

# Research into international working in the literature sector in Wales

Final report by **Arad Research**

To **Wales Arts International and Literature Wales**

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## **Section 1: Background and context**

### **1.1 Aims and objectives of the research**

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Arad was commissioned by Wales Arts International and Literature Wales to lead research aimed at understanding how internationally connected the literature sector is in Wales.

The objectives of the research as set out in the original specification were:

- i. To map current international activities (key projects, initiatives, networks or organisations based in Wales or operating in Wales) within the field of literature that have a significant international dimension.
- ii. To consult with a range of representatives of professional writers of Wales and a range of literary organisations and companies in Wales about the developmental needs and support needed to grow new markets and profile for Wales' literature.
- iii. To carefully examine and summarise existing partnerships and collaborative work between key organisations, institutions and bodies who work internationally in the literature sector in Wales.
- iv. Identify three comparable models and identify areas of international engagement best practice, which could include models within and outside of the UK that could be relevant to Wales.

### **1.2 Overview of research methods and evidence base**

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Arad has conducted 27 interviews with key stakeholders across the literature sector in Wales including writers, publishers, translators and representatives of a range of organisations and institutions engaged at an international level.

An electronic questionnaire was designed by Arad and circulated by Literature Wales, aimed at capturing the views of the wider literature sector in Wales. As response to the survey was voluntary, it should be noted that the results may not represent the sector as a whole, although care was taken through the interviews to include all larger key stakeholders. There were a total of 58 respondents to the online survey, although not all answered every question. Two thirds of respondents (67%) did not represent a specific organisation, but responded as independent actors within the literature sector.

## International working in the literature sector

A total of 20 different organisations were also represented by the rest of the respondents. These organisations included higher education institutions (such as Bangor University, Aberystwyth University and Swansea University), publishers (such as Seren Books, Parthian and University of Wales Press), NGOs (such as Disability Arts Cymru) and a series of other literature organisations and festivals such as Beyond The Border, Welsh Academi, Society of Authors and Dylan Thomas News.

The majority of respondents (80%) identified themselves as writers. A fifth (21%) identified themselves as publishers and 14% identified themselves as translators. A smaller number of respondents identified themselves as promoters or presenters (11%), higher education institution representatives (9%) and festival representatives (7%). In addition, 17 respondents noted other roles, including storyteller, critic and assessor, student, producer and marketing consultant.

Three quarters of respondents (75%) were based in Wales. Of these, the largest percentage were based in Ceredigion (23%), with a further 16% based in Cardiff and 12% based in Gwynedd. The other 51% of respondents were spread fairly evenly across a range of other local authorities. The other 25% of respondents were based outside Wales, in countries including England, France, Portugal, Amsterdam, Australia, India, New Zealand and the United States.

### **1.3 Defining international activity in the literature sector**

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For the purposes of this research we have embraced a broad definition of international activity in the literature sector. When we talk about ‘international’ this refers to activity outside of the UK. When referring to artists, this includes writers and those whose creative practice has a literary dimension. Our definition of international activity encompasses:

- Presenting artistic work outside of the UK. Examples of this may be performing or reading at an event or having work translated, published and/or distributed in markets outside of the UK;
- Inviting international writers and organisations to present work in Wales or to contribute to a project being developed in Wales;
- Translating and/or publishing international literature in Wales;
- Working in partnership with international artists or organisations and / or engaging with networks, events and showcases that have an international dimension. These could take place in Wales and the UK as well as internationally.

### **1.4 Strategic partners and activities**

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This section outlines the key commitments from strategic partners to promoting artists and literature from Wales on an international stage.

**Welsh Government** is responsible for setting strategic priorities for the arts and overseeing the funding, delivery and management of arts policy by Arts Council for Wales. The

commitments set out in its Programme for Government include “*supporting provision of and access to the arts, culture and heritage that make Wales a special place to be*”.<sup>1</sup> The specific strategic priorities for Arts Council for Wales are set out in its annual Arts Council of Wales Remit Letter.<sup>2</sup> These priorities are; fostering active participants in the arts, tackling poverty, ensuring sustainability and maximizing return on investment, safeguarding the arts’ infrastructure, supporting the delivery of ‘branding’ inside and outside Wales and ‘theme years’, supporting economic development and making effective use of digital technology. The arts are also at the centre of Welsh Government’s Cultural Tourism Action Plan 2012-15, which commits to activities that raise awareness of Wales’ culture and heritage offer and makes specific reference to the need to exploit the potential of literary tourism.

**Arts Council of Wales’** strategy for Creativity and the Arts, *Inspire* (2014), sets the aim of creating the best environment for the arts to flourish. It notes that promoting international cultural exchange is a key objective in ensuring that artists are able to develop their work, skills and potential. Arts Council of Wales’ has affirmed its aim to increase the value of international cultural exchange in the arts, since Welsh art ‘*is our unique selling point in a world market*’. Whilst recognising the quality and international reputation of many of Wales’ arts organisations it acknowledges that more can be done to harness and capitalise on the roles that our arts organisations can play as cultural ambassadors.<sup>3</sup>

**Wales Arts International** is the international arm of Arts Council of Wales. It facilitates international work in the arts through collaborations, projects, networks and communication. Wales Arts International’s strategy 2015-18 states that WAI will be focusing on reaching out from Wales to the world and bringing the best of the world to Wales by; reaching out to other cultures in Wales, developing possibilities for artists to reach new markets and audiences and using new technologies and platforms to ensure arts from Wales can reach wide international audiences. The strategy states that WAI also ‘*undertake regular research to keep up with developments in Wales and internationally to help prioritise our investment strategically and to ensure the right participants are engaged*’.<sup>4</sup>

**Literature Wales** is the national literature development agency in Wales and receives revenue funding from Arts Council of Wales. It was established in 2011 and includes The Welsh Academy (the national Society for Writers in Wales), and Tŷ Newydd Writing Centre. One of its three strategic priorities outlined in its 2013-16 Business Plan is ‘*international promotion and representation*’, leading Wales’ literary engagement with the world, focusing on international exchange, creating internationally-recognised literary figures and maximising the commercial potential of Welsh literature.

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<sup>1</sup> Welsh Government, Programme for Government 2011-2016  
<http://gov.wales/docs/strategies/110929fullen.pdf>

<sup>2</sup> Welsh Government, Arts Council for Wales Remit Letter 2015/16  
<http://gov.wales/docs/drah/publications/150421acwen.pdf>

<sup>3</sup> Arts Council of Wales, *Imagine – Our vision for the arts in Wales 2013– 2018*, page 9.  
<http://issuu.com/artscouncilofwales/docs/imagine-2013-18/9?e=0>

<sup>4</sup> Wales Arts International Strategy 2015-2018, page 8. [http://issuu.com/artscouncilofwales/docs/wai-strategies-2008-2013\\_layout-1\\_20100921\\_111645/8?e=1765604/11032991](http://issuu.com/artscouncilofwales/docs/wai-strategies-2008-2013_layout-1_20100921_111645/8?e=1765604/11032991)

**The Welsh Books Council** is a national body, funded by the Welsh Government, which provides a focus for the publishing industry in Wales. It provides a number of specialist services (in the fields of editing, design, marketing and distribution) with a view to improving standards of book production and publication in both Welsh and English. It also distributes grants to publishers. The Council has established links with UK-based distributors to ensure that books from Wales are available world-wide.

**Wales Literature Exchange (WLE)** connects writers, translators and publishers in Wales and abroad. Based in Aberystwyth, WLE works to support literary translation and acts as an agency to facilitate the sale of translation rights and administers a translation grant fund for publishers. WLE also facilitates and sustains networks that bring together writers and translators and organises translation events. WLE describes itself as *'a window between Wales and the world'* and has been funded in recent years by Aberystwyth University and Literature Wales. In 2015-16 WLE is supported by Arts Council Wales Lottery funding and Aberystwyth University.

**Literature Across Frontiers (LAF)** is another key platform based in Aberystwyth University. It is a European Platform for Literary Exchange, Translation and Policy Debate. LAF aims to develop intercultural dialogue through literature and translation and highlight lesser-translated literatures. It works in partnership with organisations and individuals across Europe and beyond on a range of activities creating opportunities for new literary connections, acting as a catalyst for collaborations and projects, as well as monitoring translation activities and debating policy in the field of literature and translation.

**The British Council** works with artists across the world to create a meaningful impact on Wales through its partnership with Wales Arts International. In terms of promoting international engagement of the literature sector British Council Wales works on specific international projects such as the India Wales programme and the Latin America programme in partnership with WAI to develop sustainable artistic connections between writers and publishers. British Council Wales worked with Literature Wales on the international Dylan Thomas celebration *Starless and Bible Black*. Writers from Wales are also supported by the British Council to attend international events as part of UK international engagement.

**Hay Festival** is an annual literature festival bringing together writers from around the world to celebrate writing, debate and share stories in Hay on Wye, Powys. The festival has expanded internationally and sister festivals now take place in Bangladesh, India, Spain, Mexico, Colombia, Peru, Chile, Ireland, Brazil, Italy and Germany. Specific programmes relating to promoting writing from Wales include the Hay Creative Wales International Fellowship (with support from Arts Council of Wales and Wales Arts International) and *Scrittura Giovani*, targeting the development of young writers from Wales through international exchanges with partners in Italy, Ireland and Germany.

## 1.5 International partnerships and activities led by Wales Arts International and Literature Wales

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Wales Arts International initiates and supports a range of flagship programmes relating to international engagement for the literature sector in Wales. These include:

- **India Wales programme** – a long term multi-project initiative to develop sustainable artistic connections between writers, publishers, presenters and translators in India and Wales and across the diversity of languages in both countries. The primary strategic and delivery partners based in Wales & the UK include WAI, British Council, Welsh Government, Wales Literature Exchange, Literature Across Frontiers, Hay Festival, Poetry Wales and Seren Books.
- **Latin America programme** – a recent initiative to create opportunities for creative collaboration between Latin American and Welsh writers and to support the translation of Wales’ literatures into Latin American Spanish. The primary partners in Wales include WAI, British Council, Wales Literature Exchange, Hay Festival and Fiction Fiesta.
- **Wales – China programme** – an initiative led by Literature Across Frontiers and Wales Literature Exchange, in partnership with WAI and British Council and support from Welsh Government. Its aim is to increase the profile and readership of Wales’ literature in China, to facilitate the translation into Mandarin and into English and Welsh of the respective contemporary literature and to create new connections between writers in both countries. The primary Wales-based partners are Bangor University and Swansea University.

WAI and Arts Council of Wales also support initiatives, festivals and projects in Wales which have an international element through lottery funds. For example, Richard Gwyn (with WLE and partners in Argentina, Mexico and Chile) and Martin Daws (with Literature Wales and partners in New York recently) won *Creative Ambassadors* awards to research new opportunities and develop new partnerships. The *Hay Creative Wales International Fellowship* – a longstanding international annual fellowship offered by Hay Festival to a mid-career writer – is supported by WAI and Arts Council of Wales. Recent fellows have included Fflur Dafydd, Owen Sheers, Jon Gower and Tiffany Murray.

WAI’s *International Opportunities Fund*, the open application funding scheme for visits and projects outside of the UK, has awarded almost £90,000 since 2012 for literature-based projects. There is also an open application scheme to support festival programmes in Wales, including support for programming of international artists. Recent awardees through the International Opportunities Fund and Arts Council of Wales Lottery funding include Hay Festival, North Wales International Poetry Festival, Laugharne Festival, Dinefwr Literature Festival and Llawn.

### Literature Wales

Since 2012 Literature Wales has offered funding at the same level each year for translation grants and a programme of supporting activity through Wales Literature Exchange. A total of £178,518 has been awarded to WLE since 2012, of which £34,645 has been allocated to translation grants through this period.

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With regard to the annual Literature Wales Writers' Bursaries, applicants may apply for travel costs as part of the proposed project, including international travel. Applicants may apply for between £1,000 and £10,000 however in the past three years, only a couple of successful applications have included an element of international travel.

Literature Wales funds the National Poet of Wales and this role includes ambassadorial activities, representing Wales internationally, and the current National Poet Gillian Clarke has recently performed in PEN World Voices festival in New York, Poetry on the Lake in Orta, Italy, celebrated Yeats day in Sligo with four other Laureates/National Poets and many others.

As part of the British Council's Dylan Thomas 100 celebrations Literature Wales and the British Council partnered with the PEN World Voices Festival of International Literature to bring Dylan Live to New York in May 2014 in a live, bilingual performance *Starless and Bible Black*. Following on from this, US writer and activist Kevin Powell was named International Ambassador for Dylan Thomas by the British Council, and is a key contact for both British Council and Literature Wales in developing new projects and partnerships in the USA. As a further element of Dylan Thomas 100 the Developing Dylan/Dylanwad competitions, Dylan's Great Poem and Prologue to an Adventure, received entries from 25 different countries across 5 continents.

Literature Wales and the British Council have also worked together to develop and establish a programme of international representation and promotion to bring Welsh literature to the stage in Canada. Welsh poets Jemma King and Ifor ap Glyn participated in the March Hare Festival, Atlantic Canada's largest literary festival in 2014. This formed part of a Wales/Canada writer exchange programme with Tŷ Newydd. Additionally, the organisers of the March Hare selected two Canadian writers – Randall Maggs and Robin Durnford – who were included in the line-up of the Dinefwr festival in June 2014. Jemma King has been invited back to the March Hare Festival in 2015, in partnership with the British Council.

Through Wales Arts International's International Opportunity Fund, Literature Wales' Outreach Manager attended the Brave New Voices Festival, Philadelphia along with Young People's laureate Martin Daws to share practices and learn new ways of working with young people and organisations to co-ordinate an international Slam Poetry festival of young people.

## **1.6 International engagement in the case study countries**

Similar approaches can be seen in the case study countries of Australia, Latvia and the Basque Country. All are working strategically to raise the international profile of their respective literature sectors and develop creative and commercial opportunities for the writers, publishers, translators and other stakeholders. In Latvia and the Basque Country specialised government funding institutes (the Latvian Literature Institute and the Etxepare Institute respectively) lead the development and promotion of the literature sector at a national and international level while in Australia the Council for the Arts is supported by organisations such as the Books Council of Australia which was set up in 2015.

All three countries fund a range of specific activities and programmes along with specific large scale projects to support the international engagement of their respective literature sectors. All of the case study examples place a strong focus on providing funding for travel (such as international residencies and attendance at literature events), translation, festivals, exhibitions, publishing, recording and market development activity. All the lead organisations work closely with stakeholders across the sector to develop and deliver their international strategies. The partnerships include writers, agents, publishers, translators, literary critics, event producers and foundations.

Specific examples of large scale projects include the Council of Australia's *Literary Commons* Project funded in 2013-14. This has similarities with Wales Arts International's *India Wales* programme and bring Australian and Indian writers together to explore First Nations/Indigenous and bhasha/Dalit literature. Literary Commons was linked to 12 other multi-sector projects in similar locations to allow Australian artists to collaborate with Asian artists and illustrates how a strategic approach can be developed across art forms for target countries. Further examples of small and large scale activities are included in sections 3 and 4 of this report.

The case study countries also link international engagement closely to their national priorities for literature, including supporting the development of new literary work and the creativity of artists alongside initiatives to widen engagement with literature across society. This type of support includes education and outreach programmes with schools and colleges, supporting events, festivals and prizes as well as national celebrations of iconic literary figures, for example through the Latvian Literature Centre's *Latvian Literature in the World* initiative which makes the greatest works of Latvian literature accessible to translators and publishers.

## **1.7 Scope and structure of this report**

This final report presents the findings of the research undertaken from May to September 2015. It is informed by the research objectives set out in the specification. Section 2 of this draft final report maps the nature and scale of previous and current international

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engagement of the literature sector in Wales. Section 3 outlines the value of international engagement for the literature sector and specific stakeholders such as writers and publishers. Section 4 explores some of the barriers that stakeholders nevertheless consider is affecting the sector's capacity to engage at an international level including issues relating to current funding, management and delivery structures and partnerships between key organisations. Section 5 outlines potential actions to address these issues and provides recommendations for future international working and partnerships.

The mapping exercise draws on the data collected from stakeholders through an electronic survey and during interviews. The data that has been compiled is collated in a separate document (not published with this report due to the personal data contained within) to support Wales Arts International and Literature Wales' on-going mapping and strategic work. It provides an overview of the type of activities and partnerships that stakeholders are involved in at an international level and the countries in which their activity is taking place. Case studies of good practice examining support for international engagement in Australia, the Basque Country and Latvia are included in an annex.

## Section 2: International engagement

Stakeholders across the literature sector in Wales were asked to provide a brief overview of their current international activities and the international partners with whom they work. As noted in the previous section, the roles of respondents who contributed to the research varied and they reported having been involved in a diverse range of international activities. Over two thirds of survey respondents (68%) noted that they already work at an international level.

This section focuses on the patterns of engagement of stakeholders at an international level and the partnerships that exist in Wales to develop this engagement. It also examines the type of activities taking place and how they are being funded. A total of 48 individuals or organisations are detailed in the mapping exercise.

### 2.1 Patterns of engagement

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With regard to the countries and regions with which individuals and organisations work, there is a limited pattern of engagement. A total of 58 different countries or regions appear in the mapping exercise, including 30 countries or regions from Europe, both the USA and Canada, nine in Central and South America, eight in Asia and both Australia and New Zealand.

France and the USA are referenced most frequently (by 17 and 18 individuals or organisations respectively), and other common countries (with between 5 and 10 references) include Spain, Italy, England, Canada, India, Mexico, Argentina, China, Turkey and Australia. A large number of other countries or regions are only referenced by one or two individuals or organisations. These include Egypt, Switzerland, Japan, Hungary, Russia and Peru.

Considering the diversity and range of countries referenced in the mapping, it is perhaps unsurprising that no clear pattern emerges in terms of international partners. There is hardly any duplication of specific international partners between individuals or organisations, with almost everyone working with a different international partner, based on the countries within which they work.

Neither is there a pattern amongst individuals or organisations who work with the same countries (e.g. America or France). However, some categories of international partners tend to be more common. Specific (often one-off) projects and exchanges are common, as are more regular festivals and book fairs. Work with universities outside Wales is also common, as is work with literature and creative organisations (e.g. PEN Cymru and Creative Scotland). A few individuals also work with their respective publishers outside Wales.

Despite a lack of consistent patterns of engagement the evidence demonstrates well-established relationships with writers and organisations across the world. Stakeholders reported that these partnerships had been established and sustained through personal contacts formed, in some cases, as a result of previous international exchanges and projects. In addition, there is some evidence of the development of reciprocal arrangements (e.g. hosting writers, arranging live events and festivals, translation agreements) between

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writers and publishers and their international counterparts. A number of contributors recognised (and valued) the fact that such partnerships often develop spontaneously and cannot always be planned.

*“International reach evolves organically. All things feed each other, you have to plan for the possibility of accident. Writers meet at festivals, connect and this can set off partnerships and opportunities for translation and publishing.”*

There is a somewhat more discernible pattern in terms of partnerships within Wales which support the international engagement of the literature sector. The key players (most of which are detailed in section 1.4) are consistently referenced. Arts Council of Wales / Wales Arts International is referenced most frequently, followed by Wales Literature Exchange, Literature Wales and Literature Across Frontiers.

Other common partners include universities and publishers. It is not possible to discern whether such partnerships are linked to broader international policy at government level; survey respondents included in the mapping do not generally link their Wales-based partnerships with specific countries or initiatives.

The rest of the Wales-based partners referenced are numerous and diverse, including PEN Cymru, Welsh Government, Welsh Books Council, specific festivals and events, Poetry Wales and many more. Specific large scale events and festivals (such as the Hay Festival and Dylan Thomas 100), NGOs, the British Council and media organisations (BBC Cymru and S4C) were also referenced by stakeholders.

Examples of these partnerships referenced by stakeholders include:

- Poetry Connections, a poetry exchange with India developed and funded by WAI, WLE, LAF, and the British Council, with support from Welsh Government, which was considered to be an example of good practice in terms of organisations working together at an international level;
- Scrittura Giovani led by Hay Festival targeting the development of young writers from Wales through international exchanges with partners in Italy, Ireland and Germany;
- A Welsh/Spanish/English translation network set up by Wales Literature Exchange between writers from Buenos Aires, Patagonia and Wales; and
- Literature Wales’ support of the young people’s laureates in performing their work at an international level.

## **2.2 Types of activities**

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There is a fairly clear pattern in the types of activities undertaken by different categories of individuals or organisations. Writers, for instance, tend to have their work published abroad (including working with translators abroad) and participate in conferences and events (including readings and exchanges); many are proactive in setting up partnerships and networks, and often base these decisions on their own artistic and research interests. Higher education representatives and academics are similar, usually presenting work

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abroad and being proactive in setting up international partnerships and networks based on research interests.

The international activities reported by writers included: translation workshops; translating other writers' work (such as plays to appear at the Guggenheim and La Mama in New York); having their own work translated; attendance at book fairs, festivals and conferences (such as Buenos Aires Literature Festival and Lorient Interceltique Festival); academic work and exchanges (for instance one individual teaches Creative Writing at American University Paris); residencies; and live performances (such as a story-telling festival in Hong Kong).

Publishers referred to distribution, publishing or translation agreements with international partners (for instance one publisher can translate books into twenty-three languages). Promoters or project organisers take part in a range of activities including organising literary festivals (such as Beyond the Border and Laugharne Festival), working with international arts networks (such as the Federation of European Storytelling Organisations and Extepare Institute in the Basque Country) and supporting international initiatives (such as Dylan Thomas 100).

Unsurprisingly, larger organisations and foundations tend to be more strategic, focusing on developing, encouraging and maintaining a range of small and larger-scale international projects, partnerships and networks (for example developing Welsh writer partnerships with Patagonia; funding residencies, translations and events; coordinating Welsh presence at key international book fairs including Shanghai, Frankfurt and Salon du Livre).

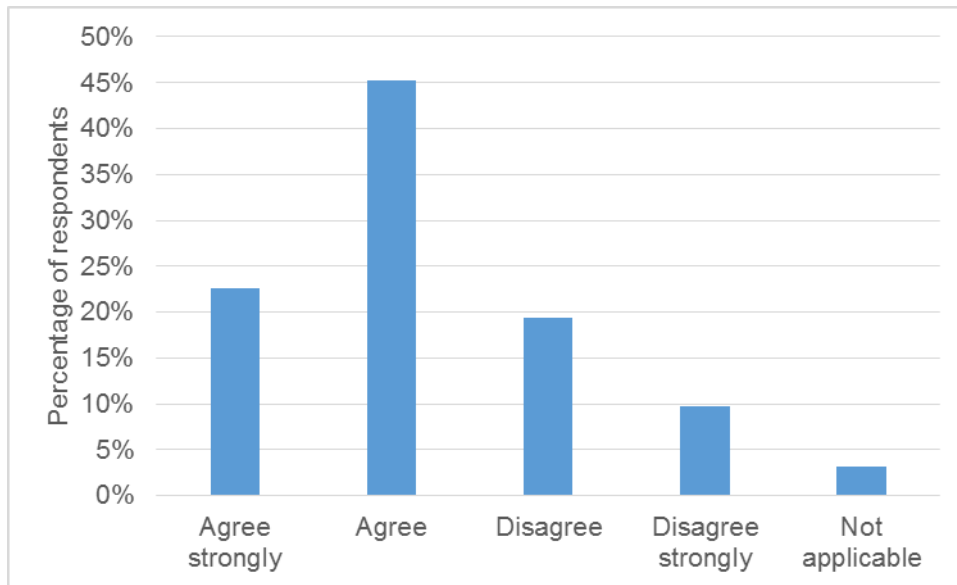
However, there are also a large number of individuals and organisations who do not fit into clear activity categories, but still contribute specific skills to the literature sector, such as a social media practitioner (promoting Dylan Thomas internationally), critics and NGO representatives (for instance working specifically with Jamaican artists).

Stakeholders reported that these partnerships often include a range of organisations as well as individual contacts. These include higher education institutions, NGOs, governmental bodies, EU-funded projects, literary festivals, book fairs and international literature support networks. Specific mention was made of a number of high profile organisations with whom writers and writers' organisations have engaged, including the Goethe Institut, l'Institut Français and the Literary Translation Centre, foundations such as Gulbenkian and Paul Hamlyn and related transnational networks such as Culture Action Europe and the Platform for Multilingualism.

### **2.3 Awareness of international networks and partners**

One area of exploration for the research was the awareness of current opportunities and networks to support international engagement. Stakeholders were asked to what extent they agreed that they are aware of relevant international networks and partners. Two thirds of survey respondents (68%) agreed that they are aware of relevant international networks and partners (23% agreed strongly and 45% agreed). This suggests that stakeholders have good levels of awareness as to the potential avenues and partners for engagement. Some additionally noted that they were members of European and global networks and consortia, higher education initiatives, and platforms focused on literature and translation.

Figure 1: Responses to the question 'To what extent do you agree and disagree with the following statement: I am aware of international networks and partners?'



## 2.4 Funding

Public funding from Wales is a key component of supporting international engagement. The most commonly-referenced funding sources in Wales are public sources, particularly British Council, Arts Council of Wales/Wales Arts International, Wales Literature Exchange, the Welsh Books Council, various Universities and Welsh Government. As expected, larger organisations (such as the key organisations covered in section 1.4) are usually funded by these types of public funds, but writers and smaller institutions also receive this funding.

The key point arising from the mapping of funding is that hardly any individual or organisation only received funding from one source; funding is often project-based, fluid and gathered from a range of sources.

Many of the examples of international activity cited by writers and publishers interviewed received initial funding by Wales Literature Exchange (WLE), Wales Arts International (WAI)/ Arts Council of Wales, Literature Wales and other international organisations and foundations. Such financial support, alongside international expertise and knowledge, is highly valued. This funding has supported writers and publishers to develop their international connections through a range of activities such as travel grants to allow attendance at events, book fairs and performances, translation grants to support publishing of work, writers' bursaries, events and the hosting of international writers and publishers.

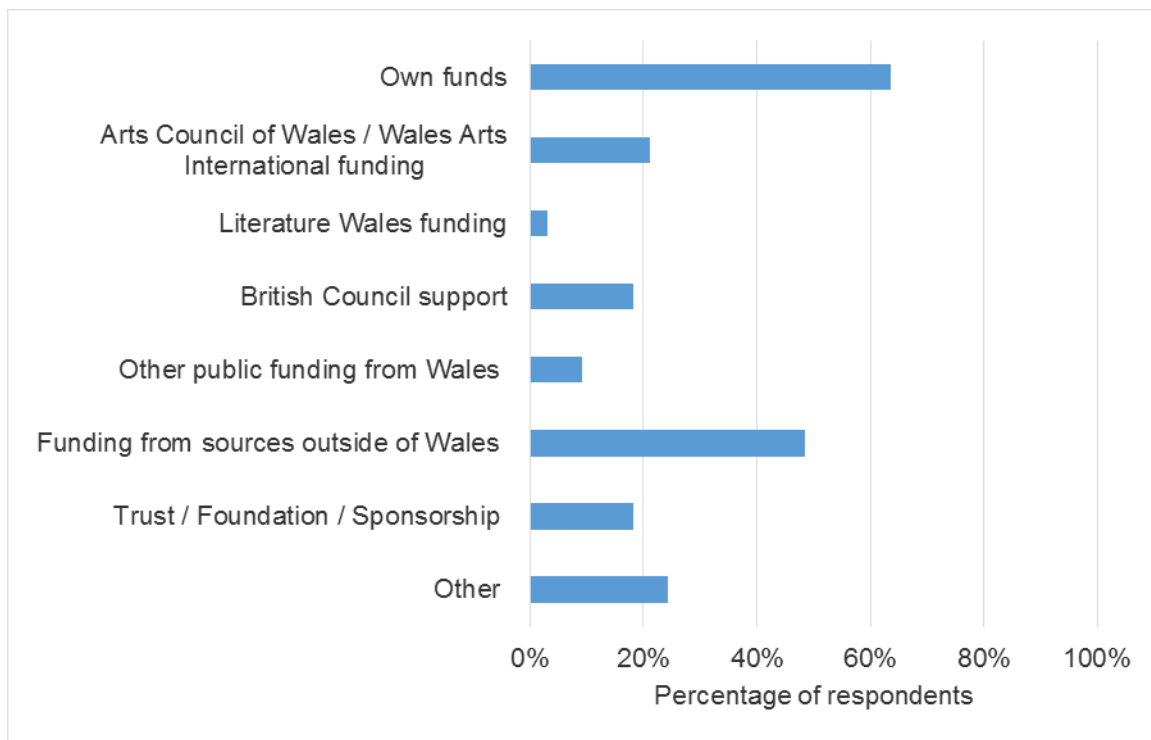
With regard to funding sources from survey respondents, almost two thirds of respondents (64%) are at least partly funded through their own funds. The mapping presents a similar picture, with many individuals in particular (often writers) noting they are at least partly self-funded. Individuals or organisations who participate in events/festivals, or present or lecture abroad, are often funded by funds from abroad i.e. the projects or institutions with which they temporarily work pay for their time.

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Around a fifth of survey respondents are funded through Arts Council of Wales / Wales Arts International funding, British Council and / or through trusts, foundations or sponsorship. Almost a quarter (23%) also noted that they receive funding from other sources, though there is significant overlap between the other sources described and the above categories of funding.

Almost half (49%) are funded from sources outside of Wales and examples provided include EU funded projects (e.g. European Cultural Foundation), universities, non-UK trusts and sponsors and literature organisations from other countries (including Norway, Belgium, Finland, Sweden and New Zealand). This suggests that some stakeholders use their good levels of awareness and participation in international networks to source further funding to support their international activities.

Figure 2: Responses to the question 'How are your international activities funded?'



## **2.5 Use of social media and new technologies**

The use of social media and new technologies has grown significantly within the literature sector and is considered by many interviewees and survey respondents to be developing into an integral element of international engagement. The main perceived benefits are cost effectiveness; establishing a wider international reach; supporting international connections and relationships; contributing to a global writers' community; and promoting wider access to Welsh literature among international partners and audiences. Survey respondents also noted that social media and new technologies allow them to keep up-to-date with developments in their fields.

*“Social media can be particularly good at maintaining momentum for initiatives. Once contact has been established it has to be built upon and sustained to show people that you are serious and worth investing in – Writers’ Chain and Walking Cities have achieved this goal.”*

Several stakeholders noted some key considerations for making the most of social media and new technologies. These included:

- digital strategies should be communicated clearly in order to ensure good levels of buy-in from relevant partners;
- the sector must continuously look ahead to make best use of new and emerging technologies; and
- social media should be used alongside personal connections to maximise their impact.

Stakeholders provided examples of the way in which they or their organisations make the best use of social media. Examples included maintaining long-term relationships with international partners following specific one-off projects; sharing on-going activities; integrating it into live performances, as with the Gelynion/Enemies project; blogging; and developing short fiction apps.

Publishers reported that new technologies were enhancing their marketing activities and enabling them to establish new niche markets and approach customers directly. As a further example, it was reported that the Hay Festival’s impetus was being shared globally through digital connections and the creation of sister festivals across the world.

In addition, a total of 86% of all survey respondents noted that they use new technologies or social media to engage at an international level. Respondents noted that they use social media and blogs both to raise awareness of their work and to engage with contacts and colleagues abroad, to sustain relationships and to find out about opportunities for work and collaboration. In addition, some respondents noted that they make use of websites and online portals both to find opportunities and to communicate aspects of their own work or wider literature more effectively, such as online streaming during Dylan Thomas 100.

*“Many submissions for grants, residencies, fellowships and for publication are now via submittable or similar (curatorspace for artist books), I keep an eye on Facebook for invitations and opportunities. I join email lists to remind me to look at opportunities. I have used skype email and telephone to talk to collaborators but I do like the one-to-one of being in the same space and able to discuss projects more fully.”*

Several organisations noted that they were preparing funding bids to use new technologies more effectively in audience development and live performances while a representative from a publication outlined plans to develop a digital edition which would enhance their international profile and reach. Several stakeholders suggested an example of good practice in this field to be the Scottish Poetry Society which has developed an effective and innovative model of a sound/video/archive/interactive website to promote the form.

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While many stakeholders acknowledged the benefits of social media few had any specific suggestions as to international examples of good practice. One stakeholder suggested *Beirut 39* which unites Arab writers from across the Arab diaspora through social media, despite the difficulties of personal freedom in some of these countries. While new technologies and social media have become an integral part of international engagement no specific support needs for stakeholders were outlined during the research.

## Section 3: Value of international engagement

Contributors to the research, including writers, publishers, translators and organisations underlined the value of international engagement activities.

### 3.1 Developing networks and partnerships

At an organisational level there are opportunities to develop networks and partnerships that can link to the specific strategic goals of the literature sector in Wales. These range from supporting writers' and publishers' career and business progression to promoting Wales internationally. One contributor held the view that international engagement helps the Welsh literary scene be "*more innovative and become more prominent internationally.*" Others pointed to the need to develop links outside the rest of the UK, placing an emphasis on '*a modern, open Wales*'. Wales' international literature exchanges were considered to be helping raise the profile of Wales and establish links with other countries.

For stakeholders international exchange projects were delivering a range of cultural, artistic and commercial benefits for the literature sector in Wales. Representatives from Literature Wales and Wales Arts International pointed to the opportunities of showcasing the excellence of Wales' literary work on a global stage and promoting cultural connectivity between Wales and other regions and nations. Projects, translation and travel grants supported by these organisations have contributed to the development of writers through exposure to wider intellectual influences. Such activities have also served as a catalyst for new creative ideas and innovation.

*"International engagement is absolutely fundamental to creative artists and Wales now has the confidence to promote itself on an international stage – the more you give, the more you get back."*

### 3.2 Impact on writers

Involvement in the type of programmes, partnerships and initiatives detailed in the previous section has been described by writers, publishers and organisations as being hugely positive experiences from an artistic, cultural and commercial perspective. These programmes have provided formative experiences for a wide range of writers from Wales in raising their profiles and connecting them to international writers, translators, publishers, audiences and networks involving partners such as universities, foundations and literary organisations.

*"As an artist international engagement has informed my perspective, I've learned a new voice, I have more confidence and contact with a range of audiences and I have a better understanding of my role as a professional artist."*

Some writers have been inspired creatively and contextually and to share in an international dialogue. Others pointed to their role in raising awareness of Wales at an international level and developing partnerships that can be of benefit to other writers and organisations in future. For many stakeholders collaborative projects and 'deep' engagement delivers the best results from a creative perspective. Examples of these activities include translation workshops and residencies; these can build lasting relationships between writers and translators through creative exchange and changing environments and contexts.

*"International engagement impacts how widely we think, how creative we can be...this type of two-way conversation is enriching."*

Stakeholders also pointed to the importance of reciprocity in the development of this international dialogue. Writers from a range of countries were reported to have attended festivals, residencies and workshops in Wales, performing and translating their work in partnership with writers and translators from Wales. Examples provided include Danish, Dutch and Nicaraguan writers who have creatively influenced writers from Wales during visits and ongoing contact, while also enabling writers to access new networks, receive invitations to international festivals, and develop opportunities for contact with international publishers.

Financial, translation and practical support has allowed writers from Wales to develop their careers at an international level. It was noted that this support has been provided to writers at varying stages of their artistic development allowing them to build their professional careers and international profiles.

Specific examples of this support included one writer whose international engagement started through WLE and LAF workshops, funded through the EU. These events included translation weeks and poetry groups with a range of international writers at events. This initial experience enabled the writer to develop a network of writers and organisations in Europe and South America and develop their career through translation, editing anthologies and foreign publication. Another writer outlined that their international engagement was initially supported by recommendations from WLE and WAI travel grants which '*changed my life completely and allowed me to access a literary world beyond Wales.*'

### **3.3 Impact on publishers**

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From a commercial perspective many contributors underlined the importance of investing in, and sustaining, international partnerships. For writers (and their publishers) seeking an international market for their work these programmes have been essential in developing opportunities to increase sales and gain new readers. For publishers engaging internationally, especially through attendance at books fairs and other industry events, is an opportunity to further develop a stable of writers, editors, and translators and enhance their networks of distributors / sales representatives. Attendance at these fairs allows them to discuss certain books and authors and to negotiate translation and publishing deals.

Publishers additionally reported that these events are very much focused on the trade element of the sector and are an integral part of international publishing networks. Examples given included Frankfurt, London, Guadalajara, Bologna, Edinburgh and San Sebastian. Publishers considered their presence at the fairs enhanced their awareness of international trends and what international publishers are looking for thereby allowing them to further target and monitor their professional relationships.

### **3.4 Value of translation**

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The evidence collected during the research highlights the need to prioritise translation activity as a means of supporting international engagement. For some organisations such as Wales Literature Exchange, Literature Across Frontiers and PEN Cymru translation is at the core of their international exchange programmes.

For these organisations translation is a key element of understanding different international literary contexts and is part of the process of identifying appropriate writers to promote and market in specific nations and contexts. Those writers whose books have appeared in translation have noted the benefits it provides for their career progression, their sales, and the further potential to raise their profile internationally. Publishers also reported that they work with a range of publishers, foundations and organisations internationally to develop translation projects.

*“My poetry has appeared in Czech and Italian thanks to grants from Wales Literature Exchange; it is also thanks to their connections that these translations happened. My Chinese and Turkish translations for my novel have also been facilitated by them.”*

*“We have developed good translation links throughout Europe and beyond, and our books have appeared in twenty-three foreign-language editions including French, Italian, Spanish, Arabic, Turkish, Danish, Turkish, Portuguese and Russian.”*

One publisher reported that they had published the translated work of Albanian, French Canadian and Haitian authors as well as poetry from Luxembourg and the Czech Republic. They reported that their strategy partly involved a commitment to publish international writers who are not widely known and that this is sometimes undertaken on a reciprocal basis, with commitments on the part of foreign publishers to translate and publish the work of writers from Wales. They noted that they have worked closely with WLE and LAF on some of these translation projects. While reciprocal deals sometimes form part of publishers’ international strategies there were differing views as to their effectiveness.

*“Reciprocity is a key aspect of this market, if you’re known and you are willing to fund other projects you will get better translation deals. It’s all about credibility at an international level.”*

*“You have to be flexible working internationally – you can’t dictate to publishers and it’s not quid pro quo. People don’t publish what they can’t sell. It’s hard to sell stuff – even with quality you can’t guarantee sales.”*

Universities were considered obvious partners as a focus for translation activities and wider international exchange. The potential for combination of academic, creative and practical expertise plus translation links with modern foreign language (MFL) departments and opportunity for residencies was highlighted by stakeholders. Some stakeholders also noted the potential for these partnerships to contribute to further developing creative writing courses and attract talented students as an additional route for developing writers in Wales. While some effective partnerships have been developed there were nevertheless views that more work is required to make the higher education sector an integral part of future international engagement strategies.

### **3.5 Future opportunities**

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Responses provided by stakeholders across the literature sector in Wales reveal a widespread feeling that the literature sector in Wales now has a range of writers – both established and emerging – who are producing quality work in English and Welsh and can succeed at an international level. For stakeholders this depth of talent provides an opportunity to build on current engagement and to raise the profile of Welsh writers and publishers, while helping them develop artistically and commercially.

*“It’s cyclical – we’ve had some great musicians, actors and now we have some great writers, a generation who can be internationally significant – opportunities will arise from this and should be exploited.”*

## Section 4: Challenges facing the literature sector in Wales

While all respondents were positive about the value of international engagement and the potential for building on previous success there was a strong body of opinion that considered that a number of issues were currently affecting the sector's capacity to engage at an international level. These issues can be examined under a number of themes including current organisational roles and partnerships, funding, the support needs of the sector and overall strategies and goals.

### 4.1 Organisational roles and partnerships

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There is a strongly held view from the majority of stakeholders that there are a number of issues currently affecting the literature sector in Wales and its capacity to engage at an international level. There are currently a range of organisations in Wales supporting literature at an international level, however there is a perceived need for more cohesion, better connectedness and greater complementarity between those key organisations. Stakeholders considered that a current lack of structure and clarity regarding current roles, partnerships and funding arrangements in promoting and supporting the literature sector at an international level was inhibiting potential success.

While there was little evidence provided to suggest duplication of activities at an international level there is a perceived disconnect between key organisations' respective international activities. For some stakeholders this situation is exacerbated by a lack of communication and sharing of strategies between organisations. Examples were provided of writers from Wales appearing at the same international festivals but funded through different organisations. The resulting lack of synergies and opportunities for joint work and promotional activities were considered a missed opportunity.

*"There is a lack of consistency on which agency is promoting what and what the overall objectives are – there doesn't seem to be much joined up thinking at a strategic level."*

The decision of Arts Council of Wales to concentrate powers and roles within Literature Wales over the last few years is not regarded as a positive move for the sector by the majority of stakeholders who contributed to the study. For many stakeholders, this process has had an additional negative impact on the capacity of the literature sector to engage internationally. The views were part of wider concerns outlined by many stakeholders regarding this process which has, in the opinion of one contributor, created 'a *monopoly of funding and resources*' to the detriment of the overall development of the literature sector in Wales.

Many stakeholders questioned the role that Literature Wales is currently playing relating to international work. The balance of opinion was that Literature Wales has not yet 'developed into a key player internationally' and needs to demonstrate greater expertise and understanding of international partners and market opportunities. Linked to this, there was a

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perception from some stakeholders that the quality of international engagement work such as residencies and study visits developed and provided through Ty Newydd has declined since its incorporation into Literature Wales.

*“It’s a mistake to think that one organisation has the expertise to support writers on their journey domestically and internationally. Artists have their own personality and creativity and develop at different times.”*

Contributors emphasised the importance of ensuring that international engagement activity is supported by expert knowledge of international literature markets and emerging opportunities. For a wide range of stakeholders across the sector this expertise currently exists in Wales through the staff and activities of Wales Literature Exchange. There is a perception, however, that WLE has been side-lined through a lack of support, funding and investment. This was considered by stakeholders to have had a further negative impact on the capacity of the literature sector to engage at an international level.

*“Their (WLE’s) skills and knowledge are hugely underestimated. They do extraordinary work on a very limited budget.”*

## 4.2 Range and quality of support structures

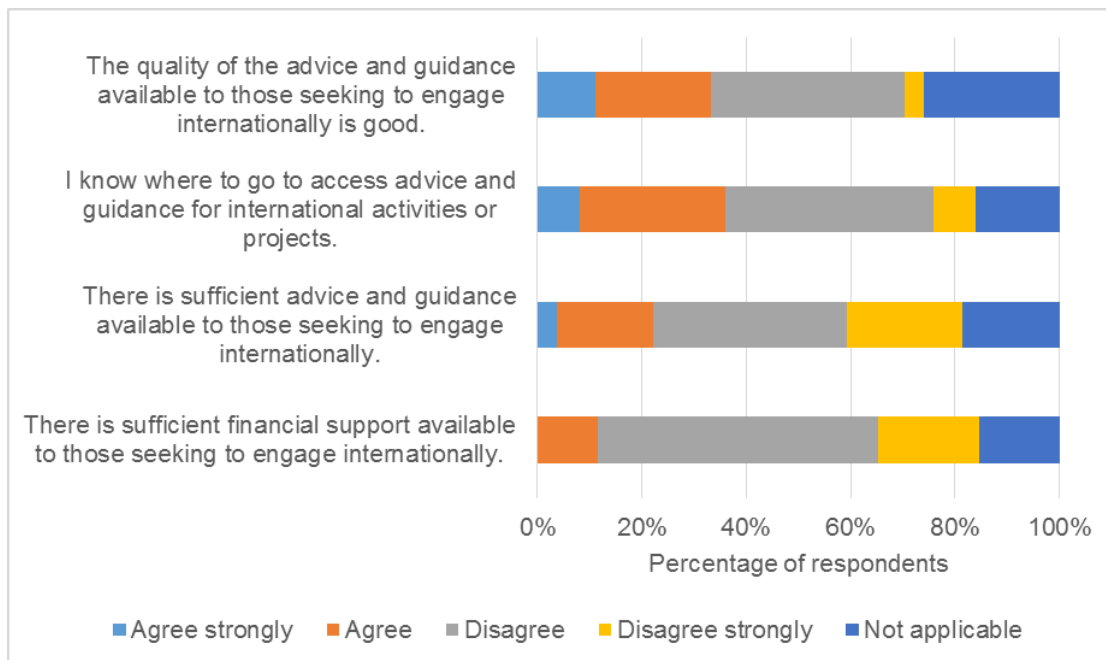
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The lack of synergy and partnerships between organisations was linked by some stakeholders to a lack of current support structures for the sector. Some writers and publishers reported high levels of bureaucracy involved in accessing information and grants to support their international development needs. It was suggested that current timescales and administrative requirements involved can discourage writers or publishers from applying for support.

A number of gaps in the range and quality of current support were identified by survey respondents seeking to engage internationally. Only a third of survey respondents (33%) agreed or agreed strongly that the quality of advice and guidance available is good, while 41% disagreed or disagreed strongly. Just over a third of respondents (36%) agreed or agreed strongly that they know where to go to access advice and guidance, while almost half (48%) disagreed or disagreed strongly. Just over a fifth of respondents (23%) agreed or agreed strongly that there is sufficient advice and guidance, while 59% disagreed or disagreed strongly.

*Figure 3: Responses to the question ‘To what extent do you agree or disagree with the following statements’?*

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In terms of addressing these gaps in support survey respondents were asked about the importance of various types of support for them to continue working at an international level. Support for developing partnerships and accessing funding were considered to be the most essential areas for future support. Financial support in particular was deemed very important by 69% of respondents and advice and guidance to develop international partnerships was deemed very important by 64% of respondents. Again, expertise and a comprehensive understanding of how the international market works was considered to be essential to address these gaps.

### **4.3 Funding for writers and publishers**

The requirement for greater assistance for accessing funding was linked to other issues regarding financial support for the sector to engage internationally. There is a perception across the literature sector in Wales that funding for international engagement has been cut over the past few years, restricting the investment that can be put into activities such as translation, residences, visits and hosting events. Whilst there was an acknowledgement from some stakeholders that reductions in funding were inevitable in the current economic climate, writers and publishers nonetheless reported that making and sustaining connections with other countries has become more difficult.

Some of the issues around funding appear to stem from perceptions that applications are 'onerous' and that funding programmes are 'oversubscribed'. Some stakeholders also pointed to a lack of lead-in time for funding applications along with delays in responding to requests, particularly for travel grants. Publishers reported lacking the human or financial resources to undertake the time-consuming nature of funding applications and considered there is a mismatch of funding timetables in terms of their promotion, marketing and translation of books.

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Stakeholders considered that writers' bursaries and travel grants for writers and publishers to engage at an international level have declined over recent years and that this is impacting on their potential for artistic and commercial development. As outlined in section 1.5 very few recent writers' bursaries provided through Literature Wales have involved an international element, noted by Literature Wales as due to a lack of demand.

It was noted that writers and independent publishers have a range of support needs to connect at different stages of their careers and business development respectively. For stakeholders, these needs are best served by a variety of organisations empowered to deliver quality, relevant support at all levels while working in partnership.

*"Making a lasting connection with some countries has been difficult. I couldn't progress to the next (and more sustainable) level because of the lack of translation grants."*

Australia provides a good example of the types of support required at different stages of a writers' career. The Australia Council for the Arts provides support to emerging and established writers through travel and residency grants, support for the creation of new work and support for both the artistic and market development of writers. Specific festivals are also organised to allow writers to develop and promote their careers and engage with audiences such as the Emerging Writers Festival in Melbourne and the National Young Writers Festival in Newcastle.

One-off grants are made available by the Council to Australian publishers to raise the profile of mid-list authors in Australia and internationally through targeted support including attendance at writers' festivals or events, bookselling campaigns and other advertising and media coverage. The aim of the grant is to build audiences and increase income for the authors, as well as increase the recognition of the value and importance of Australian writing and writers. In 2013/14 13 publishers were funded to support 31 authors and 2 illustrators.

### **4.4 Funding for translation**

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The current lack of funding for translation from English and Welsh into other languages was considered to be damaging by many stakeholders. Writers, translators and publishers highlighted the lack of funding available whilst noting that other EU countries appear to place more investment in translation and view it as an important cultural tool. There are also perceptions that Wales is not currently capitalising on the translation expertise and commercial opportunities associated with a bilingual literature sector.

Since 2012 a total of £34,635 has been awarded by WLE to publishers for translation, out of an annual grant of £60,000, as detailed in section 1.5. These budgets are small in comparison with the case study countries (detailed below) and stakeholders believe that this lack of investment is impacting on commercial opportunities for writers and publishers.

Several writers noted that they had been unable to build on the partnerships and opportunities developed through visits, performances and residencies. One publisher

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reported the difficulties in convincing editors to publish writers from Wales without the support of translation grants and that this is impacting on their business.

*“It is hard to find editors who are so committed to projects that they will find other resources – this is inhibiting opportunities to sell books and promote our authors internationally.”*

In the Basque Country translation is an important element of international engagement strategies. The Etxepare Institute has developed a wide-ranging translation programme which includes an annual call for translation projects, a translation prize, and intensive residential translation courses. The annual call for projects had a budget of 39,000 Euros in 2013, 2014 and 2015 and supported an average of 17 literary works written in Basque to be translated into other languages. Linguistic diversity is an important element of the Institute’s strategies and literary work is encouraged and recognised in Spanish, French and English as well as Euskera (the Basque language).

Between 1998 and 2008 state support Latvia for literature translations into foreign languages increased substantially and the number of published books in foreign languages had quintupled by 2008. While the economic crisis has impacted on this activity the annual budget for supporting translation remains around 50,000 Euros and it remains a central element of international engagement strategies. Like the Basque Country, Latvia provides financial support for foreign publishers in publishing Latvian literature through a bi-annual call for translation projects which also supports its overall strategies of promoting Latvian literature at an international level.

In 2015, a new translation fund was devolved to Publishing Scotland via Creative Scotland to provide support to foreign publishers to incentivise buying translation rights to Scottish titles, and thus profiling Scottish writers internationally.

### **4.5 Funding commercial engagement**

Regarding the commercial side of promoting literature from Wales it was pointed out by writers, translators and publishers alike that there is now no official representation of Wales and Welsh writing at major international events (e.g. Frankfurt and London Book Fairs). Stakeholders consider that this lack of an organised Welsh presence is indicative of a lack of confidence and understanding of the commercial and profile raising potential of these events. A representative of one national organisation explained that during the past two years there had been no budget for international activity and that funding from the Welsh Government to attend events such as Frankfurt Book Fair had ceased since 2013.

*“There’s a real lack of understanding in Wales about how art and business link together– people don’t see the connection between the two. There is a disconnect between the Welsh Books Council and Literature Wales. There is no plan, they are big organisations but there are no partnerships, it’s all ad hoc at best. No one knows in which direction the sector is going these days – there is no drive or direction.”*

Publishers, organisations and writers believe this is a missed opportunity to sell books and promote authors as well as develop a strong brand for literature from Wales, raise its profile and change perceptions at the top level. For one stakeholder Frankfurt was ‘*a key way of flying the flag for Wales on the most important international stage*’. One publisher estimated that 25 of their books had gone into translation because of their presence at Frankfurt. Again, it was considered that a lack of an overall, coherent strategy across representative organisations alongside the aforementioned cuts in funding is contributing to a lack of profile and awareness of Welsh writing internationally.

*“Wales is a known quantity but Welsh fiction is really lacking representation at major events such as this. To better promote Welsh literature you need proper travel funding grants – all other EU countries (even the small ones) are going to the main Book Fairs to promote themselves and their writers.”*

While several publishers still attend book fairs (such as London, Abu Dhabi and Frankfurt) they noted that this is now not part of any organised Welsh presence. They consider that this is impacting on their potential for commercial gain and developing opportunities for their stables of writers from Wales. By contrast it was considered, based on publishers’ and some writers’ recent experiences of these events, that the Irish and Scottish literature sectors have a substantial presence at both Frankfurt and London, and, as one stakeholder put it ‘[they] *see the connection between international promotion, culture and business. It makes a huge difference to the profile of a country in our field.*’

In Latvia the Latvian Literature Centre leads the country’s participation in the main annual international book fairs such as Frankfurt, London as well as Gothenburg as Scandinavia is a key market for them. For the LLC these provide an essential opportunity to meet industry professionals and introduce them to Latvian literature and authors. In 2018 the three Baltic countries of Latvia, Lithuania and Estonia will be the countries in focus at the 2018 London Book Fair. This is viewed as a huge marketing opportunity for the countries involved and preparations for this have begun already in Latvia.

#### **4.6 Funding international promotion**

Publishers and other stakeholders in Wales also expressed concerns regarding the lack of opportunities to engage with other publishers internationally through either hosting or attending organised visits and other initiatives. There are perceptions that there is currently little organised promotion of writers from Wales to international publishers and funding to encourage visits to raise Wales’ profile. By contrast, publishers noted that they have attended similar events in EU countries supported through international literature organisations and foundations which have resulted in translations and publishing deals.

It was reported that there has been some previous support for these type of events and that Wales has hosted events for publishers. Again, however, there were perceptions that there was little coherent strategy linked to these events and that funding for them has been subsequently reduced in recent years.

*“There should be more focus on how we attract international writers to Wales. There are good spin offs from hosting writers – sharing ideas and experience, raising consciousness, developing networks and opportunities for Welsh writers.”*

In the Basque Country literature experts from all over the world are invited to events so that they may get to know Basque writers’ work first-hand and meet publishers and other relevant stakeholders in the literature sector. For example in 2015 a group of these experts visited the Durango Music and Book Fair, one of the region’s most important events for the literature sector. For the Extepare Institute these type of events are contributing to raising the profile of Basque writers, publishers and translators across the world. The Institute also leads on attending the major book fairs to develop new markets and international contacts.

In 2015 the Australian Council for the Arts and its partners held the Australia and New Zealand Festival for Literature and the Arts in London for the first time. Showcasing fifty Australian writers, the festival presented contemporary writing scene in Australia, attracting over three thousand attendees over four days.

## Section 5: Conclusions and recommendations

### 5.1 Introduction

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The overarching strategic goals of representative organisations such as Arts Council of Wales, Wales Arts International and Literature Wales are to ensure that Wales and its literature sector can flourish on the international stage. This research has shown that a wide variety of organisations and individuals working in the literature sector in Wales are engaged at an international level. The evidence illustrates that international engagement takes place through a range of partnerships, activities, and networks that are supported by public funding from Wales, UK and international organisations.

International engagement provides valuable opportunities for writers in terms of their creative and career progression through the shared experience of working with other writers, travel, performance, and the resultant translation and publishing opportunities. For translators there are similar creative, skills and career development opportunities. For publishers there are commercial opportunities that arise through book fairs, the sale of books abroad, grants from international foundations and translation houses, networks and partnerships. The international profile of Wales and its cultural offer is also raised through this engagement.

There is nonetheless a range of barriers relating to support, funding and coherence that are currently having a negative impact on these aspirations. Given the artistic and commercial value of international engagement stakeholders considered it essential that an overarching strategy, based around more effective partnerships between the main representative organisations, is put in place. This strategy can contribute to addressing these issues and successfully build on the good practice, expertise and international engagement that already exists in Wales.

Any new overarching strategy for the literature sector in Wales should therefore be clear about roles and functions of all organisations involved and ensure that all stakeholders work towards a set of shared goals. These shared goals should link closely to the specific support needs of the sector outlined in the previous sections of this report and require organisational expertise and sufficient funding support. Put simply, international engagement for the literature sector in Wales needs a creative and strategic vision, trust, time and resources.

*“It’s an investment basically – the mediocre won’t work at an international level. You have to focus on the development of young writers – give them creative inspiration through an international perspective. You have to help artists to make their work.”*

## **5.2 Potential lessons from Scotland**

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A recent review of the Literature and Publishing Sector in Scotland for Creative Scotland<sup>5</sup> highlights a lack of coherence and alignment in many of the Scottish literature sector's international activities. While noting the many positive aspects of international engagement for the Scottish literature sector the report also highlights a lack of long term, strategic planning and a number of similar issues raised by stakeholders in Wales.

These include the need for better platforms for international engagement and more effective and timely financial support for writers and publishers; better coordination of the artistic and commercial elements of the sector; more focus on translation and attracting international writers and publishers to Scotland; and greater planning relating to networking and partnerships at an international level.

The report developed a number of recommendations to address these issues. These include investigating the establishment of an international literature promotion organisation *'to present a coherent, international image of Scottish literature through cultural diplomacy and advocacy on the world stage'* as well as delivering transnational cooperation and opening up new markets. Models of good practice identified by the report include Wales Literature Exchange and Ireland Literature Exchange with similar envisaged remits supporting travel, facilitating exchanges, translation, and coordinating international activity.

Other recommendations include directing more resources toward the business side of international development, potentially through the newly formed Publishing Scotland, and *'administering funding for translation, as well as the outreach to key foreign publishers' through the envisaged new international model.'*

## **5.3 Defining the roles of organisations supporting international engagement**

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There are currently a range of organisations in Wales supporting literature at an international level. The views of the majority of the sector suggest that, despite successful examples of international engagement, this support can be *ad hoc* and lacks coherence and strategic drive. Support is also currently limited by perceived funding cuts and bureaucracy. Delivery of a coherent and inclusive international strategy thus requires a rethinking of the organisational and structural system for literature in Wales.

For many stakeholders the current lack of coherent partnerships and a consistent strategy within the literature sector in Wales is affecting Wales' capacity to engage at an international level. Promoting a more dynamic and responsive approach to changing international environments and needs of stakeholders is therefore required. The wide variety of stakeholders engaged at an international level and their range of support needs suggests that a more productive strategy would be to promote the involvement of

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<sup>5</sup> <http://www.creativescotland.com/resources/our-publications/sector-reviews/literature-and-publishing-sector-review>

## International working in the literature sector

organisations with differing but complementary remits and united by an overarching international strategy.

The roles of key players such as Literature Wales, Wales Arts International, Wales Literature Exchange, the Welsh Books Council and the British Council should therefore be re-assessed in the light of their existing capacities and future strategic goals at an international level. Individual organisation expertise and roles should be better defined and linked to developing common goals to deliver better synergies in supporting international engagement. These are the key partnerships and should be closely linked to other organisations such as PEN Cymru, Hay Festival, Literature Across Frontiers and universities who all have a link to the wider international literature world.

Writers, publishers, translators and other organisations all expressed views relating to the need to have a say in the future strategic direction of international work. This research was considered as a part of this process and a starting point for greater engagement with the sector. There were views expressed that the main organisations were often too 'top down' in their approaches.

**Recommendation 1:** An overarching, inclusive and ambitious international engagement strategy that focuses on the artistic and commercial support needs of the literature sector should be developed.

**Recommendation 2:** Individual organisations' roles should be better defined and linked to delivering the strategy in a coherent partnership structure. This process should be linked to proportionate funding of organisations according to their roles and expertise.

### **5.4 Defining objectives**

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Given the requirements for a range of organisations to be involved in international engagement it is necessary to develop a shared set of objectives (as well as an understanding of the required impact). For stakeholders an international strategy should focus on supporting both artistic and commercial objectives. This therefore requires the following elements to be integral to any strategy:

- encouraging and promoting high quality artistic work;
- delivering tailored support for developing career and business opportunities;
- pursuing a commitment to translation and reciprocity;
- developing an effective international representation and marketing plan;
- ensuring regular representation at international fairs and events for writers and publishers.

Writer residencies to allow artists to spend time with their peers were considered an important aspect for their artistic development and part of a focus on encouraging progressive and innovative work of a high quality. A greater focus on ensuring sustainable support for writers to travel, for translation and to develop and maintain partnerships and promote the literature sector internationally is therefore seen as a key requirement by stakeholders.

This was linked to calls for further investment in attracting international writers and publishers to Wales as part of a drive towards greater international dialogue, reciprocity and a focus on maximising creative and commercial opportunities for the sector through a coherent marketing plan.

For stakeholders an overarching strategy would allow for a more ‘joined-up’ sector whereby those who wish to engage at an international level have the required support mechanisms. Stakeholders highlighted that there are a range of financial and creative support needs at different stages of writers’ career development. These different support needs should be a key consideration when identifying organisational roles and shared goals for the overarching strategy.

There was consensus that promoting greater awareness of the support available to writers could be valuable in helping those working in the literature sector to plan their own career development pathways. This links to the need for higher quality advice and guidance for those seeking to engage at an international level.

*“There needs to be dedicated teams who understand the business and arts connection and how they interlink. Everyone needs to understand who is doing what. You have to have strategies for writers – how do you get them to an international standard and reputation in 5 years, say through 1-2-3 books?”*

**Recommendation 3:** Writer residencies, translation grants and support for travel are all integral to supporting artists to engage internationally and should be funded sustainably. This funding should be linked to the overall goals of the strategy and the monitoring of impact.

**Recommendation 4:** Current levels of support should be reviewed in line with envisaged organisational roles and expertise to ensure greater access and quality. This should be linked to greater promotion across the sector as to the types of support available and which organisation can most effectively deliver it.

## **5.5 Ensuring credibility at an international level**

When developing these partnerships stakeholders noted the importance of building on the strengths within the sector while ensuring organisations involved have a specialised knowledge and understanding of the international literature scene. Stakeholders considered that Arts Council of Wales should proportionately fund a range of organisations engaged in international work as well as encouraging creative, flexible, enabling partnerships between them.

This is linked to the view of many stakeholders that there are many markets to explore and engage with beyond the English-language market. A stronger focus is required on the commercial side of promoting literature from Wales alongside the more creative residencies and exchanges. Wales is currently not officially represented at the major international

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publishing trade fairs and this, suggest many sector representatives, feels like a missed opportunity.

There is particular recognition by many stakeholders of the international expertise that exists within Wales Literature Exchange and the Welsh Books Council in contributing to developing and sustaining this engagement. Many stakeholders considered that WLE could continue to lead on translation and international networking and have a significant impact on the sector and its capacity to engage at an international level through additional strategic support. Stakeholders perceived that the current funding in place was not adequate for both these organisations to operate strategically.

Similarly, enhancing the role of the Welsh Books Council to represent the sector internationally e.g. at international book fairs as well as organise visits from international publishers to Wales was considered to be an important aspect of any future strategy.

*“(The sector needs) people in the administration and facilitation of arts who have the cultural knowledge to deal with a highly differentiated international publishing scene, and who understand what will work in which country, and why, and what won't.”*

**Recommendation 5:** Wales Literature Exchange should be provided with additional support through the strategy to allow it to build on its expertise in translation and developing international networks.

**Recommendation 6:** Marketing grants should be reintroduced to support the Welsh Books Council’s commercial engagement activities at international book fairs and other relevant events. These activities should be linked to the targeted marketing plan outlined in recommendation 7.

## 5.6 Identifying and sustaining partnerships

A further important element of any international strategy is to identify and sustain partnerships. Stakeholders proposed a wide variety of nations and regions with which the literature sector in Wales should be seeking to engage. These varied according to perceived artistic and commercial drivers, existing literary preferences, cultural connections and funding. There was nonetheless a prevailing view that, while writers and publishers should be encouraged to develop partnerships where their expertise or creativity took them, a more targeted and realistic plan of engagement at a strategic, organisational level was required.

This was particularly the case given the current lack of resources within the sector and likely further financial challenges for the arts sector as a whole. It was therefore considered that a smaller number of key targets could be identified initially as part of a more cohesive international engagement strategy. These regions or nations could link to the revised aims

and objectives of an international strategy and also link to wider cross-art form and trade links being developed at a governmental level. These chosen regions and nations could then provide stakeholders with a platform for future wider international engagement work. The potential for building on recent work in China, Latin America and India was highlighted by stakeholders as were links to wider Welsh Government priorities and there is also potential to better engage with EU markets such as Germany and Spain.

Stakeholders also considered that a better understanding of the impact and benefits that international engagement delivers was required and that measuring success better is crucial for the sector. This links to developing a shared understanding of objectives. The main representative organisations in Wales should therefore have responsibility for putting in place systems to monitor and share data regarding impact. This could include areas such as impact on career development of writers, book sales, press coverage, new partnerships and international awareness of writing from Wales.

**Recommendation 7:** A targeted and realistic plan to identify international markets should be developed. This should link to wider Welsh Government and Arts Council of Wales strategies and build on previous international engagement work where relevant.

**Recommendation 8:** Systems should be put in place to monitor and share data across organisations regarding the impact of international engagement.

## **5.7 Connecting national and international activity**

Any international strategy should connect strongly to promoting the development and promotion of literature within Wales itself. It should aim to build on the strengths of Literature Wales in widening access to literature and engaging with harder to reach audiences. Education and engagement programmes should therefore be a key supporting part of any international strategy. There were widely differing views as to the cultural value of literary tourism however while this remains a key part of organisational and governmental strategies links should be thus made to international engagement.

It was reported that live literature events were growing in popularity and that festivals, grassroots venues and regional touring networks for national and international artists should be further supported. In terms of hosting international events and artists professional hospitality and technical standards were considered vital. Again, the value of artists spending time with their peers was noted. These events and networks could link to national engagement strategies while potentially developing reciprocal arrangements at an international level.

Events, networks and reciprocal partnerships offer the potential to provide new platforms for promoting literature in Wales and raising its profile at an international level. Stakeholders considered that literature at an international level should not be seen in isolation and that links with other arts forms are important, both artistically and commercially. It was reported that some international programmes have already linked literature to film, music and visual arts and these are contributing to promoting a wider understanding of Wales' cultural offer.

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Linking the overarching strategy to other international approaches across art forms could therefore benefit all arts sectors in Wales in future.

*“There has to be more productive dialogue. We are writers and readers and this should be reflected in international engagement. It shouldn’t just be a marketing exercise. It’s making art as a citizen of Wales and the world.”*

**Recommendation 9:** Sustainable funding should be targeted towards attracting international writers and publishers to Wales as part of a drive to support and develop grassroots festivals and touring networks.

**Recommendation 10:** National and international activity should be connected by ensuring links between writers and organisations who work internationally with literature programmes and cultural tourism activities in Wales.

## Annex 1: Case Studies

### Case Study 1: The Basque Country

#### Governmental and funding structures to support culture

Subsidies and grants are offered by different levels of government at national, regional and local level. The Ministry of Culture in the Spanish Government provides funding as does the Basque Government and the three main provincial governments (Alava, Vizcaya and Gipuzkoa) within the Basque Country. The Basque Government has much of the strategic responsibility for culture through its Ministry of Culture. Its strategic plan of action is *Kultura Auzolanean 2014-2015*; which aims to link together key public and private sector organisations involved in Basque culture to work together. There is a strong element of inter-institutional agreement and planning at a national level and organisational roles include developing cultural relationships with other 'territories'.

The Basque Council for Culture was established in 2000 and its core aim is to coordinate other players involved in Basque culture, within an international environment. It is not a decision-making body, or a representative body, and so is well-placed to facilitate discussion and address cultural policy from an overarching perspective. It aims to build public and private partnerships and to coordinate the activities of cultural organisations across the Basque Country.

#### Etxepare Basque Institute

The main organisation leading international engagement in the Basque Country is Etxepare Basque Institute<sup>6</sup>, a body whose mission is to promote 'the most significant expressions of Basque culture'. It is funded by the Basque Ministry of Culture and has an annual budget of 2.14 million Euros. Its principal objectives are the following:

- To contribute to and promote international recognition and interest in the Basque language and culture.
- To stimulate research concerning Basque culture, especially at universities and higher research bodies.
- To promote cultural projects from the Basque Country internationally
- To work jointly with Basque artists, agents and producers to create new means of engaging with international bodies and promoters.

*'Artists are the assets; the Institute, the bridge.'*

The institute works closely with Basque artists and the Basque culture industry through strategic partnerships across art forms. It attends top-level international fairs, administers travel grants, translation grants and offers residency programmes for writers and

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<sup>6</sup> <http://www.etxepare.eus/en/index>

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translators, all to improve cultural exchange. The Institute works with artists brings out trilingual publications which serve to help promotion including catalogues about the contemporary Basque art scene in different disciplines. It undertakes productions and co-productions across the world through initiatives such as the 'Basque Window' where the Basque Country is an invited guest of honour.

### **Promoting Basque literature internationally**

In terms of promoting literature from the Basque Country the Institute attends international fairs such as Frankfurt and London to publicise Basque writers and publications. It organises meetings, develops relations between different actors e.g. publishers, agents, writers and foundations at a regional and international level. It offers residency programmes, in order to improve the opportunities for the exchange and internationalisation of Basque artists.

A recent example is attendance at the 2015 Gothenburg Book Fair where the Institute disseminated information about Basque writers and met with editors and experts from various countries in the search of new markets and international partnerships.

In addition, the Institute collaborates with many festivals and fairs to finance the attendance and participation of Basque writers, including Guadalajara Book Fair, ISLA festival (Dublin), Miami Book Fair and Wroclaw Short Story Festival. Other partners include universities, festivals, fairs, associations in the Basque Country and internationally. They work closely with Literature Across Frontiers and a members of EUNIC (European Union Network of Institutes of Culture).<sup>7</sup>

### **Support for translation**

Linguistic diversity is an important element of the Institute's strategies and literary work is encouraged and recognised in Spanish, French and English as well as Euskera (the Basque language). To this end they have a wide-ranging translation programme which issues an annual call for translation projects. This programme had a budget of 39,000 Euros in 2013, 2014 and 2015. This was targeted at supporting the translation of Basque writers including written literary works originally published in Basque and literary works originally published in Spanish by authors born or resident in the Basque Country.

Each year, this call for translation supports an average of 17 literary works written in Basque to be translated into other languages. In 2015 the Institute, working in partnership with Laboral Kutxa, a Basque bank, have introduced a translation prize with the aim of further promoting Basque language and culture internationally. The aim of this joint initiative is to offer a prize for the translation of a literary work originally published in Basque language.

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<sup>7</sup> <http://www.eunic-online.eu/>

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In 2016 the Institute will launch the New Translators project, in collaboration with EIZIE (the Association of Basque Language Translators, Editors and Interpreters) and Donostia/San Sebastián European Capital of Europe 2016<sup>8</sup>. During these residencies the translators will follow an intensive course at a live-in Basque language school, working together and creating new networks. They will also be given a grant to translate a book originally written in Euskera (Basque) into their own language.

### **Writers' grants and residencies**

The Institute has an annual budget of 15,000 Euros for travel grants for writers, illustrators, translators and editors. This allows these individuals to go to wide range of festival / activities in order to support their international engagement, develop their creativity, present their work or to represent the Basque Country. Writers have recently presented their works and taken part in writers' events in, for example, Barcelona, Buenos Aires, Tel Aviv, Bordeaux, Bulgaria, Turkey, and Berlin.

### **Support for publishers**

The Institute recently established an initiative to bring literature experts from all over the world to the Basque Country so that they may get to know Basque writers' work first-hand and meet publishers and other relevant stakeholders in the literature sector. The group of experts visited the Durango Music and Book Fair, one of the most important annual events for Basque creators and the public. They also had the opportunity to listen to four leading writers reading their own texts in Basque, with the English translations available on paper.

The Institute also acts as a publisher, publishing both catalogues of Basque works, and literary anthologies collated by the Institute (including such topics as anthologies of oral Basque literature and children's literature). Such publications are usually tri-lingual in Euskera, Spanish and English.

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<sup>8</sup> <http://www.dss2016.eu/en/>

## Case Study 2: Latvia

### Governance and funding structures to support culture

The Ministry of Culture is the state governing institution, which organizes and coordinates state culture policy and cultural-educational policy. Literature is one of many fields under the jurisdiction of the Ministry including Music, Fine Art, Amateur and Folk Art, Theatre, and Archives and Architecture. Responsibilities for the Ministry in the field of literature and bibliography include policy development, funding, cooperation at a national and international level. This includes implementing agreements on cultural exchange and cooperation; selection of writers for cultural exchange and promoting the participation of the cultural institutions of Latvia and creative professions in the international institutions for protection of intellectual property.

The State Culture Capital Foundation (SCCF) promotes development of creativity in all the branches of art and preservation of the cultural heritage in the country in conjunction with the guidelines of the state cultural policy from the Ministry. The SCCF administers culture projects' competitions, allocates grants for culture and arts workers and gives financial support to short term educational, creative or scientific travels abroad. The SCCF is managed by the Council of the Foundation, its activities are ensured by its director and the culture projects are evaluated by experts of eight branches including Literature, Music and Dance, Theatre, and Film.

### The Latvian Literature Centre

The Latvian Literature Centre (LLC)<sup>9</sup> is a non-governmental organisation established in 2002 to ensure the international recognition of, and access to, Latvian fiction, poetry, plays and children's literature. The organisation was set up with funding from the Latvian Ministry of Culture and the SCCF to lead on the promotion of translation of Latvian literature and international cooperation. The model of the LLC was influenced by the development of similar organisations in the neighbouring Baltic countries of Estonia and Lithuania.

Their role and funding has grown over the years and they now have 3 permanent staff but also work closely with several freelancers on activities such as attendance at book fairs and production of magazines. The organisation receives funding of around 150,000 Euros annually. The main target audiences for the LLC are writers, poets, publicists, translators, literary critics, publishers, copyright agents both in Latvia and abroad, governmental and non-governmental organizations in Latvia and abroad, as well as readers all over the world.

The principal roles of the Latvian Literature Centre are as follows:

- coordinate information dissemination at a national and international level including producing a literary magazine;
- act as a mediator between Latvian authors, publishers and translators and publishers and other interested actors internationally;

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<sup>9</sup> <http://www.literature.lv/en/>

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- support the translation of Latvian literature into foreign languages and its publication abroad;
- initiate and organise projects linked to writing and translation such as a literature festival in Riga, and support the participation of Latvia in international events through travel grants for writers;
- to lead Latvia's participation in book fairs;

Aside from stakeholders such as writers and publishers, the Ministry of Culture and the SCCF the LLC works in partnership with the Writers' Union in Latvia, mainly on regional and national projects relating to anniversaries of famous historical writers. They work with two publishers associations however neither are currently very active internationally and activity is largely focused in Riga.

*'We work closely with young and established writers. The focus is on quality fiction – literary awards and critics' views are very important for international sales.'*

### **Promoting literature from Latvia internationally**

The fellow Baltic countries of Estonia and Lithuania and the Scandinavian countries are the major international targets, for example Latvia was 'guest of honour' at the Gothenburg Book Fair in 2008. A representative from the LLC noted that Latvian literature 'doesn't really sell' in the UK, Germany or the US and that large translation grants are needed to change this which is not possible in the current economic climate.

The LLC reported that they nonetheless have good cooperation links with Latvian embassies across the world and liaise with them for book launches, festivals, and events. This strategic approach is supported by the Ministry of Culture. Examples of recent countries engaged with include Georgia, the USA and India. They are members of Literature Across Frontiers and engage with a range of international organisations through their roles. The three Baltic countries of Latvia, Lithuania and Estonia will be the countries in focus at the 2018 London Book Fair so preparations for this are starting already, and this will be a big opportunity to further improve their profile.

### **Writers' grants and residencies**

The LLC provides financial support for individual writers and translators through travel bursaries and development grants, and encourages their engagement in international projects through its networks. They have promoted a wide range of young and established writers through these grants. While they would like to promote more Latvian writers at an international level there are very few who speak fluent English which is the key for engagement at this level – it's mostly the younger writers. Latvia also faces issues with its profile and lack of international interest / recognition of its literary offer.

### **Support for translation**

From 1998 to 2010 state support for Latvian literature translations into foreign languages has increased substantially and the number of published books in foreign languages had quintupled by 2008. While the economic crisis has inevitably affected funding around 50,000 Euros has been targeted towards translation in 2014-15. An LLC representative noted that while translation is a key area of their work and overall strategies they do face

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issues. It was reported that there is no real tradition of literary translators in Latvia and little academic involvement currently in Latvia or internationally. As such they are not members of any international organisations although they are taking part in several mentoring activities with universities in the USA.

The setting up of the LLC has aimed to ensure the creation and expansion of organized translation data bases, so that the greatest works of Latvian literature are made accessible to translators, book publishers, literary copyright agents, critics and other interested parties. In the future they outlined that they would like to sustain their funding and develop more translation while continuing to raise the profile of Latvian literature.

### **Support for publishers**

The LLC leads Latvia's participation in the main annual international book fairs. For the LLC these provide an opportunity to meet industry professionals as well as those interested in literature, to acquaint people with Latvian literature and authors, to present books that have been well received by the general public and been recognized in competitions in Latvia. Such participation in international events ensures recognition abroad for Latvian literature and culture and increases the profile of Latvian writers, and Latvia itself, on the international cultural stage.

*'There are several objectives here. The first, which is linked to publishers, is that it is a business. The second – the country's image. The third is that culture represents creative potential.'*

Amongst other key international activities aimed at publishers from the LLC is Support for Foreign Publishers Publishing Latvian Literature, part of the cultural programme Latvian Literature in the World, delivered in partnerships with in cooperation with the SSCF. The aim of the contest is to provide financial support for foreign publishers in publishing Latvian literature, including classic literature, thereby increasing foreign publishers' interest in Latvian literature and its translations. The contest is organized twice a year and any foreign publisher has the right to take part in the contest and apply for financial support in publishing a book, including translation costs.

### **Linking literature with other art forms**

The LLC reported that it works occasionally across art forms and have funded some small projects with composers and poets and animators. One such project is Orbita, a union of five Latvian-born Russophone poets. They experiment with ways in which poetry can be performed and perceived, creating almanacs (also in CD format), video experiments, and works with media artists. Almost uniquely, Orbita has succeeded in bringing together both Latvian and Russian-Latvian audiences. The group has developed an artist-run art centre (Totaldobže) where collaborations among poets, musicians, contemporary dancers, poetry slam-mers and artists are encouraged.

## **Case Study 3: Australia**

### **Governance and partnerships**

The Ministry for the Arts develops and administers programs and policies that encourage excellence in art, support for cultural heritage and public access to arts and culture. The Australia Council for the Arts (the Council) is the Australian Government's arts funding and advisory body.

With regard to the literature sector, the Council supports the development of new literary work through grants provided to writers, the publishing industry, literary magazines and journals. The Council also provides grants to organisations and programs that support the skills and professional development of writers and the presentation of their work. The Council's goal of ensuring Australian arts are without borders focuses specifically on providing mobility support (such as residencies and event travel), raising the international profile of Australian arts and ensuring artists and cultural leaders have an influence on their professions internationally.

The new Book Council of Australia, established in 2015, also provides advice to the Minister for the Arts, including on promoting Australian writing internationally. This Council has a wide-range of stakeholders as members, including key representative associations and societies (such as the Australian Society of Authors (ASA)) which aims to be the principal advocate for the professional and artistic interests of Australian authors by promoting Australian writing and literary culture.

There are also a number of literary and industry organisations in Australia, some of which have an international dimension. For instance, the ASA is currently a member of the International Authors' Forum (created to share sector knowledge across different countries).

### **Promoting Australian literature internationally**

Australia has tended to engage closely with New Zealand, as Antipodean neighbours. A prime example of this is the Australia and New Zealand Festival of Literature and the Arts, which was held in London for the first time in 2014 and will be repeated in 2015. As such, the UK is also a key international partner for Australia, both due to language and shared history; for instance, the books of 28 bestselling Australian writers generated \$3.6 million in sales in the United Kingdom in 2013.<sup>10</sup>

### **Funding**

The Council has been hit by cuts in its 2015/16 budget but has stated that it will continue to deliver a grants program for individuals, groups, and small to medium sized organisations. Most direct funding support for the literature sector is provided through the Council overall arts grant programme, which totals around \$200 million a year. In 2015/16, grant programmes will comprise; development grants for individuals and groups (\$5,000 -

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<sup>10</sup> Australian Council for the Arts, Arts Nation: An Overview of Australian Arts p. 26  
<http://www.australiacouncil.gov.au/workspace/uploads/files/research/arts-nation-final-2-march-551882b596938.pdf>

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\$25,000), arts projects for individuals and groups (\$10,000 - \$50,000), arts projects for organisations (\$10,000 - \$100,000), four year funding for organisations (\$75,000 - \$300,000 pa), fellowships (\$80,000) and international residencies.

Examples of activities these grants supports include the creation of new work, creative development, touring, festivals, productions, exhibitions, publishing, recording and market development activity. The Council has also used grant programmes strategically to develop Australia's international presence, adopting a multi-sector approach. In June 2014, the Council funded 13 large projects to allow Australian artists to collaborate with Asian artists. In particular, the Literary Commons project will bring Australian and Indian writers together to explore First Nations/Indigenous and bhasha/Dalit literature – alongside 12 other multi-sector projects in similar locations.

Decisions on funding contain a strong element of peer assessment, *“which means funding applications are assessed by people with expertise or knowledge in arts practice and the arts sector who are best placed to make a determination of the merit of artistic proposals”*.<sup>11</sup>

From 2015/16, the Ministry for the Arts will be starting the National Programme for Excellence in the Arts.<sup>12</sup> The objectives of this Programme include a strong international element. As such, one new key funding stream offered through the Programme will be the International and Cultural Diplomacy stream which:

*“Will support arts and cultural organisations to expand audiences for Australian artistic and creative works through international tours, exhibitions, partnerships and exchanges. It will also support Australian arts organisations to bring internationally significant art and artists to Australia, thus giving Australian audiences greater opportunities to experience the world’s finest performances and exhibitions.”*

### **Targeted support - residencies, travel grants, festivals and publications**

The Council provides targeted support and funding for the literature sector. The Council also maintains a National Aboriginal and Torres Strait Islander Arts Policy and dedicated funding, as well as dedicated funding for artists or groups identifying with disability.

Australia has a strong literary festival culture, with over one hundred held each year. Many of these festivals are supported and funded directly by the Council (and now the Ministry of the Arts), such as the Emerging Writers Festival in Melbourne, the National Young Writers Festival in Newcastle and Queensland Poetry Festival. These festivals bring together young and innovative writers working in both new and traditional forms including zines, comics, blogging, screenwriting, poetry, spoken word, hip hop music, journalism, autobiography, comedy, song writing and prose.

In 2013/14, a new grant was offered to develop a festival focusing specifically on mid-list and Indigenous Australian writers. One-off grants were available for Australian publishers to raise the profile of mid-list authors in Australia and internationally through targeted support including attendance at writers festivals or events, bookselling campaigns and other

<sup>11</sup> Australia Council for the Arts, <http://www.australiacouncil.gov.au/funding/peers-and-register-of-peers/>

<sup>12</sup> Ministry for the Arts, Guidelines: The National Programme for Excellent in the Arts <http://arts.gov.au/sites/default/files/about/Draft-Guidelines-National-Program-for-Excellence-in-the-Arts-Consultation-2015.pdf>

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advertising and media coverage. The aim of the grant was to build audiences and increase income for the authors, as well as increase the recognition of the value and importance of Australian writing and writers. 13 publishers were funded to support 31 authors and 2 illustrators.

In addition, in 2015 the Council and its partners held the Australia and New Zealand Festival for Literature and the Arts in London for the first time. Showcasing fifty Australian writers, the festival presented contemporary writing scene in Australia, attracting over three thousand attendees over four days.

The Council also funds 19 different magazines and journals across the country, including Australia's oldest literary journal, Southerly, and one of the country's new journals, The Lifted Brow.