an Otago landmark? For an extra mark, name the author.
- 5 *Festival of Miracles* was the title of her first short-story collection. Who is she, and what was her second collection, a finalist in the 2008 Montana NZ Book Awards, called?
- 6 Who 'felt compelled to write after reading [in] Bill Pearson's essay *The Maori in the Nineteen Sixties* in 1969 that there were still no Maori novelists or playwrights'?
- 7 What was the title of the above writer's first book and its date of publication?
- 8 *Monday's Warriors* is another historical novel (this time by Maurice Shadbolt), also set in nineteenth-century New Zealand and based on the life and times of a real person. Who was the American who 'blundered into the British Army' and changed sides to end up fighting alongside Titokowaru?
- 9 Which New Zealand historian, and in which of his books, sets out to answer the question: 'Why does so much of the world speak English?'
- 10 The first edition of which great New Zealand reference book appeared in 1852, and ever since (in its many subsequent editions) has been regarded as indispensable?

Answers on page 24

No responsibility can be accepted by NZ Author for claims made in these advertisements. Casual rates for up to 30 words, \$41+GST, \$24+GST for multiple bookings of 4 or more Payment with booking. Deadline 17 May 2013

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FOXTON BEACH, near Palmerston North. Three-bedroom house with view available for pleasant, peaceful writing. \$14 p/night to cover expenses. For NZSA and NZ Writers Guild members. Ph Peter & Dianne Beatson (06) 356-8251.

MISCELLANEOUS

DRAMA ASSESSMENTS: write to Playmarket, Box 9767, Wellington, or email info@playmarket.org.nz.

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The NZSA Manuscript Appraisal Service, sponsored by Creative New Zealand, can assist writers who have completed part or all of a manuscript by providing them with a professional overview of their unpublished work.

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WALKER AT LARGE

Do we need publishers any more?

I've been interested of late to see writers, including contributors to this journal, ask a question that until recently seemed unthinkable. 'Do I really need a publisher?' And, further: *'In fact do we need publishers at all?'*

If you've been turned down by publishers but you've now self-published your book successfully into a clear niche market in which you can effectively sell to your potential readers, then good on you. Indie publishing can work, of course. But I don't think that traditional publishers are on their way out.

Here's what I think publishers can contribute.

They're experts at making books

They apply quality control. They edit the text to a standard few authors can achieve on their own. But it's not just text editing itself. An enthusiastic creative publisher can play a major role shaping the book as a whole, spotting structural weaknesses and working with the author to improve clarity and pace and – if it's a novel – character and plot. Publishers design a book to professional standards, ideally presenting it so that it's clearly aimed at the target readership.

They carry all the costs

In a standard publishing deal the author doesn't contribute a cent towards the cost of publication. The publisher pays for editing, design, publicity, printing, sales, distribution. And then after the book has sold, the author receives a royalty. If a book doesn't sell, it's the publisher's problem. The author doesn't have to recompense the author and no author has to repay their royalty advance.

They give a book credibility

By accepting the best, publishers ideally provide each book with a guarantee of quality. Having a novel accepted by Random House, Penguin or Victoria University Press is surely what every New Zealand fiction writer seeks first for their novel.

Geoff Walker is a former publishing director of Penguin New Zealand, now working as a freelance editor, writer and publishing consultant. geoffwbooks@gmail.com

They know how to market, sell and distribute books

You can hire your own editor and designer and printer, but you've still got to get your book to its readers. Traditionally, that's what publishers do. And they do so through well-oiled media and trade channels, including digital media, in which their own credibility is at stake.

They champion books

The difference between modest self-publishing and having a major publisher championing your work is vast. The best publishers nurture authors and back their books, they jump up and down about them.

They initiate books

The best publishers actively commission the books they want to publish. The majority of the non-fiction books published in New Zealand are initiated by their publishers. They play an important, active role in shaping the books we read.

I'm well aware that there are some current flaws in these arguments. A publisher taking on a book simply because it will sell isn't the same thing as saying it's of best quality! Until recently the market has been arguably overpublished. Authors complain that publishers don't always promote and sell their books well. Authors are being asked to do more and more by way of promoting their own books. Royalty advances are being cut. Some publishers are asking authors to make a financial contribution before they'll publish. Much good writing is being turned down, and publishers' criteria for accepting books are becoming increasingly narrow. Everything is being squeezed.

But broadly speaking, I still think publishers will have an important role to play in the future. They might look a bit different, and there might be fewer of them. But I hope there'll still be publishers. ●

THE NEW ZEALAND SOCIETY OF AUTHORS

(PEN NEW ZEALAND INC) TE PUNI KAITUHI O AOTEAROA

NZSA is an association of more than 1520 writers working together to improve conditions for New Zealand writers. NZSA also works on behalf of writers everywhere whose freedom of expression is endangered.

PRESIDENT OF HONOUR: Sir James McNeish

PRESIDENT: Tony Simpson

NORTHLAND BRANCH

NATIONAL COUNCIL DELEGATE: Diana Menefy

BRANCH CHAIR: Kathy Derrick kderrick@xtra.co.nz

SECRETARY: Karen Phillips email fillups@xtra.co.nz

The Northland Branch meets on the 3rd Saturday of every month, except for January. Meeting venues change monthly so please contact the chairperson or secretary to find the next location. Ph Daphne (09)434 6701 or Lesley (09)434 6814

AUCKLAND BRANCH

NATIONAL COUNCIL DELEGATE: Adrian Blackburn

BRANCH CHAIR: James George

SECRETARY: Thomas Lodge thlodge@yahoo.co.uk

Branch meetings: 1st Friday of the month. 6.15pm at Room WT1211, 12th Floor, AUT Tower, cnr Rutland and Wakefield Street, Auckland.

HAMILTON BRANCH

NATIONAL COUNCIL DELEGATE: Adrian Blackburn

BRANCH CHAIR: Julie Thomas musicworks@hotmail.com

SECRETARY: Jeff Taylor robyn.jeff@xtra.co.nz

The Hamilton branch meets every third Sunday at 1.30pm at Cafe Fresca, 78 Allison Street (off Kahikatea Drive), Hamilton. Entrance at back of building.

CENTRAL DISTRICTS BRANCH

NATIONAL COUNCIL DELEGATE: Anna Mackenzie

BRANCH CHAIR: Jill Robinson jill.robinson@xtra.co.nz

SECRETARY: Carmel Hurdle carmelhurdle@yahoo.co.nz

MEMBERSHIP SECRETARY: Adele Broadbent

adelebroadbent@slingshot.co.nz

Branch meets four times a year, usually on Sunday pm.

Visitors welcome.

BAY OF PLENTY BRANCH

NATIONAL COUNCIL DELEGATE: Jenny Argante

jenny.argante@gmail.com

BRANCH CHAIR: Bryan Winters wintersb@xtra.co.nz

SECRETARY: Bruce Erasmus bruceerasmus@gmail.com

Branch meets 3rd Monday of every month. Tauranga venue is The Alzheimer's Society House, 116 13th Avenue, Tauranga. Five meetings a year will be scheduled elsewhere within the region. Check Branch Page on Website for full details

WELLINGTON BRANCH

NATIONAL COUNCIL DELEGATE: Rosemary Wildblood

BRANCH CHAIR: Maggie Rainey-Smith (04) 562 8958

maggie@at-the-bay.com

SECRETARY: Vivienne Ball vivienmayball@gmail.com

Meetings are at Thistle Inn, Mulgrave Street, Wellington

TOP OF THE SOUTH BRANCH

NATIONAL COUNCIL DELEGATE: Jean Gorman

jean_gorman@ihug.co.nz

BRANCH CHAIR: Geoffery Waring deerwaring@slingshot.co.nz

SECRETARY: Jean Gorman jean_gorman@ihug.co.nz

The branch committee meets monthly in Nelson or Blenheim, and regular events are held in Nelson, Marlborough and Golden Bay.

CANTERBURY BRANCH

NATIONAL COUNCIL DELEGATE: Jenny Haworth

jhhaworth@xtra.co.nz

BRANCH CHAIRS: Kathleen Gallagher doygallpress@yahoo.com

SECRETARY: Robyn Gosset rgosset@clear.net.nz

Branch meets monthly.

Contact Jenny Haworth for dates and times.

OTAGO/SOUTHLAND BRANCH

NATIONAL COUNCIL DELEGATE: Karen Trebilcock

ak.trebilcock@xtra.co.nz

BRANCH CHAIR: Kyle Mewburn nzsaotagosouthland@gmail.com

SECRETARY: Bronwen Jones bronwenj@xtra.co.nz

Branch meets on first Monday of the month.

For details of Branch meetings contact the Branch Secretary

NZ PEN CENTRE

PEN INTERNATIONAL REPRESENTATIVE: Dr Nelson Wattie

WIP CO-ORDINATOR: Lesley Marshall

CONSULTANCY SERVICE: Contact the National Office

COPYRIGHT LICENSING NEW ZEALAND: Vanda Symon,

Tony Simpson and Stephen Stratford

We also have representatives on the Copyright Council, the

Book Council International Writers Committee, the NZ Book

Awards Management Group, the PLR Advisory Group, the

CLNZ Non-fiction Award Management Group, the Whitireia

Polytechnic Advisory Committee, the Burns Fellowship

Selection Committee and we have a National LIANZA Liaison

Representative.