



THE NEW ZEALAND SOCIETY OF AUTHORS
TE PUNI KAITUHI O AOTEAROA (PEN NZ INC)

December 2024

Submission from

The New Zealand Society of Authors Te Puni Kaituhi o Aotearoa (PEN NZ Inc) to Amplify Draft Strategy to the Arts

The New Zealand Society of Authors Te Puni Kaituhi o Aotearoa (PEN NZ Inc) (NZSA) makes this submission to the Ministry of Culture and Heritage to Amplify, the draft strategy for a new national cultural and arts strategy.

- NZSA is the pre-eminent professional body in Aotearoa New Zealand representing writers and illustrators.
- Founded in 1934, NZSA is a not-for-profit membership organisation, an incorporated society and registered charity.
- NZSA works across the sector to raise the visibility of New Zealand books and writers, conducts professional development programmes, administers prizes and awards, and advocates for creative rights and fair reward.

All references to 'literature' in this submission apply to the output of the book sector in all its forms and applications (such as children's publishing, literary journals, recreational reading, non-fiction, academic and educational publishing, illustration, journalism etc), and acknowledges the foundational importance of creative writing across the creative industries ecosystems as the engine-room for other art forms, such as film, TV, theatre, public media, music, slam poetry, narrative gaming and the book sector.

- NZSA appreciates the development of a national cultural and arts strategy is an opportunity to recognise, value, encourage and maximise the role, contribution, and importance of writers, books and reading to our society;
- NZSA appreciates that the strategy recognises the value of intellectual property and creative rights that underpin our creative industries, their contribution to GDP, and the economic and export potential;
- NZSA appreciates that the strategy acknowledges the contribution of the arts to societal wellbeing;
- NZSA upholds the importance of nurturing our unique cultural talent, and the importance of the arts to our collective sense of national identity, well-being and legacy; and
- NZSA is heartened that the strategy recognises writers as workers and aims to work across government to use levers at its disposal to increase incomes comparable to median wage.

This submission from NZSA details policies and strategy that would encourage and realise the potential and value of the literature sector.

Literature and Literacy: Creating a Nation of Readers

Our macro-observation from this draft strategy is the absence of any focus on the links between literacy and the literature sector that acknowledge the foundational value of books and reading. High literacy rates and creating a nation of readers are proven to drive educational and academic achievement and health and well-being outcomes. There is empirical evidence from around the world that demonstrates how literacy rates inform and improve outcomes across education, health, mental health, justice and social development, and uplift its citizenry ([The-Economic-Social-Cost-of-Illiteracy-2023.pdf](#)).

Reading gives us information, recreation and education, and research shows that stories foster the imagination, develop empathy and social skills, and encourage critical thinking. Imagination is crucial to the development of a 'smart society' that encourages invention, science and innovation; understanding and empathy underpin social and

health outcomes; and high literacy rates produce an educated and productive workforce.

Regular reading to a child and *children reading for pleasure* is a known *poverty-buster*, i.e. regular reading is linked to life success. Literacy underpins and impacts the potential of New Zealanders across all sectors and industries. This government has sounded the alarm about falling literacy rates. The disestablishment of over 35% of school libraries and the lack of a national plan to champion books and reading are spear-heading this fall. There are international exemplars where governments have made investment into libraries and literature, that now enjoy the highest literacy rates in the world ([Ireland](#), [Scandinavia](#)).

Valuing local content that fosters engagement is a key indicator to improved literacy rates.

([Reading for pleasure for the collective good of Aotearoa New Zealand | National Library of New Zealand](#)) (https://www.researchgate.net/figure/Knowledge-of-local-culture_fig2_339453429).

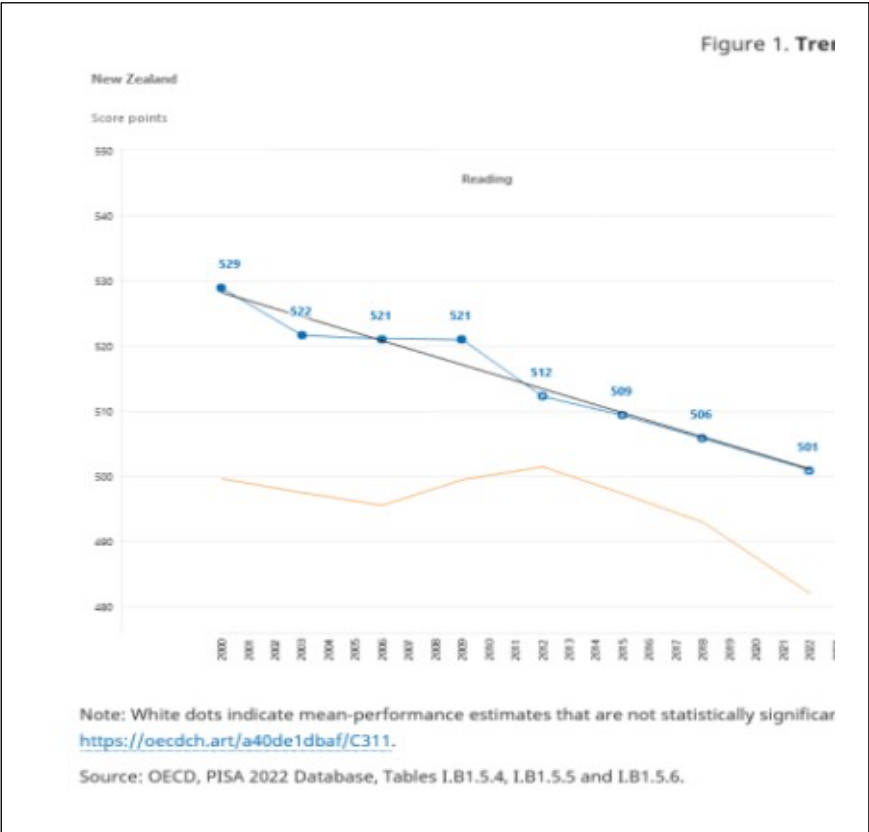
Grimshaw, Wood points to NCEA and the digitisation of society as leading factors in our “free-falling” literacy standards, noting [a 2020 report](#) found that only 64.6% of 15-year-olds had basic proficiency in reading and maths. *“The decline is happening around the world, but New Zealand’s experience has been particularly rapid and faster than some other countries due to some of the educational policies and systems.”* *“Now only 60% of 15-year-olds in New Zealand are achieving above the most basic level of reading, meaning a staggering 40% are struggling to read and write,”* wrote Hood on 24 Mar 2023. ([Radio NZ – Dec 2024 OECD literacy scores in NZ tumbles further](#)) ([Survey shows adult literacy and numeracy rates in NZ declining](#)) (<https://www.rnz.co.nz/news/national/535821/45-percent-of-ncea-students-fail-this-years-online-literacy-numeracy-tests>)

The links between literacy and literature are proven and New Zealand requires a national campaign for literacy that invests in our stories, our writers, curriculum and school and public libraries. New Zealand stories inspire us, fuel our imaginations, educate and entertain us — our stories foster the development of literacy from our youngest readers and

encourage cultural understanding, an appetite for learning and civic participation.

Reading the greatest indicator for life success: parental involvement and modelling of reading is a more powerful influence on a child's future than socio-economic indicators. The OECD considers 'reading for pleasure to be the most important indicator of the future success of a child'.

Four decades ago, New Zealand boasted the highest per capita book readership in the world. In the 1970's the OECD reported New Zealanders were the best readers in the world. In 2020 the Prime Ministers Scientific Adviser Professor Stuart McNaughton wrote in the *Literary Landscape in Aotearoa*, "Given the importance of language, culture and identity to achievement, it is concerning that about one quarter of Year 8 students say they have never had the opportunity to read books that reflect their identifies".



The literature sector requires a national plan and Government investment to reach its full potential and to nurture the talent of the future, and the skills of its citizenry.

This is an exciting opportunity to introduce policy settings to support writers, publishing and literacy, to invest in the literature sector and the creative economy, and enjoy the cultural, civic, educational, health and economic dividends that follow.

The benefits of books and reading are axiomatic; reading is foundational to a nation's wellbeing.

We support a whole-of-government approach to investment in literature given the dividends from a reading nation relevant to these portfolios, including:

- **Education:** Reading is crucial for literacy, and increased literacy is responsible for positive educational and life outcomes and employment.
- **Health:** Reading has been proven to significantly enhance health and feelings of wellbeing, including reducing stress, preserving brain health and thus reducing the risk of dementia, alleviating anxiety and depression, and feelings of loneliness, and increasing life expectancy.
- **Justice:** The benefits of Books in Prison and literacy programmes that reduce recidivism.
- **Arts and culture:** We define ourselves through our literature and see ourselves reflected within it: our cultural history and legacy.
- **Te reo Māori writing and publishing:** Te Reo Māori writing and publishing is crucial to preserving the language and its revitalization, and key to our unique cultural identity.
- **Trade and foreign affairs:** Authors bring in income from overseas through export sales, international rights sales and screen adaptations developed here.
- **Regional development:** Books are an accessible art form, particularly assisted by school and public libraries. Attendance at book festivals contributes to regional growth.
- **Public interest issues:** Books and reading are fundamental to democracy and an informed citizenry. Books and reading move us forward.

Growing up in New Zealand – Grobert: “Enhanced human capital leads to increased employment opportunities, higher standards of living, and economic growth. Early music and literacy in the household result in improved knowledge and skills acquisition, pointing to the role they play in human capital development ...”

(see [bibliography](#) at the end of this submission for extensive links to research articles demonstrating the impact of reading on health, justice, education and social mobility outcomes)

Aotearoa New Zealand Books, Writers, Literature: measurement and evidence

- In 2021, 1.6 million New Zealanders were active public library members.
- 85% of New Zealanders read a book each year (Read NZ, 2021) — this was down from 88% in 2017 in the National Reading Survey.
- Since COVID, people reported an increase in the amount they are reading.
- Read NZ research said 90% of readers cited it as crucial to their wellbeing.
- Horizon Research Writers Income study 2021: average \$15,600pa
- There were 2242 books published in NZ in 2023
- The total publishing revenue in NZ in 2023 was \$280.3m, a 3.7% decline from 2022 for both domestic and export sales.

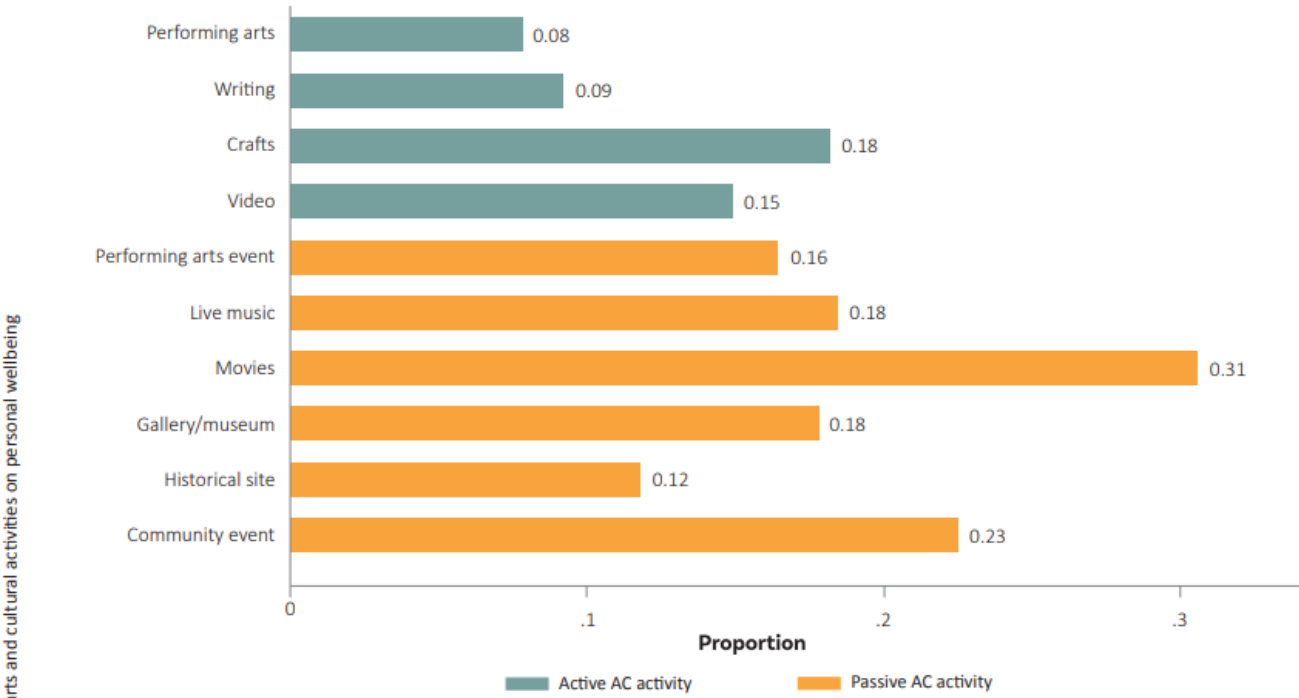
Treasury measures all forms of arts participation *except reading a book*, and the lack of support for New Zealand’s local literature sector is reflected in the book sector’s invisibility in measures and policy across government. A 2021 MCH report measured the *literature sector* by the *number of library loans*, not even of NZ books. While reading and books are foundational to societies’ success, our sector has no champion such as a Book Commission to sit alongside our Film and Music Commissions.

Reading is the art form research names as the second most popular way New Zealanders engage with the arts, after music, yet it is not included in the standard

Treasury and Toi Mai measurements for “each of the 10 arts and cultural activities” as per the diagram below, released last month.

Currently the literature sector receives the lowest amount of investment from Creative NZ of all the major art forms and no investment in any direct agency that sits outside a contestable process.

Figure 1: Participation in arts and cultural activities by activity type



Source: General Social Survey 2016
Notes: This figure shows the proportion of individuals who reported participating in each of the 10 arts and cultural activities within the last 4 weeks prior to their interview date.

The impact of participation in arts and cultural activities on personal wellbeing



Literature has no supported government agency to steer its development.

There are direct agencies in central and local government that directly fund, support and invest in the interests of Sport, Heritage, Galleries and Museums, Kapa Haka, Radio and media bodies, Music, Film, Orchestras, Dance and even Antarctica ... and the 'clear and present' omission is literature and reading ...

The New Zealand Aotearoa Book Sector has a Cris-de-Coeur:

Why are our stories and writers not considered a taonga alongside music and screen?

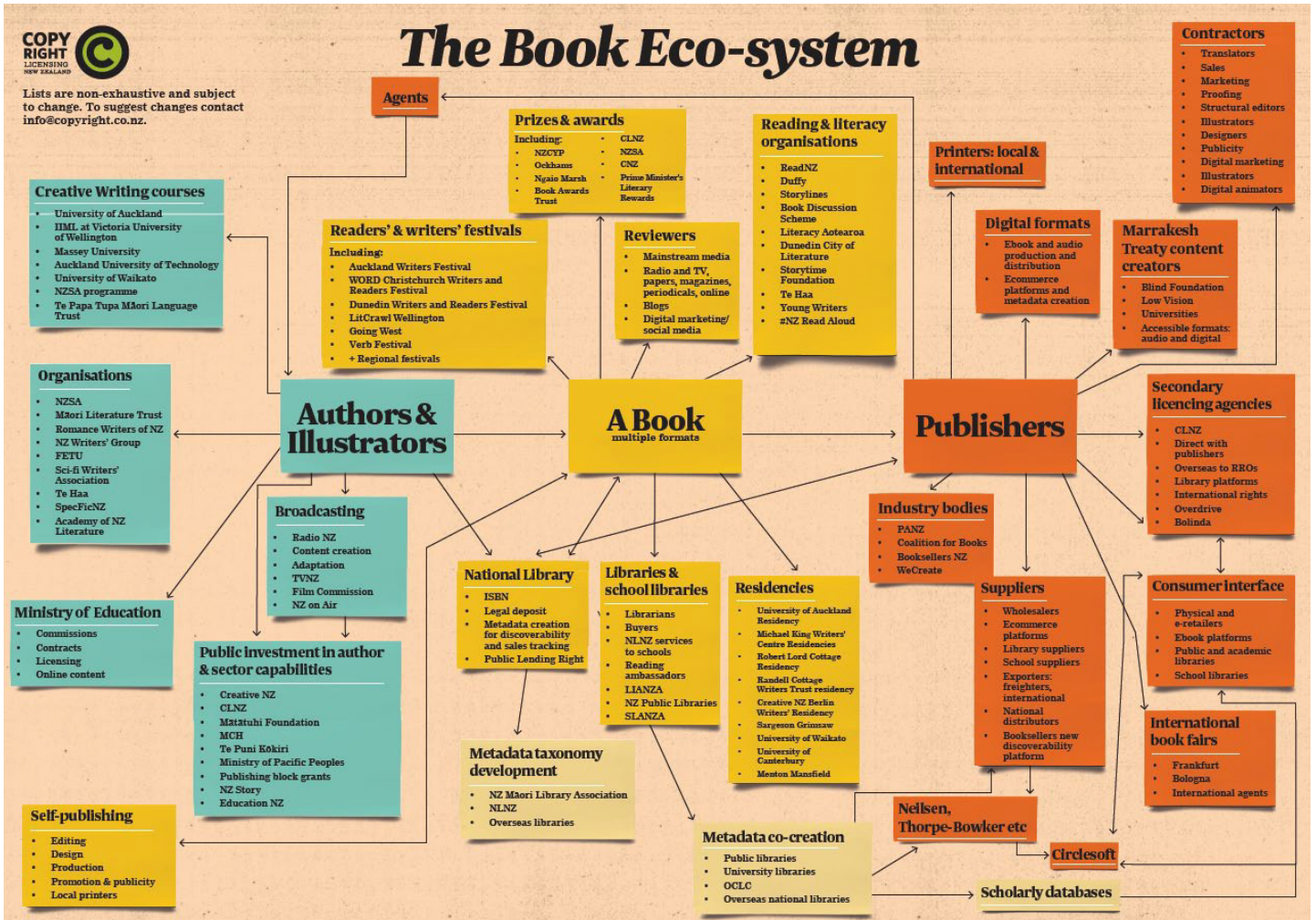
Why are we overlooked in all government measurements and agencies?

Authors are primary producers who drive the creative economy

The Creative Industries have a measured GDP contribution of \$16.3 billion ([2023](#))

Creative Writing underscores other creative arts





(see <https://www.copyright.co.nz/downloads/assets/5743/1/book-ecosystem-diagram.pdf>)

Writers are primary producers of the Book Ecosystem.

When an author writes a book, it creates an industry of book sector jobs

Parity of Investment & Writers Incomes

Writers are at the heart of our national culture but are absent from government policy and measurements, and dedicated investment. Our writers are struggling to make a basic living. In recent years, we have clearly communicated that authors are in crisis, with incomes halved over the last four decades.

Author earnings are disastrously low. Horizon Research in 2021 measured the median writers income at \$15,600 per year, sitting below the poverty line.

The literature sector receives the least investment of any arts sector and receives no funding outside any contestable process. It lacks any historic or meaningful investment or advocate in government and our writers are unsupported and undervalued.

Detrimental Policies

Additionally, the literature sector suffers harmful national and local government policies that directly drain income from writers and license holders in an environment already constrained by a small market size, though books have the same origination costs as in larger markets.

We call for the introduction of a local content quota and an urgent cross-agency and inter-ministerial approach to support NZ literature and address individual policies that directly harm NZ writers.

Policies directly affecting writers' incomes are:

- Parallel Importing (floods the market with cheap overseas remainders)
- Copyright Act exceptions that are uncompensated and take income from writers (ie writers are the ones paying for increased free public access)
- A stalled review of an inadequate Public Lending Right scheme
- Closure of over 35% of school libraries
- No Digital Lending Rights or Educational Lending Rights schemes
- Public Media with no purchasing budget for NZ work
- No local media content quota (unlike most countries around the world)
- No NZ book show on public media: TVNZ or RNZ
- Inadequate Ministry of Education licensing for NZ content

- Lack of parity of investment in local books and publishing
- Lack of investment in writers' development opportunities and pipelines
- Lack of investment in book sector organisations
- No requirement to read NZ books in the English curriculum
- No national plan for Books, Literacy and Reading
- Offshore buying by public libraries with contracts (taxpayers' money) awarded to Australian library suppliers that invest circa \$35m each year in the Australian book economy
- No support from NZTE for export development

Industry environment affecting author incomes:

Authors have long accepted the need to develop a portfolio career as a writer, and writers' incomes are a cocktail of public lending right, author royalties, appearance fees at festivals, being part of writers in schools' programmes, placing work in journals, adaptation and subsidiary rights sales, edit/mentor/assessing/judging.

The following factors have increased pressure on authors and further reduced incomes. The combination of loss of habitat, lack of support in a fractured media, Covid-disruption, off-shore government purchasing resulting in reduced returns have reduced print runs, sales and visibility of NZ books and writers:

- Tightening backlist ranges in bookshops, the closure of two bookshop chains is a loss of habitat
- Lower advances
- No visibility on NZ media including review space
- Fewer publishing opportunities – an example the downsizing of the Penguin Random House publishing
- Disruption of the print media which has resulted in fewer freelance writing opportunities and lower payment
- Fewer creative writing teaching opportunities with the closure of Whitireia, Manukau and Northtec creative writing courses
- Public Lending Right – no compensation for Digital Lending or Educational

Lending. By comparison, Australia has had an Educational Lending Right scheme for over 20 years and introduced Digital Lending Rights last year. The urgent review was completed at the end of 2019 with the National Library of NZ, Allen and Clark commissioned report released in June 2020

- Lower royalties from NZ libraries buying offshore
- A higher expectation from publishers that the author will drive the marketing
- Writers asked to write articles for no fee in return for exposure
- Radio NZ zero adaptation budget
- The refusal by MBIE to allow books to be essential items during COVID taking market share away from NZ books
- Challenges in discoverability of New Zealand authors on international digital platforms championing northern hemisphere books
- Increased copyright exceptions
- Lack of investment in export opportunities: for rights sales at international book fairs, author travel and international appearances, no export incentives
- Dominance of northern hemisphere publishing in media coverage

Copyright Law:

Literature is the only arts sector where law mandates writers give a certain amount of their 'product' away for free, through Copyright Law Fair Dealing exceptions, through free public library access, education rights, and the Marrakesh Treaty. Most of these exceptions are uncompensated.

What other¹ producer or creator has to give away their product for free?

- We recommend the Copyright Law review planned for 2025 enshrines and upholds writers' ownership of their work and their right to earn from their work.
- All exceptions for free public access must be compensated.

¹ A comparison would be with the social benefits of free school lunches, though the suppliers are paid to deliver lunches into schools & teachers/librarians who deliver social benefits are likewise paid for their labour.

Local Content and Quotas:

The absence of a local content quota inhibits the adaptation of NZ writers' work to film and television.

There is no pipeline to encourage adaptation of NZ books through screen sector script development programmes and funding.

Radio NZ does not pay for the use of the NZ writers' work, against charter obligations, *though they pay the engineers who record it, and the narrators who read it.* Radio NZ has had a zero-purchasing budget for NZ writing to adapt for broadcast since 2019.

Ministry of Education should pay fair rates to license local content, given its proven links to increased engagement and literacy.

Publishing and writing in Te Reo Māori requires dedicated investment: it is crucial to language revitalization and preservation, our cultural heritage and national identity.

The lack of media support directly contributes to one of the most shocking local statistics:

In Australia 45% of adult fiction retail sales are Australian-authored books. In 2023 the equivalent figure of adult fiction sales in New Zealand was 6%.

This presents the OPPORTUNITY GAP of what prominence and backing of our local writers and publishers would achieve, with support from NZ Public media and NZ Libraries. [Visibility Matters](#) report (Creative NZ, 2023) reports 2.7% of media coverage is arts coverage and literature receives the lowest percentage within that.

- We recommend a Local Content Quota.
- History shows a *voluntary content quota* for NZ music changed the dial for that artform.

Investment:

The sector requires increased investment to support writers appearing at international writers' festivals and book tours, to develop international markets and drive export success.

The sector requires support for publishers, given the small print runs of NZ books. NZSA supports and recommends voluntary quotas in the media and incentives for cross-pollination for RadioNZ/NZ On Air/Film Commission adaptation of local stories.

We require a meaningful investment in the talent and skills development pipeline for NZ writers. The NZSA has been running mentorship and assessment programmes and professional development for over 30 years, with proven success that encourages emerging talent. The small investment that supports this has been running behind CPI for a decade, with a corresponding drop in income for NZSA to run these programmes. Now that Creative NZ has cancelled its investment client programmes, this annual support is no longer secure.

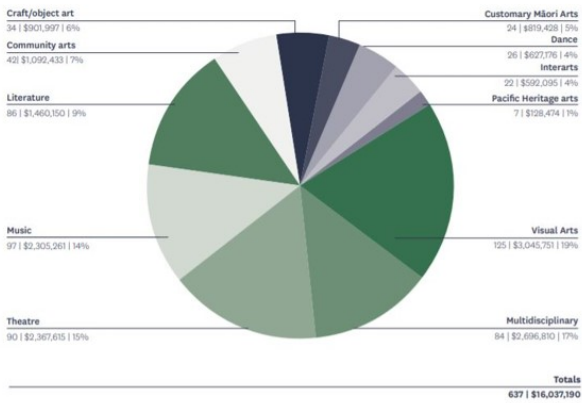
The sector requires more fellowships, residencies, grants, awards and scholarships for writers.

The Literature sector has not had access to NZTE export support or beach-head programmes. The Publishers Association receives a meagre investment from CNZ to run export stands at Bologna and Frankfurt Book Fairs (c100k) while the government gives \$1.2m to each Venice Biennale.

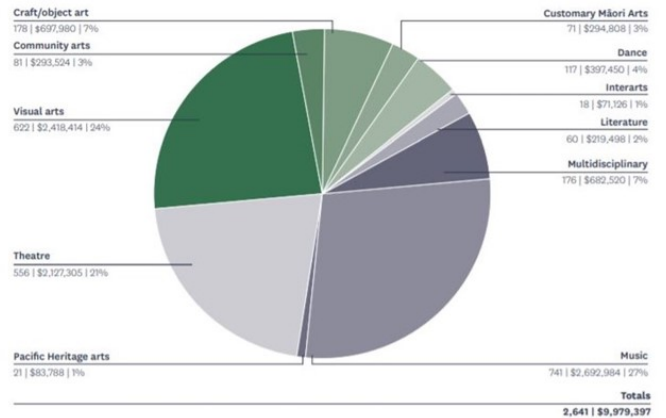
The inability to secure enthusiasm or financial support for NZ books and writers, now that NZ has been chosen as '*Country of Honour at Bologna 2027*', is just one example.

Literature received the least investment of any major art form in the 'once in a generation' COVID investment and only through a contestable process.

ARTS CONTINUITY GRANT, INVESTMENT BY ARTFORM, 2019/20



EMERGENCY RELIEF GRANTS BY ARTFORM



MUSIC: During the COVID period, the Music Commission received an extra \$16.5million, in addition to the annual \$3 million investment. Music received an additional \$2.9m from Creative NZ from COVID relief funding as above. These figures do not include the millions given directly to orchestras through the CNZ investment client programmes.

SCREEN: The Screen Sector received multiple boosts, for the Film Commission and NZ on Air, and in addition the government announced a \$50m production grant boost; a \$24m production recovery grant; and an addition \$15.4m over 2 years for the Film Commission to supplement its 2020/21 revenue of \$82m made up from Lottery Funds (\$18m), MBIE (\$1.3m) and MCH (\$8m).

There was no corresponding direct investment in literature.

- Authors make a vital contribution to the cultural, economic and social fabric of our nation, and our broader reputation overseas.
- Literature has been consistently sidelined in cultural policy and in funding.
- The recurring theme is that investment in authors is desperately needed to fuel twenty-first century economic growth.

Vision for the Sector

The NZSA believes Amplify is a significant opportunity to value and invest in literature for the benefit of not only our creators but the whole community.

The NZSA calls for:

1. Implementation of the Book Sector Strategy

The Book Sector needs an investment framework with an authorised entity to enact the priorities for books and writers, with the commitment of multi-year funding. Alike to screen and music strategic plans, a Book Sector Plan needs parity of investment to pursue the vision laid out in the Book Sector Strategy developed by The Coalition for Books. The sector needs support for this aspirational and innovative and robust plan to invest in its future and support writers, illustrators and publishers, and sector organisations, with access to skills development, new digital technologies, and investment in increased export and international opportunities.

The sector supports a READ LOCAL BUY LOCAL ongoing campaign to champion NZ Books.

The industry supports the creation of a Book Commission.

2. Plan to Create a Nation of Readers

We ask that MCH and the Ministries of Education, Health, Social Development and Justice collaborate on a plan that invests in creating a *nation of readers*. This would recognise the importance of local content and engagement with local books and writers to engage readers and *increase literacy rates*. We point to international studies that show the positive impact of literacy on health and wellbeing, academic achievement, critical thinking, empathy, self-esteem and civic engagement - positively addressing social issues such as isolation, poor sleep, depression, youth offending and incarceration rates, dementia and addiction. This would include a mandate that every school in Aotearoa has a school library and dedicated and ring-fenced budget.

Improved literacy is crucial to Aotearoa's future.

"There were deep inequities just within that suburb for children going to school ...I think there should be a centralised organisation of school libraries...it's been a really deleterious aspect of Tomorrow's Schools"

—Kate de Goldi, trustee of Te Puna Foundation, 2020

NZSA supports a Plan for National Literacy

3. Direct investment in assuring payment and compensation for authors' work

- a. Ensure that government entities including the Ministry of Education license and remunerate NZ writers work fairly. Currently paltry or zero fees are offered to NZ writers for the Crown to use content, in perpetuity, through curricula and online in the Education Hub.
- b. Ensure the Department of Internal Affairs completes the Public Lending Right review (PLR) that stalled in 2020 and implements the recommendations of the Allen and Clarke report.
- c. Ensure Lending Rights that secure free public access are compensated and expanded to include Educational and Digital Lending Rights - ELR and DLR.
- d. Ensure the Ministry of Local Government mandates 'Buy Local' for Public Libraries so councils mandate the use of rate-payers money to Buy Local and support the NZ book ecosystem. This policy would increase the royalty return on books purchased for NZ libraries to NZ authors by 200%.
- e. Ensure government media entities TVNZ/RNZ pay fair rates to adapt authors' work and enshrine an annual budget to adapt authors' work. Radio NZ has had a zero-purchasing budget to adapt NZ writers work for broadcast since 2019.
- f. Ensure government media adopt voluntary local content quotas for NZ books on public funded media - RNZ/TVNZ.

4. Increase support for the literary ecosystem, infrastructure: adaptation and export

- a. Bolster the fellowship and grants programmes that invest in authors and allow them to build careers.
- b. Ear-mark dedicated annual investment in literature funding to provide significant resilience to the literary sector, including to service organisations which support authors and for literary festivals.
- c. Create incentives to encourage the adaptation of NZ books for screen. Work with NZ On Air/Film Commission/Radio NZ/TVNZ to incentivise adaptation and investment in NZ stories.
- d. Ensure support for trade stands at international book fairs, access to beachhead programmes, and consular support to encourage export growth and maximise the potential of NZ books and stories in global markets.
- e. Export incentives and rebates for NZ publishers
- f. Create an annual fund for authors to attend international book festivals that develop the market for NZ books and writers. Appearances on the international book festival circuit develops an international audience/readership that leads to rights sales, translations and international sales and distribution deals and international screen adaptations.

5. Legislative reform which supports creators

- a. Maintain robust Copyright Law and ensure writers' ownership of their IP property. The literature sector is the only arts sector mandated *to give away work for free* under copyright exceptions. All exceptions must be fairly-compensated. Currently most free public access to NZ books and writing via copyright exceptions come at a cost to writers incomes.
- b. Ensure the revision of the Copyright Act in 2025 establishes a licensing a model to compensate the use of work to train AI datasets. This must also include an OPT-OUT option.
- c. Remove tax from literary prizes and grants to authors.

- d. Buy Local for public libraries, government departments and schools. Currently Public libraries spend the bulk of their budgets offshore supporting the Australian Book ecosystem (circa \$37m) which drastically reduces returns to individual authors and publishers. Authors receive 0.87 cents royalty for a \$30 book bought by NZ library from an Australian Library supplier. They would receive \$3.00 if the book was purchased locally. Returns to small and independent NZ publishers are similarly disadvantaged (60% of NZRP if bought locally, and 30% of NZRP if purchased from an Australian distributor). As public library contracts include freight free delivery, overseas purchasing buries an environmental cost of needlessly sending books across the Tasman on a return trip. According to DHL this equates to 11 kilos of carbon for 5.5 kilos of books. This practice would fail any green audit.
- e. Review and compensate free public library and school library access by reforming Public Lending Right to include Education libraries and Digital Formats Lending.
- f. Increase the Public Lending Right Fund to ensure writers are adequately compensated annually for free public access. If the current PLR fund had kept pace with CPI it would now be circa \$6.0m per annum — currently it sits at \$2.4m.

6. Educational policy settings

- a. Introduce a quota for NZ-authored content in school curricula
- b. Better support arts education – return the A to STEAM not STEM
- c. Ensure all schools have a library, with a ring-fenced library budget and to champion literacy; this correlates to improved literacy rates
- d. Value the arts within the curriculum to establish pathways to sustainable careers in the creative industries.

7. Invest in stories and sustainable career for Māori writers.

- a. Te Reo Māori stories underpin who we are as a nation.
- b. They define us and fuel the broader arts through adaption for stage and screen.

- c. Increased investment will support the diversity of stories from Aotearoa New Zealand.
- d. Publishing sustains Te Reo Māori language.

IMMEDIATE ACTION:

NZSA suggests there is no reason to delay policy changes that affect authors incomes until the implementation of AMPLIFY.

Key Policies such as:

- Local Council BUY LOCAL Library Purchasing
- Complete the stalled PUBLIC LENDING RIGHT review (extending rights for DLR and ELR) – that would enact recommendations from the Allen and Clarke report 2020 commissioned by the National Library of NZ
- Ringfence an annual budget to adapt NZ work for broadcast through TVNZ/RNZ – this is already a requirement in the Broadcasting Charter

... these regulatory changes can be undertaken immediately.

NOTE ON BUDGET STATEMENT:

- Consultation on this AMPLIFY arts development strategy has been sought with an assertion there will be no additional arts budget.
- This encourages a gladiatorial approach, where there will be winners and losers.
- Parity of investment for Literature, Books, Literacy and Reading will necessitate additional funds.
- There is no justification for Literature, Books and Reading to continue to be overlooked, undervalued and under-supported.
- As a sector, we call for immediate parity of investment to unlock all the societal benefits of a nation that values literacy, and its own stories.

NZSA acknowledges and supports the submissions from:

- **Copyright Licensing New Zealand**
- **Read NZ Te Pou Muramura**
- **The Coalition for Books**
- **The Publishers Association of New Zealand Te Rau o Tākupu**
- **WeCreate**
- **Public Libraries of New Zealand**

For further information, please contact:

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The New Zealand Society of Authors te Puni Kaituhi o Aotearoa (PEN NZ) Inc

References:

[A Society of Readers: UK – Hilhoist, Lockey Speight Growing Up in NZ – the study](#)
[Experiences of NZ Children Actively Reading for Pleasure \(Growing Up in NZ paper\)](#)
[Radio NZ – OECD literacy scores in NZ falling further](#)
[Creative NZ New Mirrors Report](#) [Creative NZ Visibility Matters Report](#)
[Storytime Foundation NZ – Reading and Recidivism](#)
[Allen & Clark report – review-of-the-public-lending-right-scheme-issues-paper-june-2020](#)
[NZ Publishers Association market size report](#)
[Boyask, R., Wall, C., Harrington, C., Milne, J. & Couch, D. \(2021b\). Reading for pleasure: For the collective good of Aotearoa New Zealand. National Library of NZ](#)
[2021 National Reading survey Read NZ Te Pou Muramura.pdf](#)
[Australia Reads strategy and research paper](#)
[More Than One-Half of Children and Adolescents Are Not Learning Worldwide - Unesco](#)
[Worldwide Literacy Foundation Programme - The-Economic-Social-Cost-of-Illiteracy-2023.pdf](#)
[Reading Partners: reading can reduce incarceration rates](#)
<https://www.publishersweekly.com/pw/by-topic/industry-news/page-to-screen/article/79793-the-netflix-literary-connection.html>

Literacy, Library and Reading campaigns:

[Norway](#) and [HERE](#)

[Sweden](#) and [Authors Fund](#)

[Ireland](#) and [Literature Development Policy](#) [Scotland Reading Development Plan](#) [Australia Reads](#)

[Literacy rate by country](#)

Copyright:

[CLNZ Human Rights, the Rights of Creators, and Copyright Law fact Sheet](#)

[Universal Declaration on Human Rights Article 27](#)

European Copyright Directive:

¹⁹Article 18 of the European Copyright Directive provides: “Member States shall ensure that where authors license or transfer their exclusive rights for the exploitation of their works or other subject matter, they are entitled to receive appropriate and proportionate remuneration.”

Article 20 of the European Copyright Directive provides: “...authors....are entitled to claim additional, appropriate and fair remuneration from the party with whom they entered into a contract for the exploitation of their rights...when the remuneration originally agreed turns out to be disproportionately low compared to all the subsequent relevant revenues derived from the exploitation of the works...” ²⁰Article 19 of the European Copyright Directive provides that: “Member

States shall ensure that authors receive on a regular basis, at least once a year....up to date, relevant and comprehensive information on the exploitation of their work from the parties to whom they have licensed or transferred their rights, or their successors in title, in particular as regards modes of exploitation, all revenues generated and remuneration due.”

²¹Article 22 provides: Member States shall ensure that where an author...has licensed or transferred his or her rights in a work . . . on an exclusive basis, the author may revoke in whole or in part the license or the transfer of rights where there is a lack of exploitation of that work

International Bibliography Literacy/Education/Health/Justice:

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Shipman, J., & McGrath, L. (2016). Transportations of space, time and self: the role of reading groups in managing mental distress in the community. *Journal of Mental Health*, 25(5), 416-421.

On dementia see Billington, J. Carroll, J. Davis, P. Healey, C. Kinderman, P. (2013). ‘A literature--based intervention for older people living with dementia’.

Polley, M. & Kovandzic, M. (2017). *Evaluation of the Reading Well for young people Scheme*. London: University of Westminster.

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