

Horizon Research

Writers' Earnings in New Zealand

November 2018



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EXECUTIVE SUMMARY

This report summarises the results of a survey of New Zealand writers' earnings. Invitations to participate were sent to writers throughout New Zealand via publishers and writers' associations. A nett 356 writers nationwide responded to the survey between 21 September and 27 November 2018.

Writer categories and publishing

As in 2016, the largest groups of writers in the sample were authors of fiction, non-fiction, and children's' books: 72% of the writers who responded to the survey were primarily book authors. In the 2016 survey, 55% of respondents were primarily book authors.

For 98% of those currently working in fiction, this was their primary writing category (83% in 2016). Those currently working in non-fiction were less likely to have that as their primary category (59%).

A higher percentage of female respondents than male respondents were writing fiction as their primary writing category. Note that female writers in the sample were less likely than males to nominate non-fiction, plays and academic writing as their primary category.

As in 2016, more writers had work published in each category than were currently writing in it and more writers were working in each category than regarded it as their primary category.

In comparison with 2016, the incidence of print publishing and e-book publishing by traditional publishers in the past year appears to have declined from 48% to 37% and 23% to 18% respectively. The ratio of e-books to print books via traditional publishers is similar to 2016.

Although publishing by independent publishers was not measured in 2016, 19% said they had a print book published by an independent publisher or publishing collective in the past year and 12% had an e-book published in that way.

As in 2016, a nett 32% had self-published in some form or other in the past year.

On average, the writers in the survey had been writing for 18 years. 48% of the sample had started writing since the year 2000.

Starting writing

On average, the writers in the survey had been writing for 18 years – the same average as in 2016 - with just over half of them beginning to write since the year 2000.

Having a passion or love for reading, writing, literature, books or stories was the most stated reason for starting to write. 21% of writers said that they had always wanted to write or had always been writing or creating.

Other main reasons for starting to write were:

- A general desire to write or share stories;
- Work/occupation creating opportunities or aspirations to write;
- Attending workshops, courses and universities; and
- Being inspired by others, such as writers, family, poets and teachers.

Education and development

Education levels were similar to 2016, with 77% having a university degree.

83% of writers in the sample - up from 73% in 2016 - had undertaken some form of training, workshops, courses, diplomas, degrees, or received mentoring/feedback from more experienced writers or had been part of informal writers' support groups to assist with their development as a writer.

As in 2016, those who indicated they had undertaken some form of training in the past, workshops and courses run by organisations and centres were the main form of education undertaken, followed by mentoring or feedback from more experienced writers and being part of an informal or formal writer's group for peer support and feedback.

Again, as in 2016, a higher proportion of writers felt that mentoring or feedback from more experienced writers and being part of an informal or formal writer's group for peer support and feedback were more important in helping them improve their writing.

Among those who had attended workshops or courses run by other organisations, more felt that being part of an informal group, receiving mentoring, creative writing courses at a tertiary institution and workshops and courses run by writers centres were all more important to their development.

Time spent writing

The time spent by writers on their creative occupation as a writer **averaged 17.7 hours (17.0 hours average in 2016) or 25% of their reported time.**

Overall average results were generally very similar to 2016:

- 12 hours a week was spent working at another occupation which used respondent skills as a writer (12 hours in 2016);
- 8 hours a week on working on creative work in another creative field not related to their writing (8 hours);
- 20 hours working at another occupation that was unrelated to their writing and unrelated to a creative field (23 hours)
- 5 hours studying or undergoing training (8 hours in 2016);
- 9 hours doing voluntary or unpaid work: an average of 3 for an arts organisation and 6 for a non-arts organisation. In 2016 voluntary or unpaid work was not separated into work for arts and non-arts organisations and totalled 6 hours.

The largest part of writers' time was in working at another occupation that was unrelated to their writing and unrelated to a creative field; on average, 23 hours per week or 31% of their reported time.

Including their writing activity, respondents reported an average of 70.9 hours per week.

Overall, the writers responding to the survey had spent largely the same amount of time on the different activities measured as they had spent two years ago. Again, this was the same result as in 2016

As in 2016, and on average, writers would like to be able to spend 25 hours a week writing (on average), nearly 50% more than they are currently spending.

The need to work to maintain income, domestic/household responsibilities and the demands of another job were given as the primary barriers to spending more time spent writing.

In 2016, insufficient income from writing declined as a barrier once writing time per week exceeded 20 hours per week. This was not the case in 2018. Demands of another job declined once writing time per week exceeded 20 hours per week, while marketing and promotional activities and other tasks associated with writing increased as a barrier as time spent writing increased.

Domestic/household responsibilities were a barrier regardless of time spent writing.

Writers' earnings

On average, writers in the survey earned \$49,800 per annum – 12% lower than 2016's \$56,900 per annum.

On average, writers earned 31% of their personal income, or around \$15,200 per annum, from their writing (up from 24% and an average of \$13,500 in 2016).

While in 2016, female writers had earned 10% more per annum from their writing (an average of \$13,800 per annum) than male writers (\$12,600 per annum), in 2018 the gap had widened to 48% more per annum, with income from writing for male writers dropping to \$10,400 average and for female writers, increasing to \$15,400 per annum on average. .

Income earned overseas from writing increased in 2018 to an average of 24% of total writing earnings, well up on the 14% from 2016.

Overall, 36% said their income from writing had increased in the past 12 months (27% in 2016), while 32% said it had decreased. 30% said their income had remained the same over the past 12 months.

As in 2016, royalties were by far the most common sources of writing earnings; these showed a slight decrease. Second most common was Public Lending Right payments, which had increased

significantly as a source of earnings, followed by income from self-publishing. Appearances/readings/Writers in Schools programme had also increased significantly as a source of income.

Just over half the respondents said that in addition to any income they earned from writing they relied on their partners' income, and a nett 53% said they relied on having a job. For 42% of the writers (down from 48% in 2016), the employment they had was unrelated to being an author.

As in 2016, 30% said they relied on National Superannuation; again, this reflects the age distribution of the respondents, with 32% aged 65 years or over.

Copyright Act

Just over half of the writers in the sample had had heard that the Government was reviewing the Copyright Act.

Respondents who were aware were asked where they had heard of the review. As shown below, the highest awareness came from the New Zealand Society of Authors; lowest from the New Zealand Writers' Guild, but the Guild tended to reach screenwriters and playwrights at a higher than average level. In most cases there were multiple sources of information about the review.

Only 3% claimed to know a great deal about copyright. On a 1 to 10 scale where 10 was expert and 1 meant little knowledge, 51% rated their knowledge at 1 to 4 and 82% rated their knowledge as 6 or below.

On average, non-fiction authors, journalists and playwrights rated themselves as the least knowledgeable; screenwriters and fiction authors as the most knowledgeable. Respondents overwhelmingly felt (83%) that the New Zealand government does not do enough to inform people about copyright.

Writers' main concern about the Copyright Act review is that they don't know enough about the issues to be able to comment. However, they fear that their ability to earn from their work will be further reduced and that users will end up with more rights to their work than the writers have.

Copyright and contracts

There was an increase in comparison with 2016 in the percentage of writers in the sample who indicated they always retained copyright in their work when signing contracts – 62%, up from 51% in 2016. The overall total of those who always retained copyright and those who retained it most of the time (i.e. in more than 50% of their contracts) was similar to 2016.

Always retaining copyright was more prevalent among fiction (68%), non-fiction (59%), children's books (64%) and young adult literature (67%) authors. 33% of academic and education authors mostly did not and 17% of academic authors never did.

27% of respondents used a contract advisory service – mostly the New Zealand Society of Authors (NZSA) service. Playwrights were the most likely to use the NZ Writers Guild service; fiction, non-fiction, children’s and young adult authors NZSA.

Overall, 27% of writers in the sample had the copyright of their creative work infringed in the past, up from 19% in 2016.

This had typically been by identified piracy (27% of those infringed or 7% overall), files including .pdfs uploaded to the internet (22% or 6% overall), unauthorised use (19% or 5% overall), copying including in schools and examinations without royalty (13% or 3% overall), plagiarism (10% or 3% overall) and overseas websites offering books or copies for sale (5% or 1% overall).

Overall, 19% of respondents said they had taken some action to enforce copyright: 62% of those who had identified that the copyright had been infringed (17% of all respondents) had taken some action to enforce it, along with 2% of those who had not had their copyright infringed and 4% of those who were not sure.

The percentage of writers who indicated that their contracts always included moral rights clauses increased to 73% from 64% in 2016 while a further 17% said theirs sometimes did – a total of 90% including moral rights clauses compared with 83% in 2016. 7% indicated that their contracts never included moral rights clauses.

62% of writers said their contracts included a reversion clause – up from 53% in 2016.

The future

As in 2016, the biggest challenge writers felt they were facing was the financial difficulties associated with being a writer. Many writers talked about how they weren’t able to earn a living off writing alone.

Marketing challenges rose in relative importance, including the necessity for author involvement in marketing and finding an audience for their work.

Writers also commented (as in 2016) that there were fewer publishers available, or that publishers were inaccessible – just getting published appears to be more difficult, and this may be allied to perceived changes to the industry and the platforms available.

When asked what they needed in the future to help them succeed as an author, the most commonly mentioned factor was money/income – the same finding as in 2016. Double the level of writers than in 2016 talked about grants or funding but this tended to be in the context of funding being available across a wider selection of genre.

Having more time to write and support from publishers (and, in particular, New Zealand publishers) were also key issues raised.

REPORT

This report is of a survey of New Zealand writers. Invitations to participate were sent to writers throughout New Zealand via publishers and writers' associations. Results are not weighted.

1. Writing categories

As in 2016, the largest groups of writers in the sample were authors of fiction, non-fiction, and children's books: 72% of the writers who responded to the survey were primarily book authors. In the 2016 survey, 55% of respondents were primarily book authors.

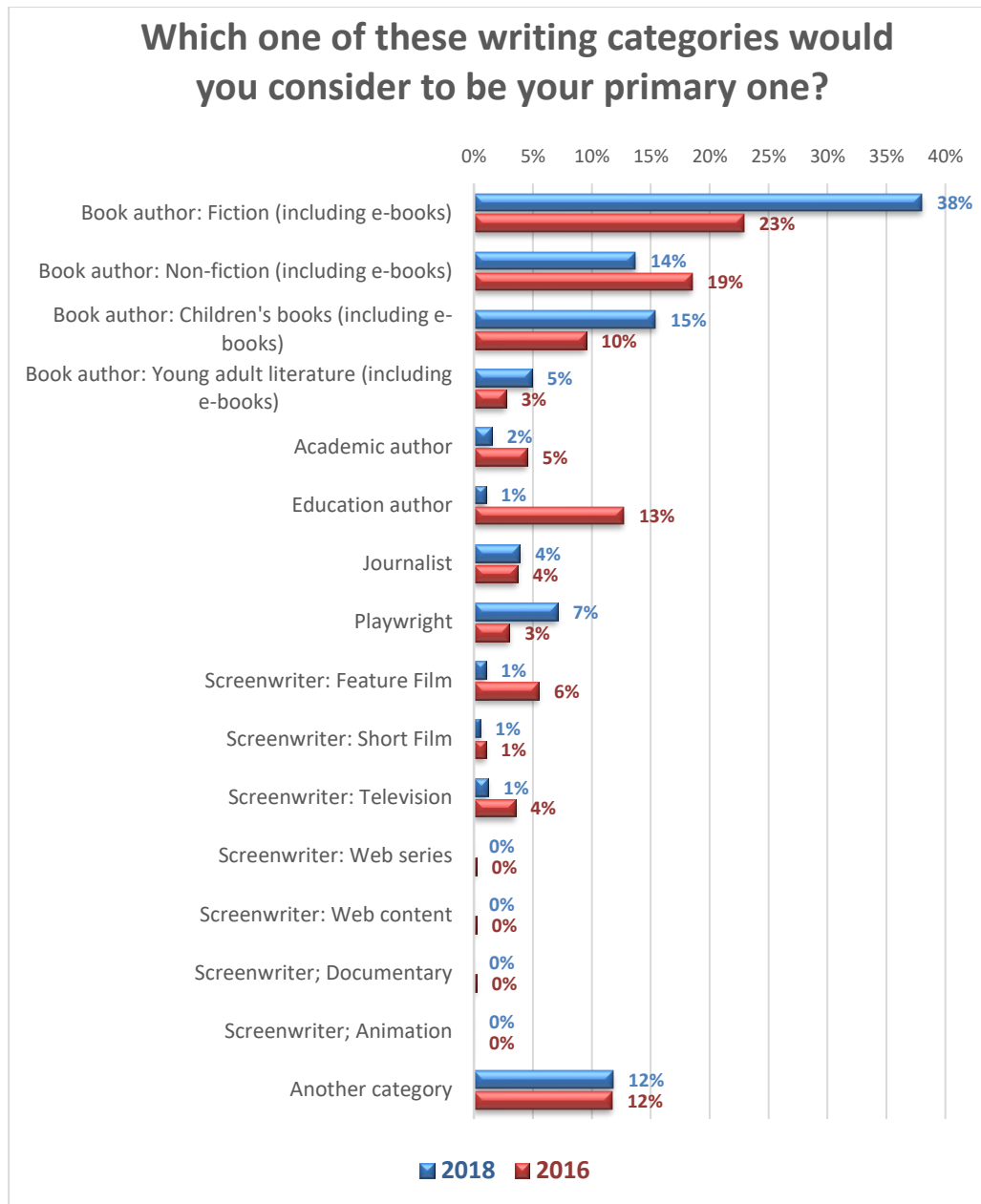
For 98% of those currently working in fiction, this was their primary writing category (83% in 2016). Those currently working in non-fiction were less likely to have that as their primary category (59%).

Writing categories given as "Another type" were the following, with poet/poetry being the most common:

- Poetry (but I also write non-fiction)
- Poetry
- Poetry
- Poetry Online archivist
- Poet and Short Fiction Author
- Poet
- Poet
- Poetry
- Poet and event manager
- Poet
- Poet
- Poet
- Poet
- Poetry
- Poetry, occasional journalism & children's writing
- A mix of everything above except for Playwright and Screenwriting
- Activist writer
- Artists books.
- Author, commercial, and feature writer
- Book author
- Book author
- Book Author
- Book author
- Book author
- Book author
- Book Author and poet
- Casual writer no published books, fiction

- Children's book author AND illustrator
- Columnist
- Columnist
- Commercial
- Content writer
- Content writer/copywriter
- Copywriter
- Database indexer (freelance)
- Equal = children's, journalism, fiction (but not huge quantities of any!)
- Freelance Writer
- I split my time fairly evenly between several of these categories
- I write across a number of genres; not one is more 'primary' than the other
- I write memoirs
- Illustrator
- Learning Designer
- Magazine editor
- Occasional writer
- Poetry
- Reviewer
- Short fiction writer
- Short fiction writer

A higher percentage of female respondents (45%) than male respondents (25%) were writing fiction, while there was a higher percentage of male (19%) than female (11%) non-fiction writers and a significantly lower percentage of female playwrights (2%) than male (16%).



2. Categories worked and published in

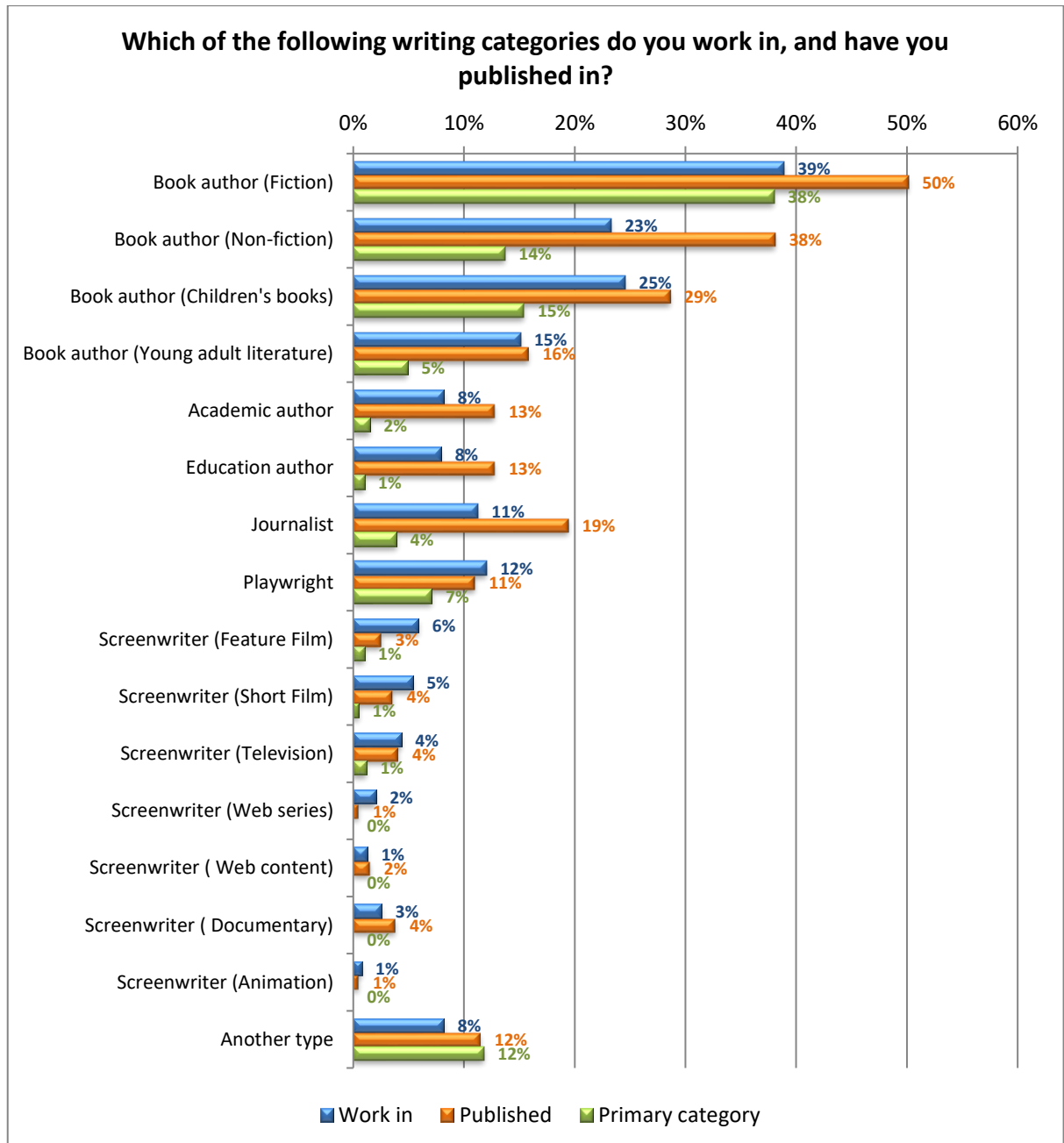
As in 2016, more writers had work published in each category than were currently writing in it and more writers were working in each category than regarded it as their primary category. The results are illustrated in the following chart.

There was significant cross-over between categories - for example 3 out of 10 of those working in non-fiction regarded it as their primary category, but 3 out of 10 regarded fiction as their primary.

Note the high percentage who had published non-fiction in comparison with the percentage who were currently working in that category.

As noted previously, nearly $\frac{2}{3}$ of those writing fiction regarded it as their primary category.

For 4 out of 10 of those writing children's books, this was their primary category but only 1 in 6 of those writing young adult literature said that it was their primary category: 4 in 10 of them regarded children's books as their primary area; twice as many regarded adult fiction as their primary area and 3 out of 10 regarded adult fiction to be their primary area.



In comparison with 2016, the incidence of print publishing and e-book publishing by traditional publishers in the past year appears to have declined from 48% to 37% and 23% to 18% respectively. The ratio of e-books to print books via traditional publishers was similar to 2016.

Although publishing by independent publishers was not measured in 2016, 19% said they had a print book published by an independent publisher or publishing collective in the past year and 12% had an e-book published in that way.

Other movements were relatively minor, although performance and/or live reading, and including work in anthology both appeared to be have a small increase.

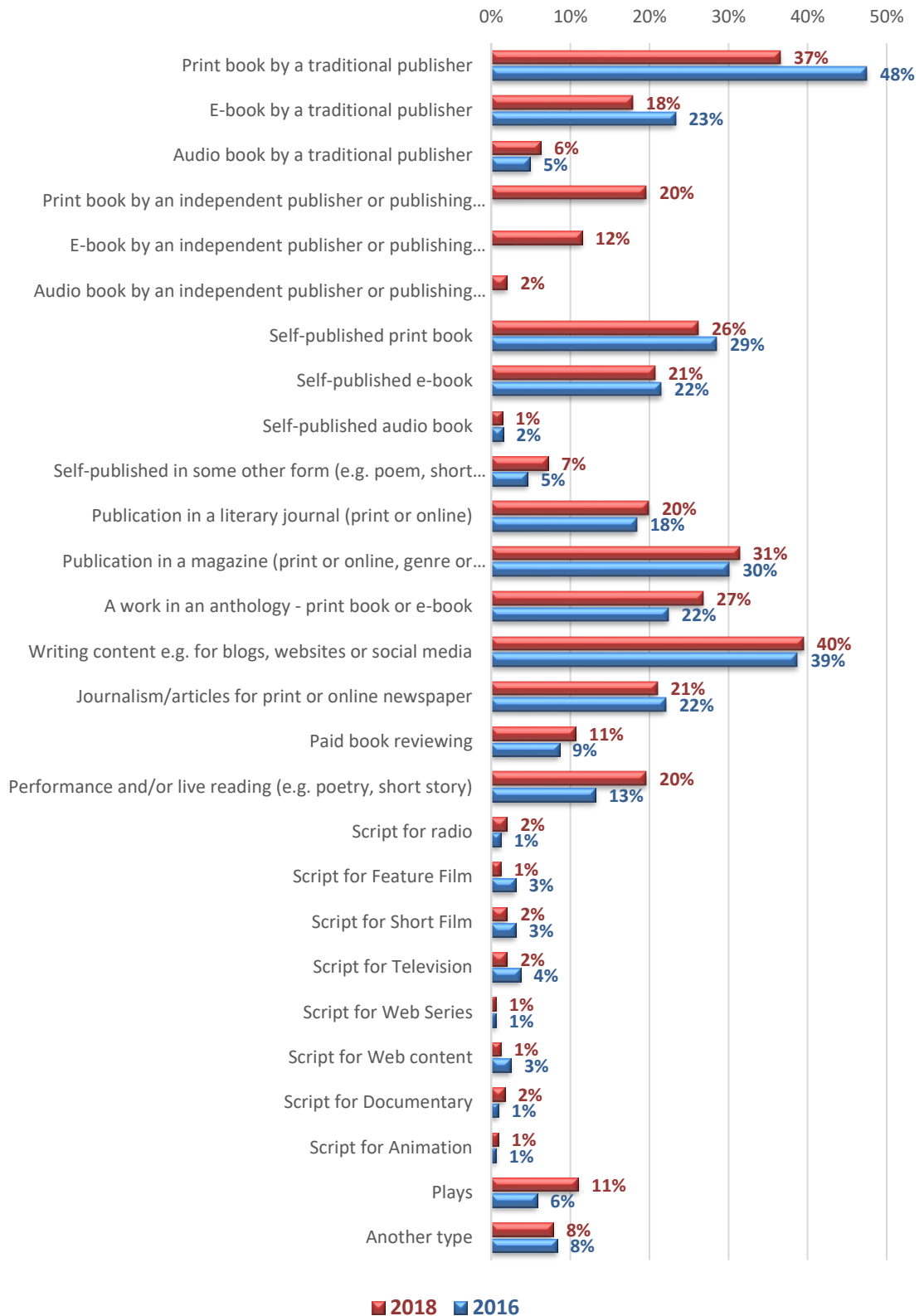
Note that:

- **As in 2016, a nett 32% had self-published** in some form or other in the past year and nearly 6 out of 10 of those self-publishing print books had also self-published e-books.
- Nearly half of those who had published in printed book form with a traditional publisher had also published in e-book form with a traditional publisher.
- Writing content edged ahead of publishing print books with a traditional publisher to be the most common format in which work was published or released.
- Academic writers and journalists reported having work released in a wider range of formats than other writers

Authors of adult fiction and young adult fiction had published/released work in a wider range of formats than other book authors. Those writing adult fiction were more likely to self-publish in print or e-books in the past year than any of the other writers.

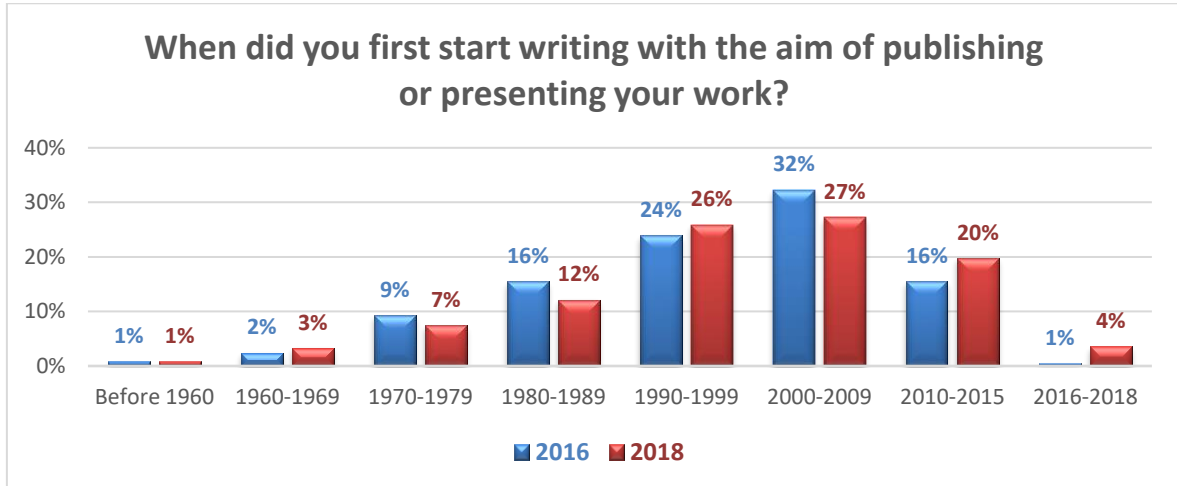
Academic and education authors largely published/released work in print book and/or e-book form with a traditional publisher or to publish in a magazine.

During the last year, in which of the following formats have you had work published or released?



3. Starting writing

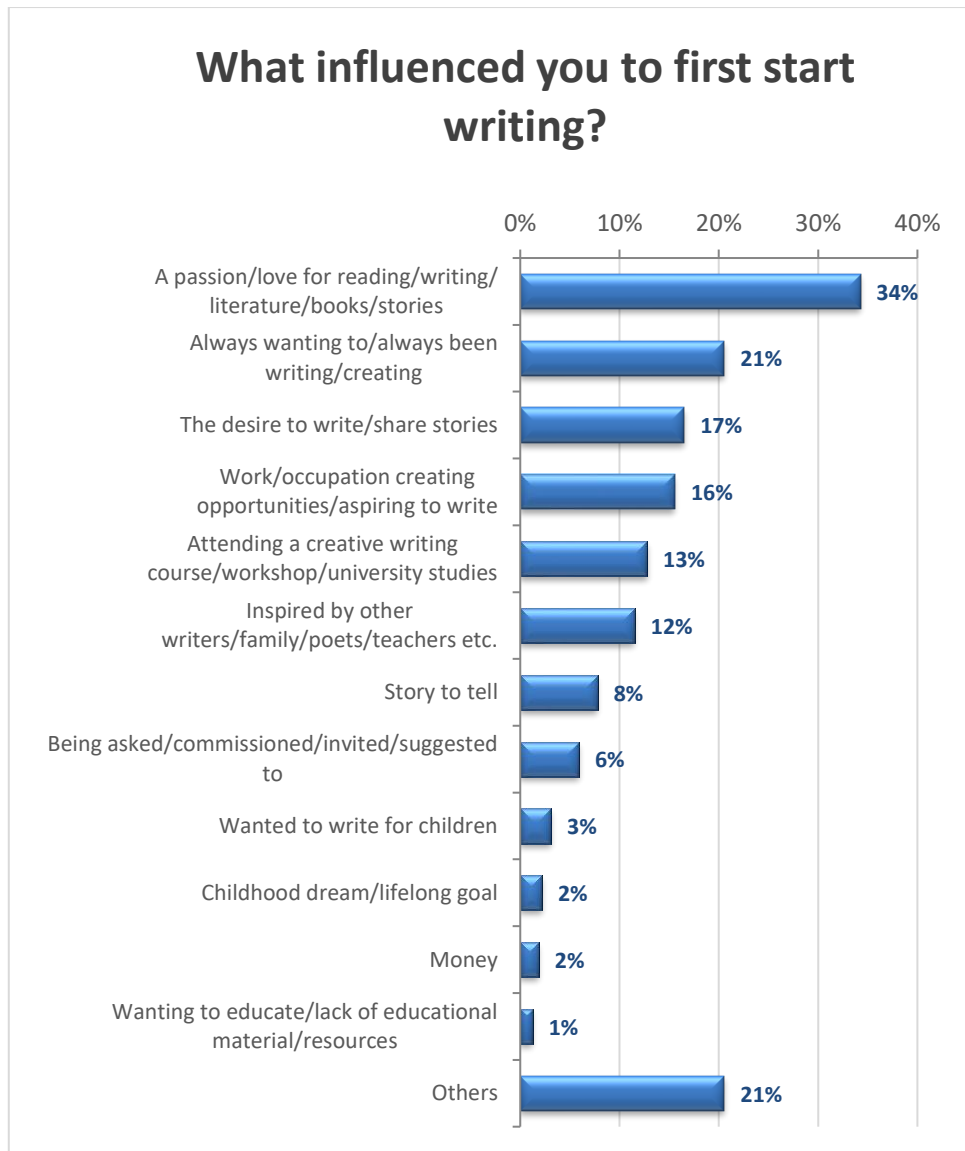
As in 2016, the average number of years for which the writers in the survey had been writing was 18. Just over half the sample had begun to write since the year 2000. Note the peak in writers beginning to write in the last decade of the 20th century and the first decade of the 21st.



Asked what first influenced them to start writing, 35% of writers said they had a passion or love for reading, writing, literature, books or stories.

21% of writers said that they had always wanted to write, or always been writing or creating. Both these top two results were at higher levels than in 2016, as was the desire to write and share stories.

Only 2% of writers in the sample said they were influenced to first start writing for financial reasons.



A selection of comments follows illustrating the main topics:

- **A passion/love for reading/writing/literature/books/stories:**

“Getting serious about something that until then was just a passion - wanting to give it my best.”

“A curiosity about how the world works and a love of language.”

“Came from the heart.”

“I completed my PhD, which was more of a labour of duty than love, and finally felt I could allow myself to turn my attention to creative writing, my first love and passion. I began with memoir, as by this time I knew the best story I had was my own and the best thing I could do for myself was to tell it.”

“I love reading, and since the age of thirteen, have been writing creatively in some form.”

- **Always wanting to/always been writing/creating:**

"I have always written from a child. When I was at home with my own small children, and reading a lot of children's books to them, I started working on children's writing myself."

"I had always made up stories in my head, and then I discovered self-publishing."

"I learned to hold a pencil..."

"I've always enjoyed writing from a young age. I think this was because I grew up in a small and quiet town and needed to occupy myself."

"I couldn't help it. It's a compulsion and always has been."
- **The desire to write/share stories:**

"Inner compulsion of stories wanting to be told. An excellent excuse to do research. Or, rather, an excellent way to use research."

"Involvement in theatre, writing plays and a desire to tell my stories."

"Opinions I wanted to share."

"Laughing at my own personal experiences, writing about them and people laughing with me as they read."

"Lifelong desire."

"Self-expression; felt I had something to share."
- **Inspired by other writers/family/poets/teachers etc.:**

"Reading and an inspiring English teacher."

"My father who was also my teacher. We lived in a remote place on the West Coast and he used to take the whole (7 children) school out to write in situ (river sides, the bush, etc). The landscape inspired me."

"James K Baxter, Pauline O'Regan, my Dad and my Granny and my Mum."

"I always did it. I had two family members who were authors. My first prize for writing was when I was 8."
- **Attending a creative writing course/workshop/university studies:**

"A Short Story WEA course run by Heather Marshall."

"A writers' group I attended."

"After completing a BA in English Literature."

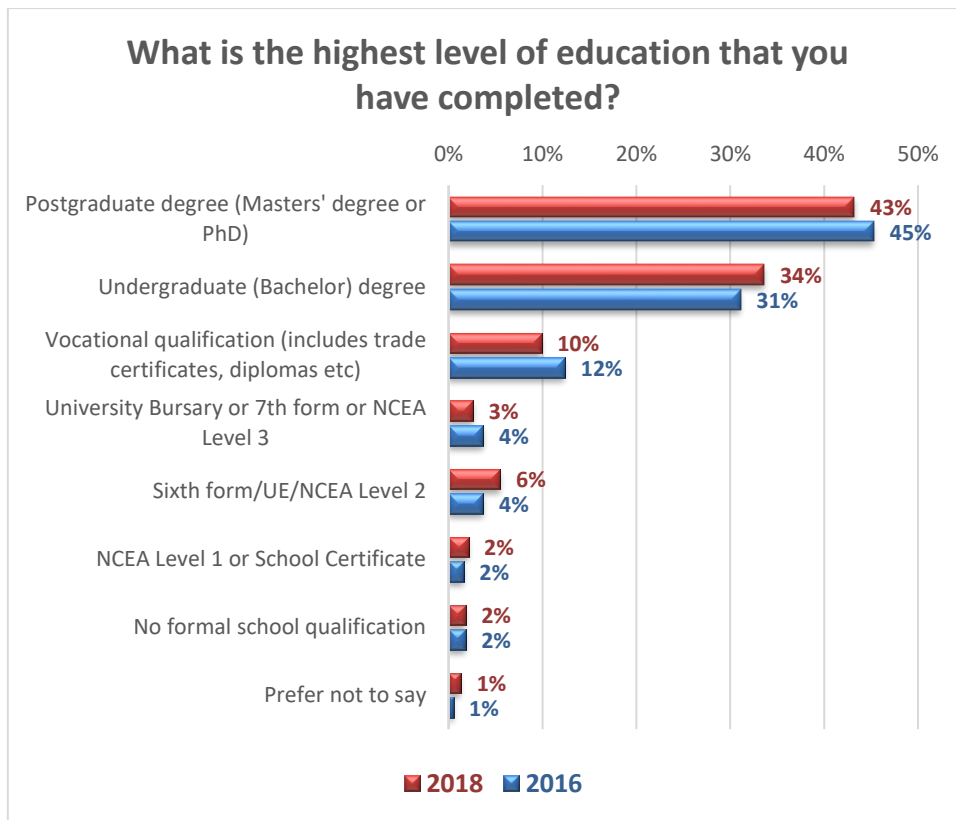
"A lecturer at Auckland University said I should send my work out to be published. The first piece I wrote was picked up and published."

"Being in Creative Writing class with Bill Manhire at Victoria University of Wellington."

"I've always written because I can't help it but mostly letters, work reports, music resources and poetry. I started seriously by taking a course in 2009."

4. Education and development as a writer

Education levels were similar to 2016, with 77% having a university degree. Variations in level of degree are not statistically significant.



Academic authors (100%), education authors (50%) and non-fiction authors (48%) were more likely to have a postgraduate degree (Master’s degree or PhD) than fiction (41%), children’s book (35%) or young adult fiction authors (33%).

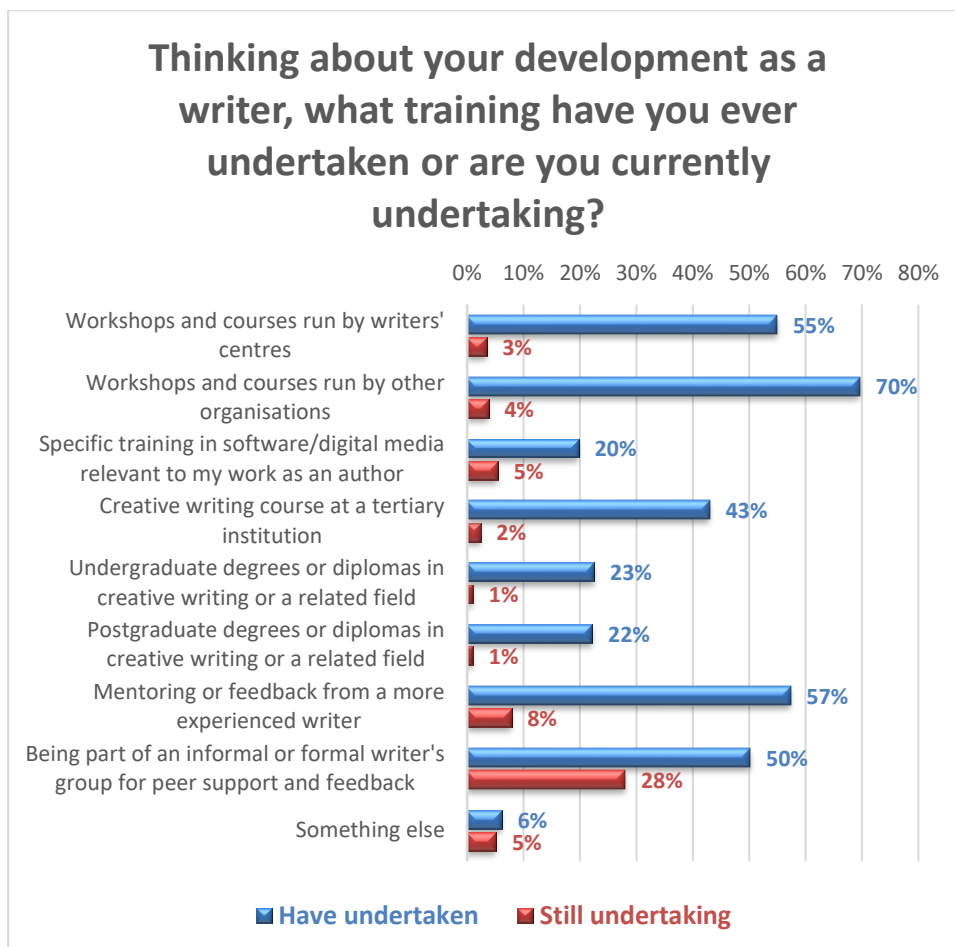
83% of writers in the sample - up from 73% in 2016 - had undertaken some form of training, workshops, courses, diplomas, degrees, or received mentoring/feedback from more experienced writers or had been part of informal writers’ support groups to assist with their development as a writer.

Of those who indicated they had undertaken some form of training in the past, workshops and courses run by organisations and writers' centres were the main form of education undertaken, as in 2016.

Mentoring or feedback from more experienced writers and being part of an informal or formal writer's group for peer support and feedback were the other two main forms of training; again this was the same result as 2016, while the main form of training that writers were still currently undertaking was also the same as 2016: being part of an informal or formal writer's group for peer support and feedback.

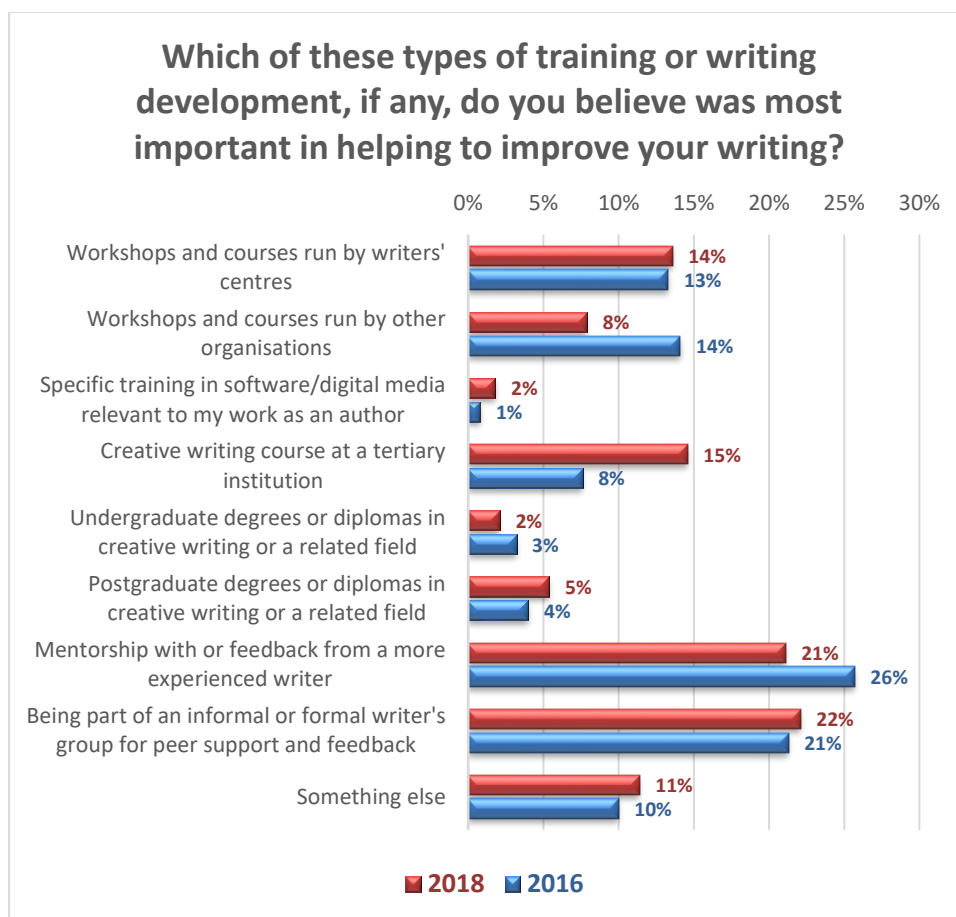
Note that:

- 70% of writers reported attending workshops and courses run by organisations other than writers' centres – up from 63% in 2016 – but there was no commensurate lift in the percentage attending workshops and courses run by writers' centres.
- Attendance at creative writing courses at tertiary institutions increased from 35% in 2016 to 43% in 2018.
- There was a small lift in the percentage of writers receiving mentoring and feedback from a more experienced writer: 57% compared with 51% in 2016.
- On average, writers had undertaken 3.5 different forms of training.



As in 2016, and although the main form of training or writing development undertaken in the past were workshops and courses run by “other organisations”, more writers in the sample felt that mentoring or feedback from more experienced writers and being part of an informal or formal writer’s group for peer support and feedback were more important in helping them improve their writing.

Among those who had attended workshops or courses run by other organisations, more felt that being part of an informal group, receiving mentoring , creative writing courses at a tertiary institution and workshops and courses run by writers’ centres were all more important to their development.



As indicated in the following chart, over 60% of the writers in the sample were members of NZ Society of Authors. Participation was down from members of NZ Writers Guild (15% in 2016), but up from members of Storylines Children’s Literature Foundation (11% in 2016) and Speculative Fiction NZ.



Although 16% were not members of any organisation, on average, writers who were members belonged to 1.3 different organisations.

As in 2016, book authors were most likely to be members of NZ Society of Authors, with around 6 in 10 children’s book authors and 4 in 10 young adult literature book authors also being members of Storylines Children’s Literature Foundation.

Generally, academic and education authors were not members of an organisation, while the majority of screenwriters belonged to the NZ Writers Guild.

Playwrights were most likely to be members of Playmarket.

5. Time spent writing

5.1 Average time spent writing

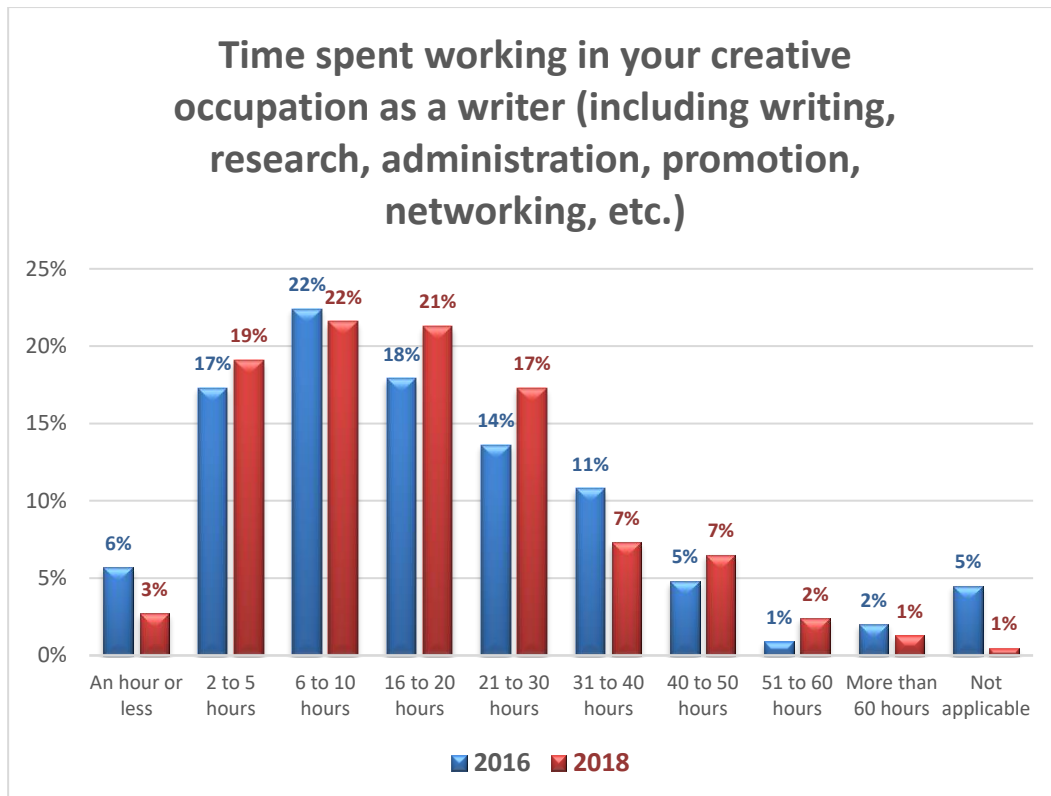
In order to gain an understanding of the allocation of working time by writers to their writing activity, and as in 2016, respondents were asked to say how much time each week they spent on average on:

- Working in their creative occupation as a writer (including writing, research, administration, promotion, networking, etc.)
- Working at another occupation which used their skills as a writer (including editing, teaching creative writing, proofreading, writing advertising copy, journalism, book reviewing, etc.)
- Working on creative work in another creative field not related to their writing
- Working at another occupation that unrelated to their writing and unrelated to a creative field
- Studying or undergoing training
- Voluntary or unpaid work

Time spent was recorded using hour ranges. Weighted averages gave approximate average times for each activity.

The following chart shows that the time spent on writers' creative occupation as a writer is primarily clustered between 2 and 40 hours a week – a wide range - with an average of 17.7 hours a week compared with 17.0 in 2016 – effectively no change. This was 25% of total average hours a week writers spent working or volunteering: 70.9 hours (73.5 hours in 2016 but not a statistically significant change).

Journalists, authors of adult fiction and particularly television screenwriters tended to spend more time writing than average; writers in all other categories tended to spend below average time on writing each week.

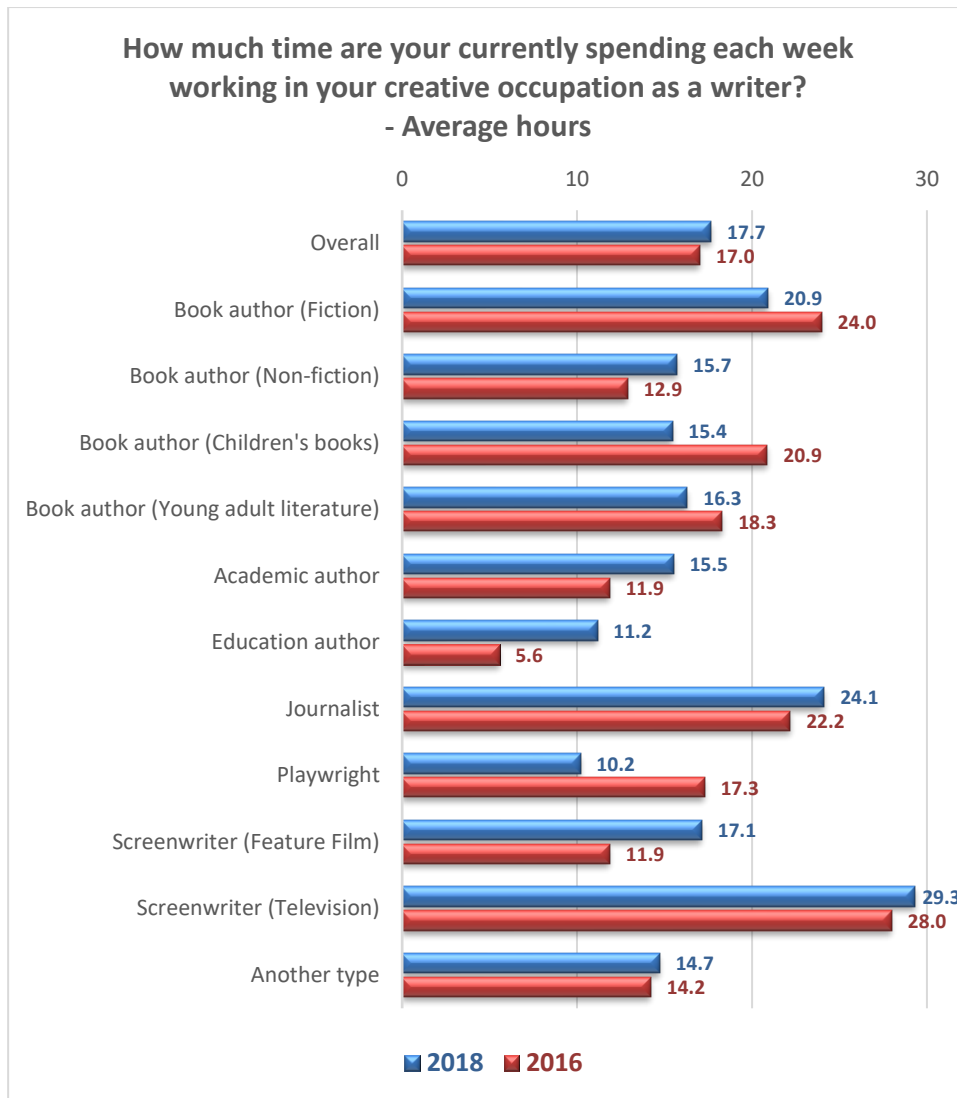


Overall average results were generally very similar to 2016:

- 12 hours a week was spent working at another occupation which used respondent skills as a writer (12 hours in 2016);
- 8 hours a week on working on creative work in another creative field not related to their writing (8 hours);
- 20 hours working at another occupation that was unrelated to their writing and unrelated to a creative field (23 hours)
- 5 hours studying or undergoing training (8 hours in 2016);
- 9 hours doing voluntary or unpaid work: an average of 3 for an arts organisation and 6 for a non-arts organisation. In 2016 voluntary or unpaid work was not separated into work for arts and non-arts organisations and totalled 6 hours.

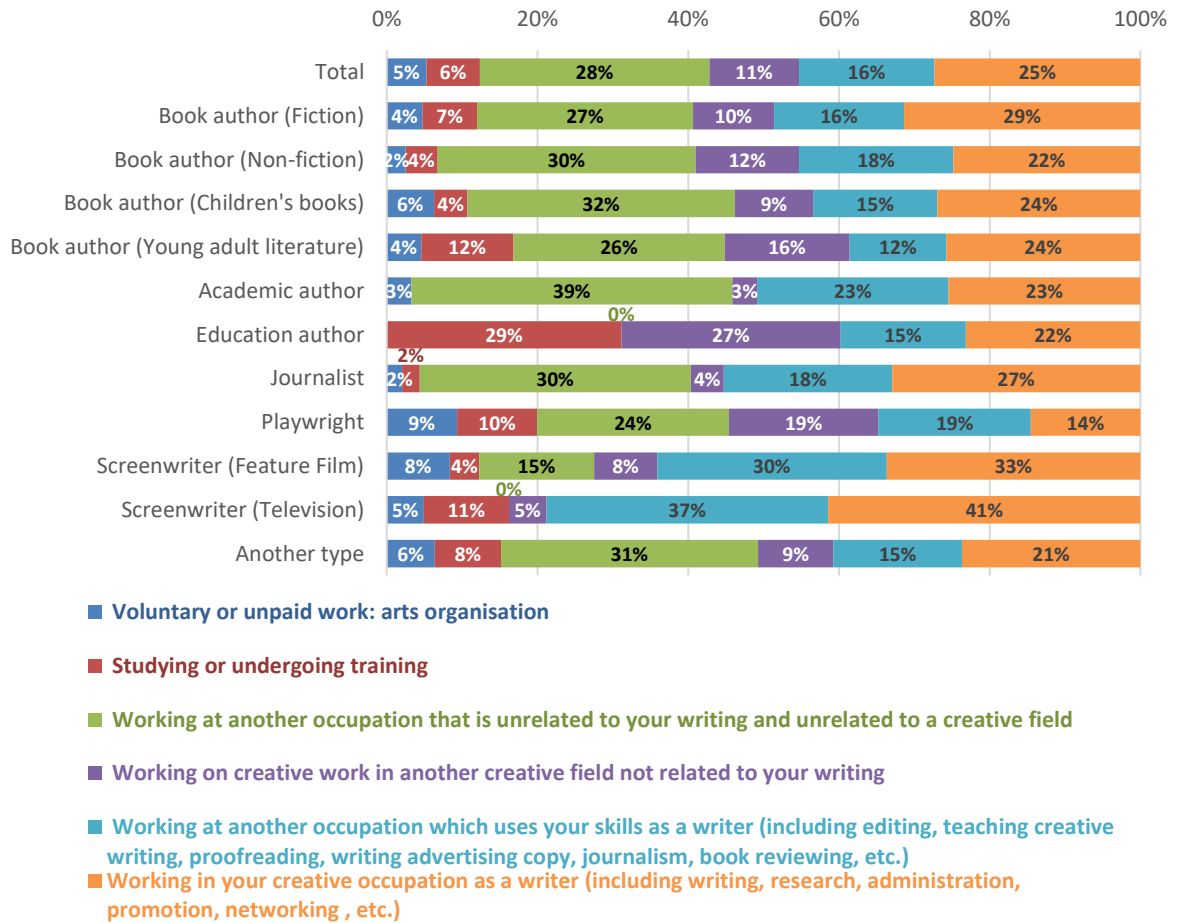
By primary writing category, average hours were similar to 2016¹. However, note that book authors’ writing time, with the exception of non-fiction authors, has declined. Playwrights are showing the largest percentage decline.

¹ Screenwriter categories which had only a few respondents are not included in the analysis.



The average percentage of time spent by writers in each primary writing category is shown in the following chart.

**On average, how much time would you currently spend each week on these activities?
- Percentage of total time**

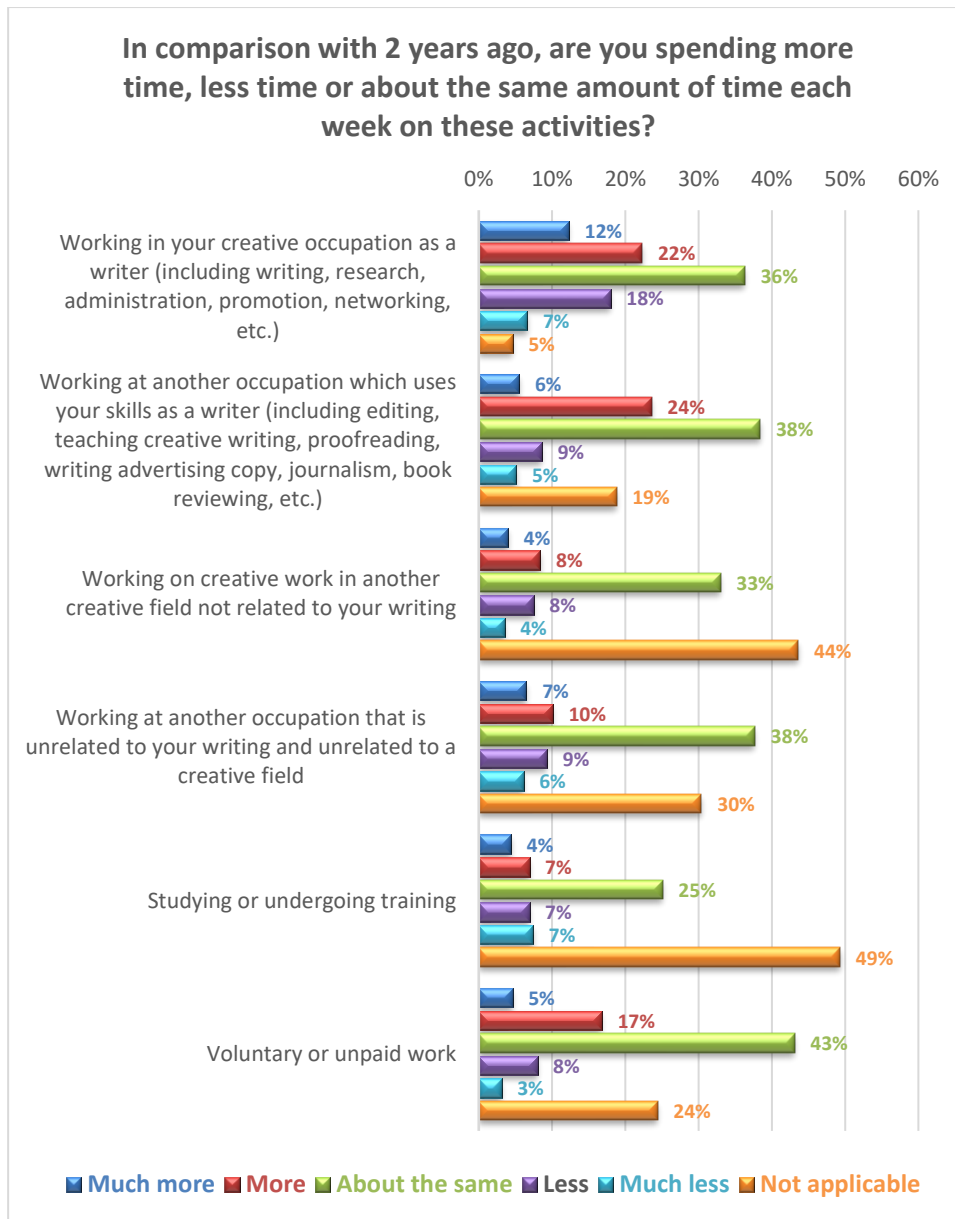


5.2 Change in time spent writing

In addition to asking how much time was spent each week on the various activities, respondents were asked if they were now spending more or less time on those activities than 2 years ago.

Overall, the writers responding to the survey had spent largely the same amount of time on the different activities measured as two years ago. This is demonstrated in the following chart (and also confirmed by the chart on page 20). However, there were differences between the various writing categories:

- Fiction writers were spending more time writing and marginally less time on studying/training and working at another occupation.
- Non-fiction writers were spending slightly less time writing and studying/training.
- Television screenwriters were spending significantly less time writing.



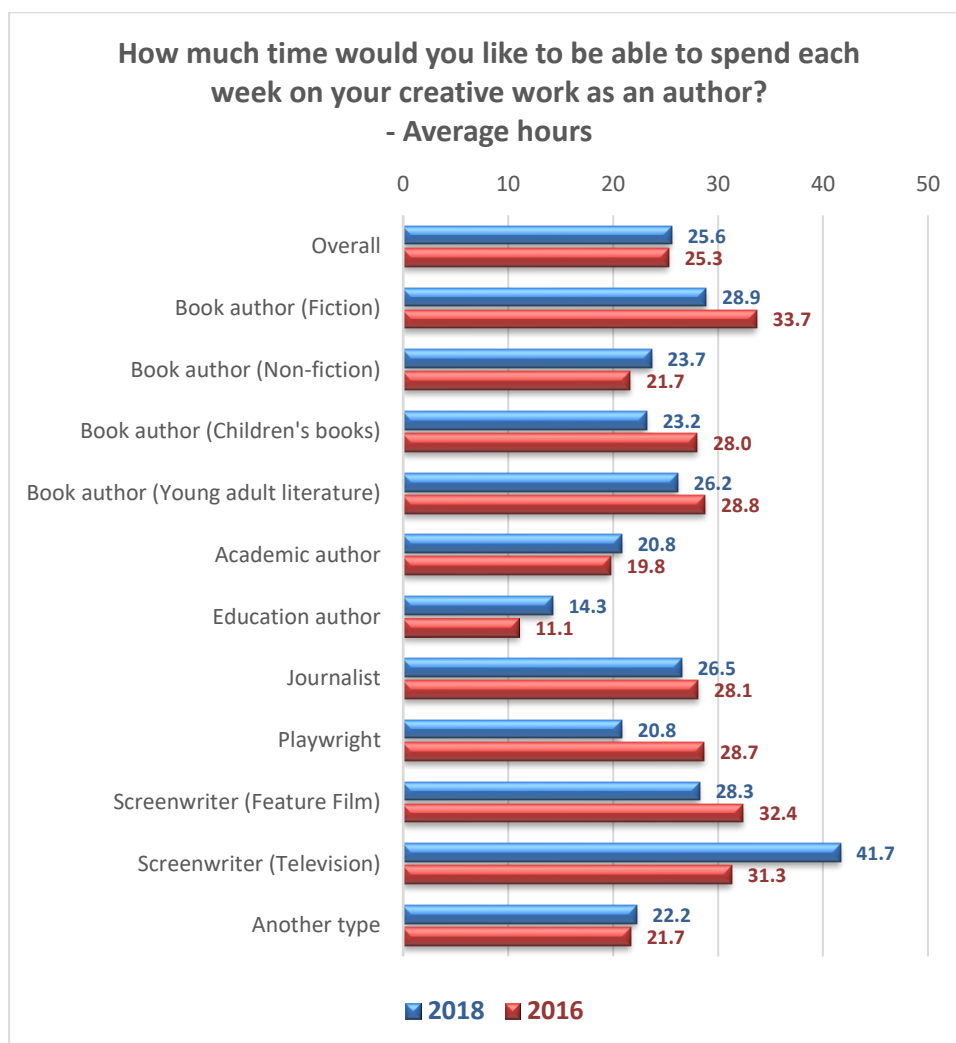
As previously noted, writers were spending an average of 17.7 hours working in their creative occupation as a writer. Compared with 2016:

- The average hours spent among those who say they are spending “about the same” amount of time working in their creative occupation as a writer has risen from 17.5 hours to 20.8 hours. Those who were doing “About the same” were spread across hourly writing from 2 hours to more than 60 hours. 50% of those doing 40 to 50 hours per week and 67% of those doing 51 to 60 hours said they were doing “About the same” number of hours.
- The average for those who say they are spending more time is around the same as in 2016 at 17.6 hours (17.9 in 2016). No respondents who were doing more than 50 hours writing said they were doing more work in writing.

- Those who say they are doing much more work in their creative occupation as a writer averaged 22.1 hours, down on 27.7 hours in 2016. This group is currently doing 11 hours or more writing per week.
- Writers doing “Less” writing averaged 12.0 hours per week, similar to the 2016 result (11.3 hours)
- Writers doing “Much less” writing were primarily those currently doing up to 5 hours. Their average was 5.1 hours, a similar result to 2016 (4.5 hours).

5.3 Preferred time to spend writing

As in 2016, and on average, writers would like to be able to spend around 25 hours a week writing.



There was little change from 2016, the largest one being for television screenwriters.

However, compared with the amount of time they are currently spending writing, playwrights would like to spend double the amount of time (bringing their writing up to around 21 hours per week).

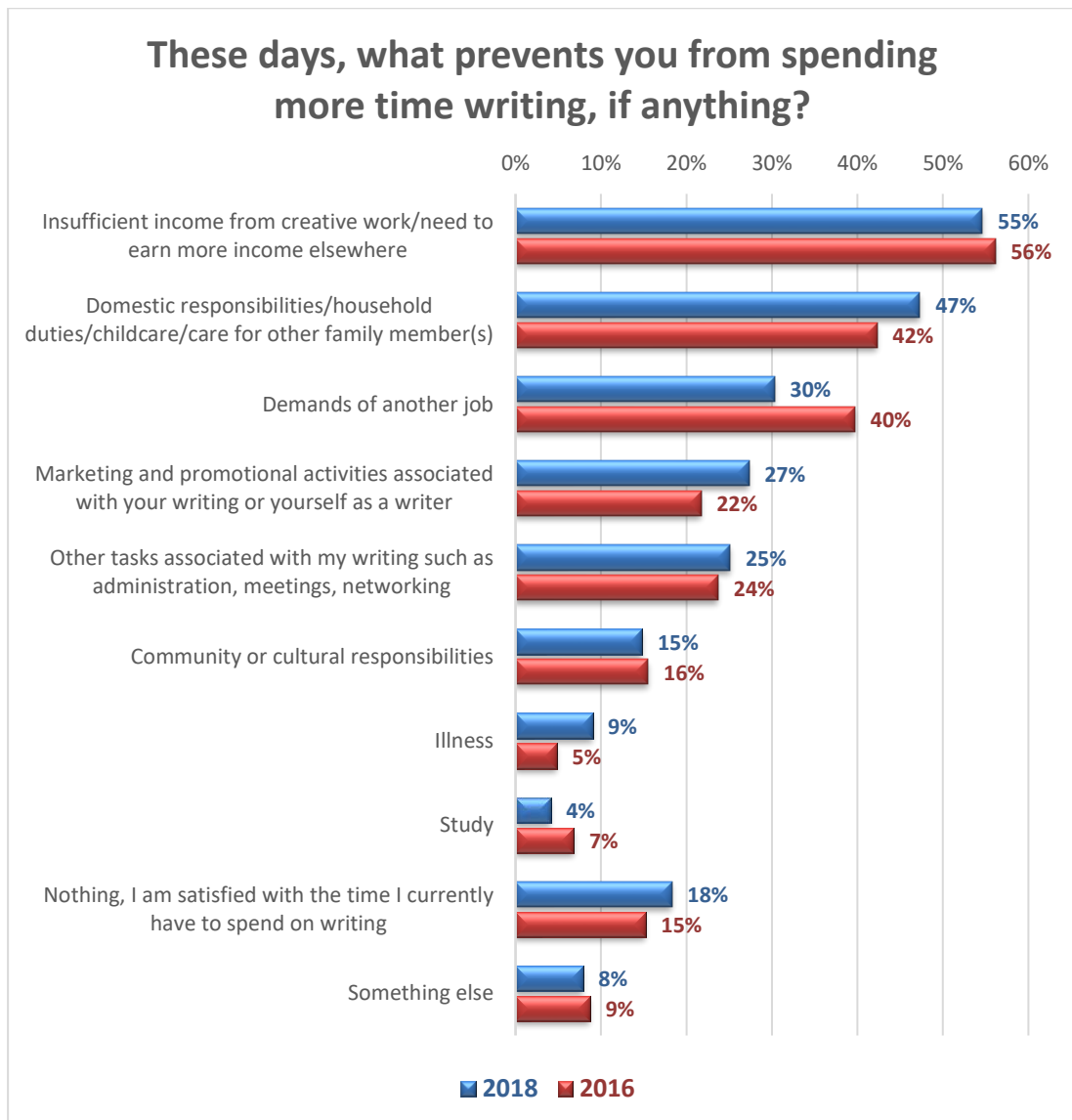
5.4 Barriers to writing time

Writers were again asked what they felt the barriers were to spending more time writing. Results were similar to 2016, with the only significant change being a reduction in “Demands of another job”.

Female writers listed 2.3 barriers, but male writers listed only 1.6 (2.1 in 2016). Insufficient income was more of a barrier for female writers than male writers.

As in 2016, female writers were more likely than male writers to nominate marketing activities, promotional activities and other tasks associated with their writing as a barrier to spending more time writing.

There is an indication² that gender diverse writers perceive more barriers than other writers.



² Indication only – small number of respondents

In 2016, insufficient income from writing declined as a barrier once writing time per week exceeded 20 hours per week. This was not the case in 2018. Demands of another job declined once writing time per week exceeded 20 hours per week, while marketing and promotional activities and other tasks associated with writing increased as a barrier as time spent writing increased.

Domestic/household responsibilities were a barrier regardless of time spent writing.

6. Writers' income

Using income bands, respondents were asked to give their personal and household incomes. Weighted average figures detailed in this section of the report were calculated using the mid-points of these income bands.

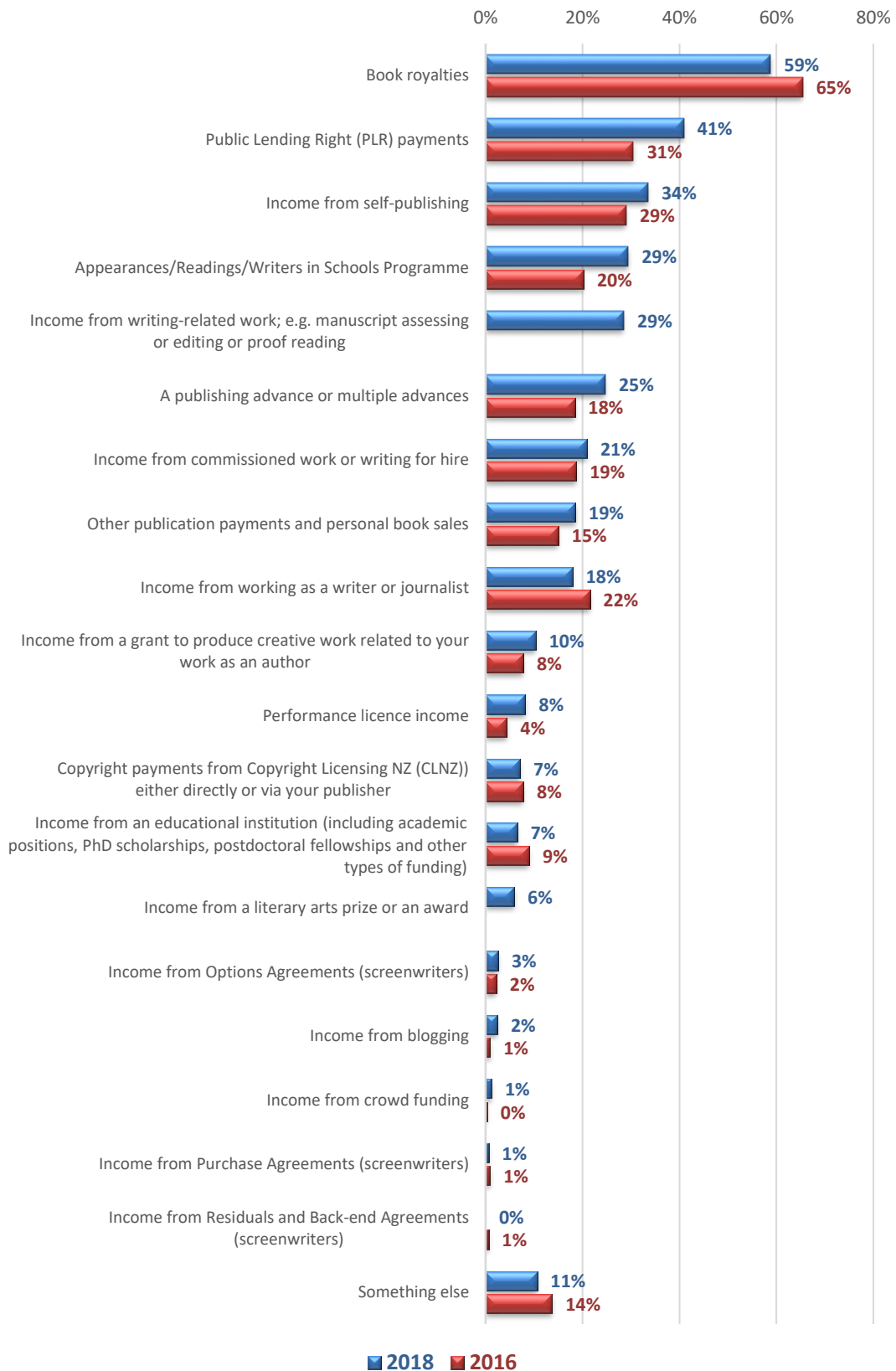
6.1 Source of writing earnings

Respondents were asked how they had received income from their writing during the past financial year. As in 2016, royalties were by far the most common sources of writing earnings; these showed a slight decrease.

Public Lending Rights payments had increased significantly, as had income from Appearances/ Readings/Writers in Schools Programme and publishing advances.

All other changes were minor and not statistically significant.

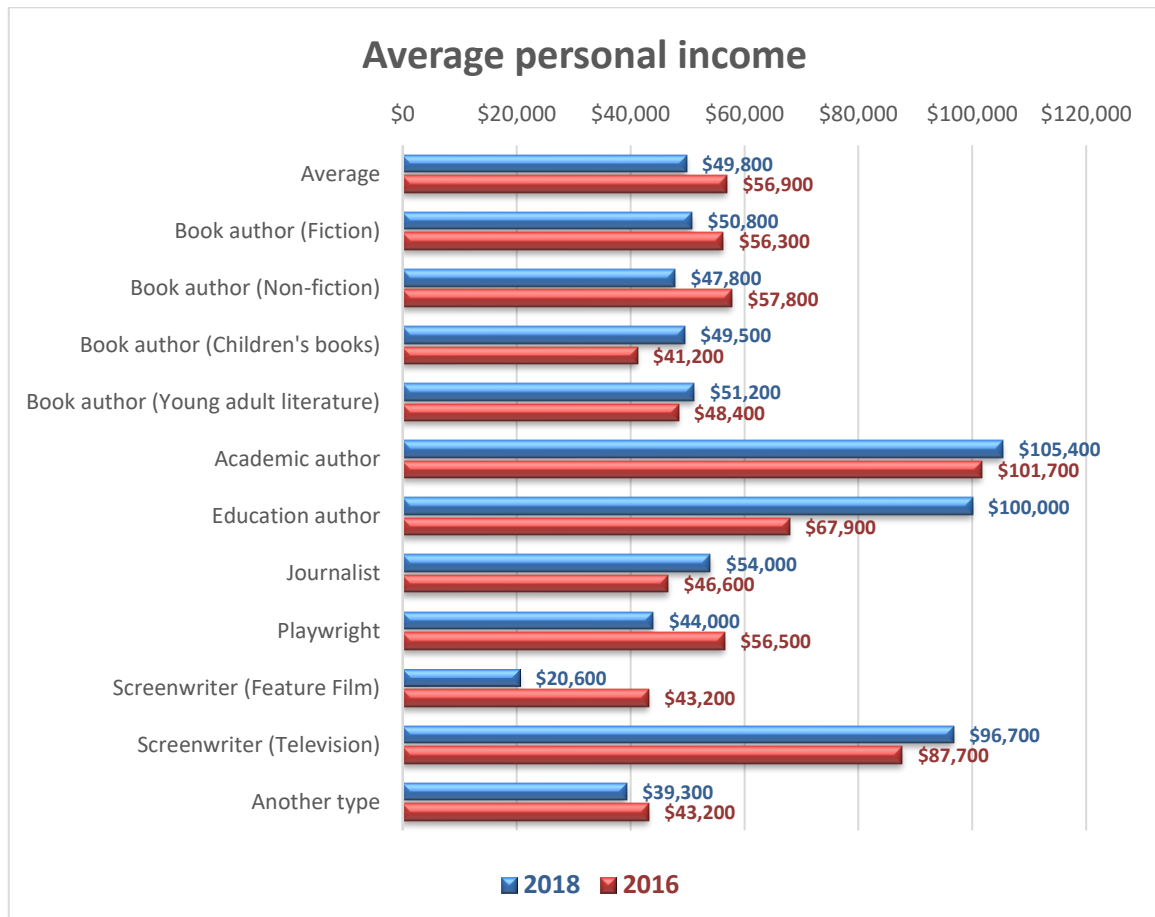
In what ways did you receive income from your writing during the past financial year?



6.2 Personal and household incomes

On average, writers in the survey earned \$49,800 per annum – 12% lower than 2016’s \$56,900 per annum. Note, in the chart below, how the personal income of fiction and non-fiction authors, playwrights and feature film screenwriters has dropped since 2016. Authors of children’s book and young adult books show an increase, however.

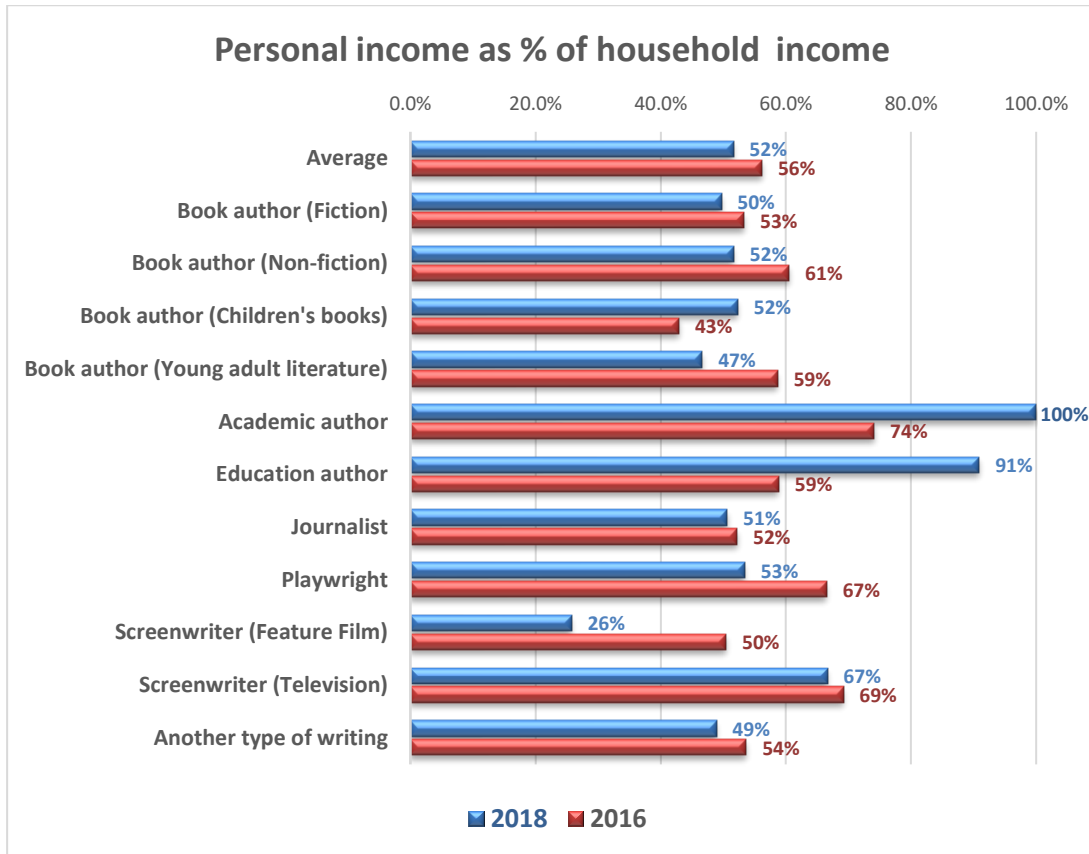
Female writers in the sample had total personal incomes 27.5% below male writers in the sample but (as in 2016) were earning more from their writing.



Overall, writers’ average personal incomes were 52% of their average household incomes. Male writers’ personal incomes were 65% of their household incomes; female writers’ incomes 46%.

As in 2016, the survey did not ask specifically whether writers were the sole contributors to their household incomes. However, the average percentages shown in the following chart suggest that:

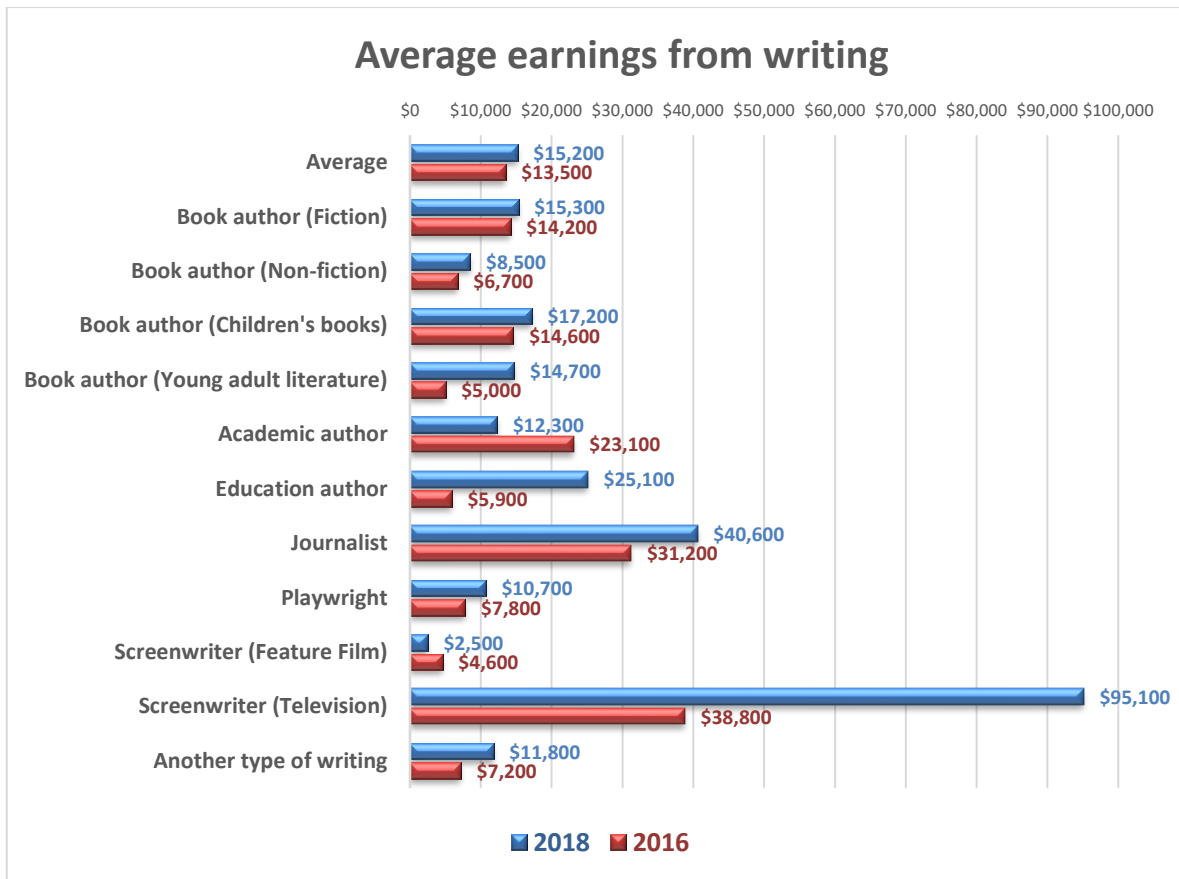
- Fiction, non-fiction, children’s and young adult book authors, playwrights and journalists are generally equal contributors to household income; and
- Academic and education authors and television screenwriters are generally main income earners.



6.3 Income from writing

While writers may be equal or main contributors to household income, this does not mean that their writing income forms their whole contribution. On average, writers earned 31% of their personal income, or around \$15,200 per annum, from their writing (up from 24% and an average of \$13,500 in 2016). As shown in the following chart, television scriptwriters, journalists and education authors earned the most from their writing.

While in 2016, female writers had earned 10% more per annum from their writing (an average of \$13,800 per annum) than male writers (\$12,600 per annum), in 2018 the gap had widened to 48% more per annum, with income from writing for male writers dropping to \$10,400 average and for female writers, increasing to \$15,400 per annum on average. .

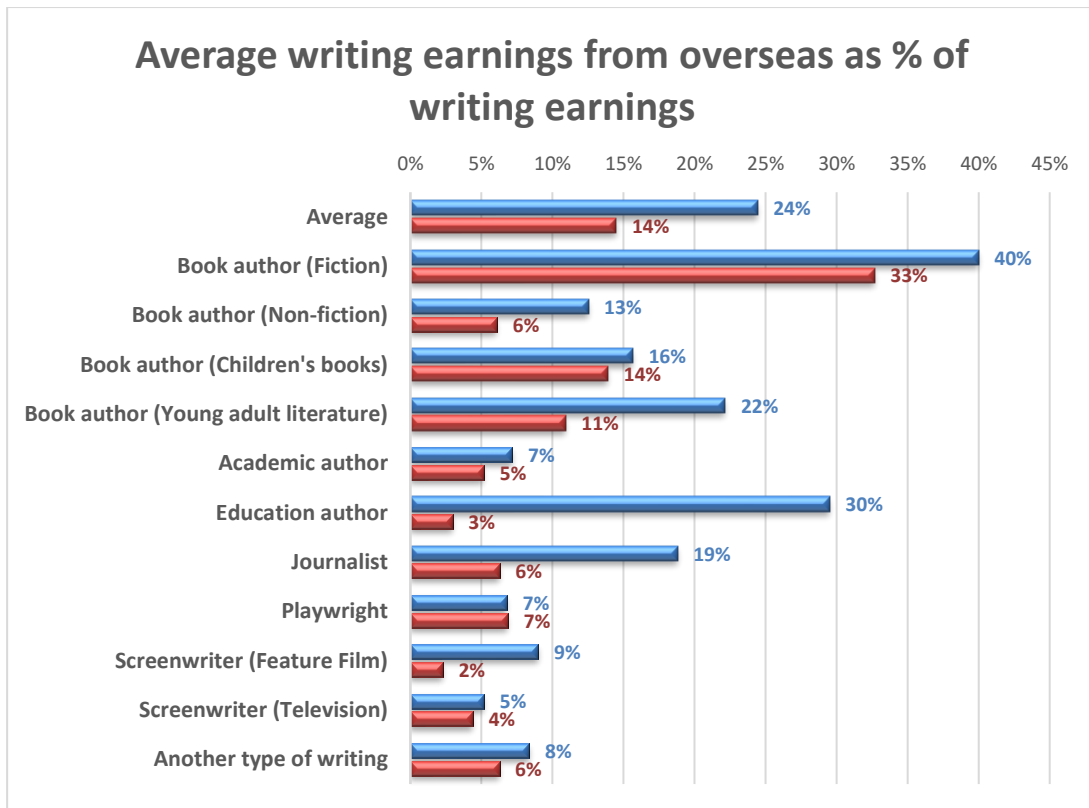


6.4 Overseas income from writing

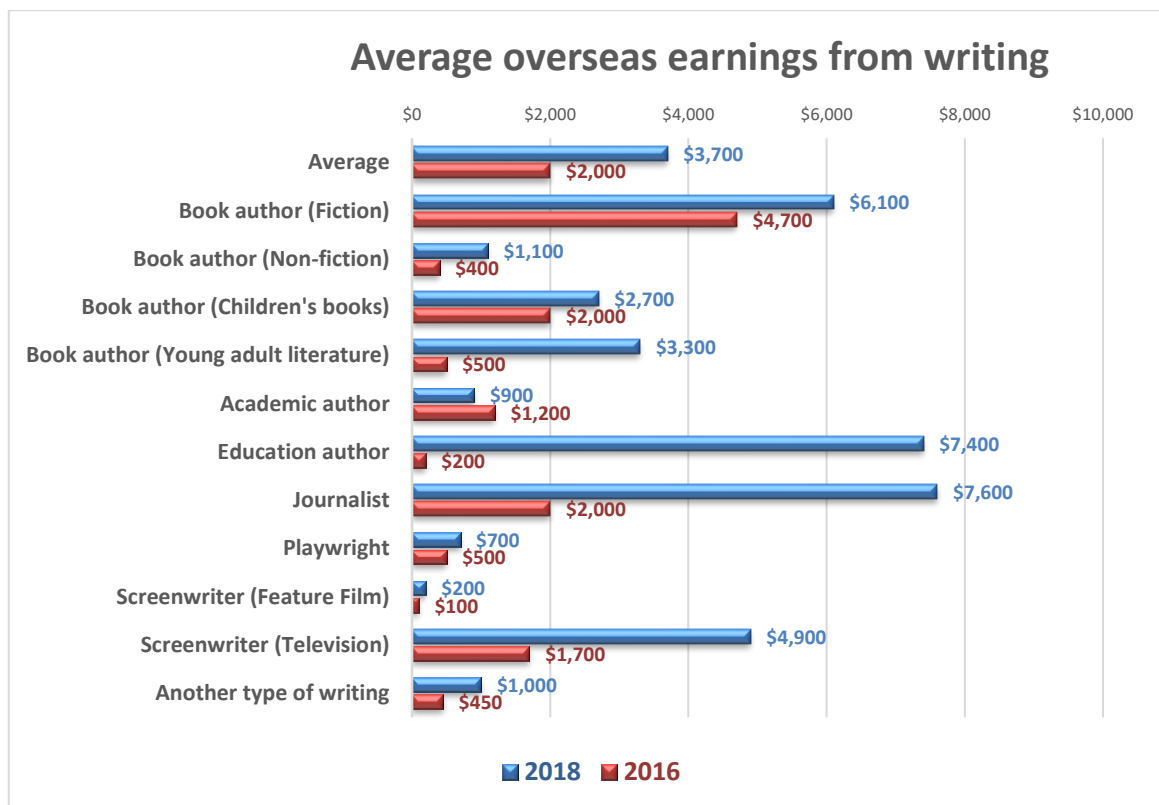
Income earned overseas from writing increased in 2018 to an average of 24% of total writing earnings, well up on the 14% from 2016.

Compared with 2016, overseas income constitutes a greater part of all writers' incomes, except for playwrights and television screenwriters. Note the following rises in the following percentages of earnings from overseas:

- 40% of fiction writers income from writing compared with 33% in 2016.
- Non-fiction and young adult fiction writers' income from overseas has doubled as a percentage of their writing income.
- Education writers' overseas income has risen to 30% of their total writing income from 3% in 2016. At the same time their average total income from writing has increased from \$5,900 to \$25,100 on average



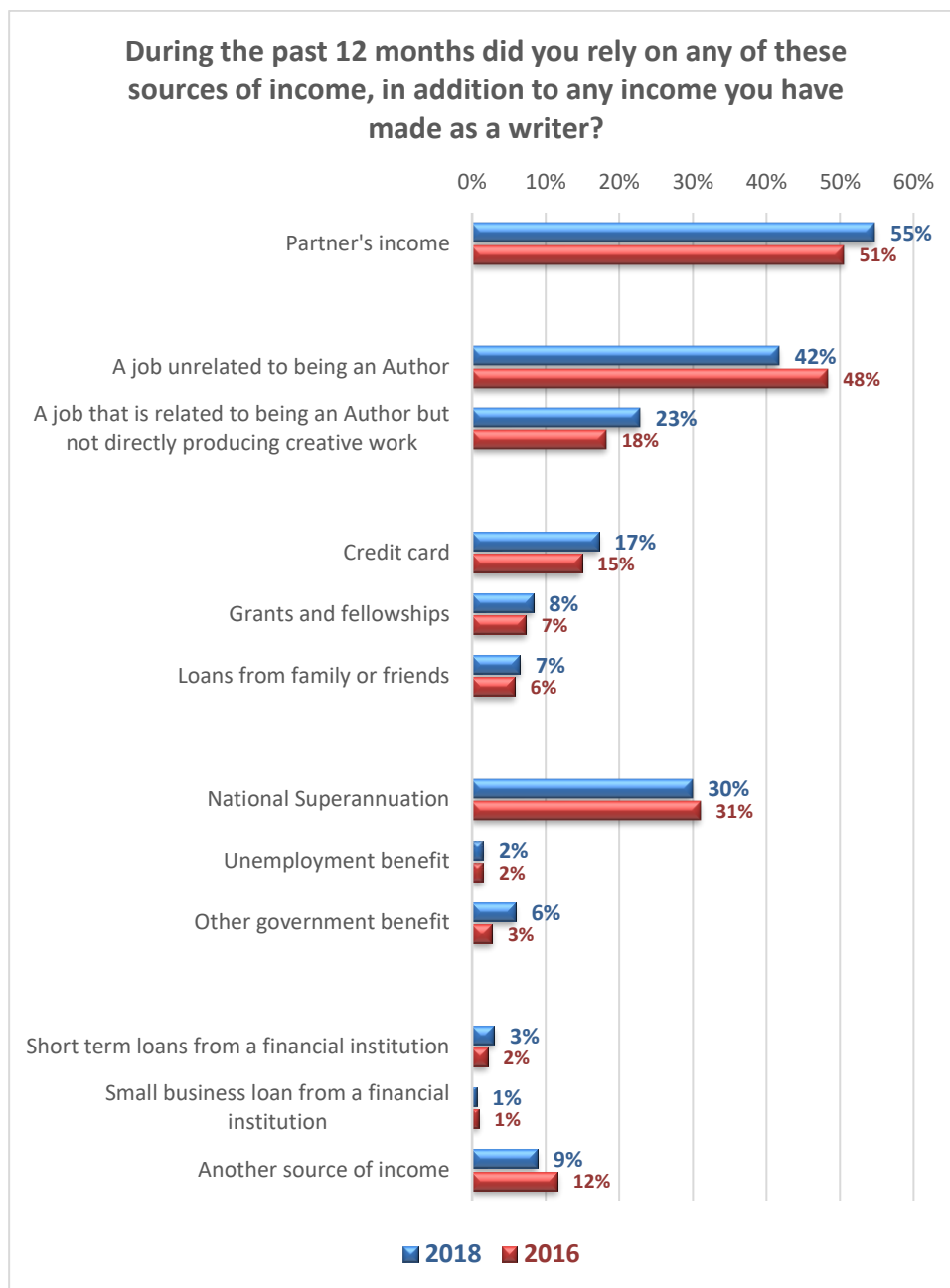
In dollar terms, the average amount earned overseas from writing was \$3,700, up from \$2,000 in 2016.



6.5 Reliance on other sources of income

Just over half the respondents said they relied on their partners' income, in addition to any income from writing, and a nett 53% said they relied on having a job. The balance of non-writing work shifted, so that the decrease in work unrelated to being an author declined at around the same level as the increase in work related to being an author but not directly producing creative work.

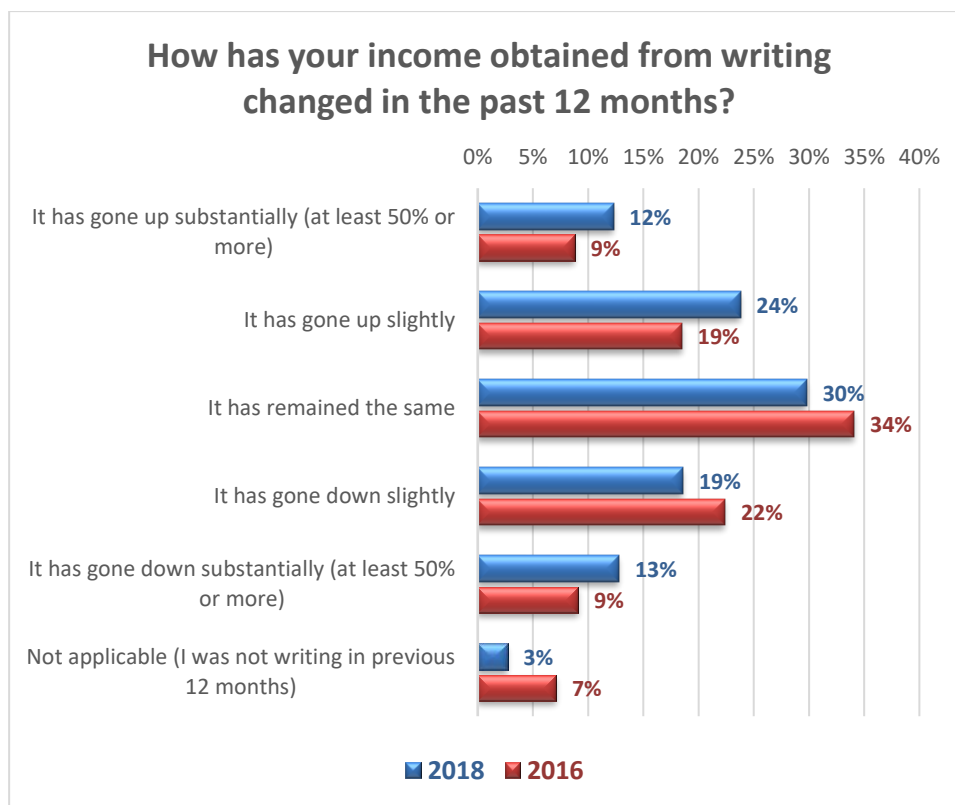
As in 2016, 30% said they relied on National Superannuation; again, this reflects the age distribution of the respondents, with 32% aged 65 years or over.



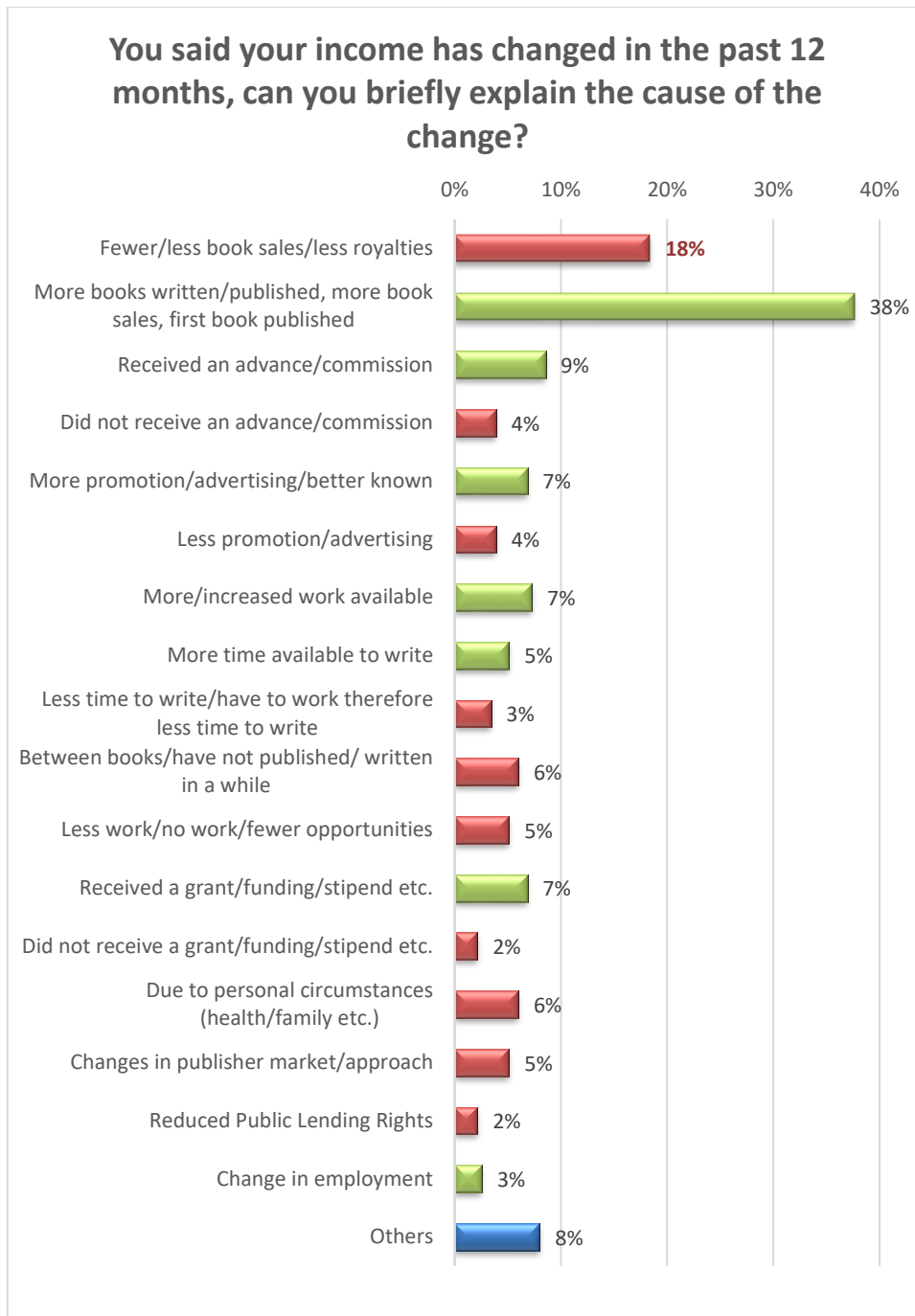
6.6 Change in income

Writers were asked whether their income had changed at all in the past 12 months.

In 2016, more respondents reported writing incomes had declined than had increased in the past 12 months. In 2018, more reported that income from writing activities had increased than declined; however, the same percentage as in 2016 reported a decline; the change had come from fewer respondents' having income from writing remaining the same.



The following chart summarises the main reasons mentioned for both increases in income from writing (green bars) and decreases (red bars).



An illustrative selection of comments under the main topic headings follow:

Decrease in income

- **Fewer/less book sales/lower royalties (18%)**

“Publishers aren't taking as many books, mine included!”

“Less book royalties- some books have dropped off the PLR payments and no new books commissioned this year. “

“Due to pressure to find employment, I have been unable to keep up a regular production schedule, and my sales have subsequently declined.”

"My book sales have dropped."

"Didn't get another contract from my trad publisher. Am exploring new genres and indy publishing."

"Royalties from previous book have dropped and royalties from new book not become apparent."

"My Australian publisher has failed to pay out royalties. My New Zealand publisher has renegotiated contracts to replace royalties with one-off payments in lieu of royalties."

"Royalty payments owing and overdue by 15 months."

- **Between books/publishing cycle (6%)**

"Just the cycle of publishing, between books, mostly working on non-paid writing activities (e.g. theatre for schools)."

"No new books on the market."

"Income drops between the publication of books."

- **Personal circumstances (6%)**

"I had a period of ill health and was unable to attend the Frankfurt Book Fair."

"I'm older! I'm slowing down, and I've had health problems."

"Personal circumstances and family demands have meant I have not had a new novel out in the last 12 months, so no advances. I have also not actively pursued grants and other opportunities during this period, for the same reasons."

- **Less work/no work/fewer opportunities (5%):**

"Freelance rather than writing full time for a screen production company."

"Fewer editing jobs coming my way."

"I was invited to more performances last year because my first book had been released."

"Not so many performances or chairing opportunities."

"Fewer opportunities to publish."

- **Advances (4%)**

"Less sales. Smaller advances. No current book. Piracy. I earn a third of what I was earning two or three years ago. It seems to have stabilised there a little..."

"Wrote 3 books: One had an advance that went nowhere near to covering the hours worked; one was a charity project; and one was paid a fee that equalled a week's average wages but took months to do."

"There is a much greater expectation these days that screenwriters will write up to a first draft for no money upfront. For example the Film Commission have pretty tight

criteria about funding anything less than a first draft. Publishers often don't give advances either."

- **Change in publisher market/approach (5%):**

"The publisher of my best selling title closed, and I had to find a new publisher for the work. Sales are only just picking up now after the work was unavailable for a year. New titles have been slower to pick up with recent policy changes to major overseas distributors."

"I am now struggling to find traditional publishers for my work. I have written a number of children's novels that I cannot get placed with a publisher as the numbers of publishers are diminishing."

"Failure of a publisher to pay any advance on royalties for a commissioned book."

"Difficulty of getting work published."

"Harder to find publishers. Less books being published. Lack of funding in NZ. Less publishers in NZ. Feeling despondent."

"Less books being sold by traditional publishers resulting in lower royalty payments. In some cases the list price is lowered which means advances aren't being earned out."

- **Lack of promotion (4%):**

"Have been working on a new manuscript the past two years. No time to devote to promotion of existing books."

"I don't have the money to market my self-published book."

"Lack of promotion. Need better marketing strategies but been too busy working on the next book."

"Marketing is the biggest factor to selling my books, I have had an agent overseas who made more than I did so decided to do it myself but am still learning how to do that."

Increase in income

- **More books written/more book sales/first book published (37%):**

"More books available for sale. Plus, I write romantic comedy and there has been an increase in reader demand for this genre."

"I published a series of 4 books and then began to find out more about marketing them. This has substantially increased the income."

"I am now published by Amazon Publishing and I've been involved in some great promotions, and my sales have increased."

"More books published = more income."

"Selling slightly more books as have one more published, plus doing more advertising."

“More books translated so more advances and royalties from overseas markets. Another book added to the NZ/OZ market and the Dutch market. Rights to one book sold for TV.”

- **Advances/commissions (9%):**

“I have had another book published this year and have had advances for three more books that have been signed up by Penguin.”

“I have a new book coming out, so I have been paid an advance.”

“Commissioned stories paid by corporates.”

“This year included royalties from a book published in the 2016-17 tax year, plus a substantial payment for commissioned work, in addition to the more usual reading fees, payments from literary magazines etc.”

- **More promotion/advertising (7%):**

“More effective international advertising.”

“Former self-published novels now with a small press that has better promotion.”

“I spend every cent I earn I advertising.”

“More promotion. More marketing. Good exchange rate.”

- **More work/increased work available (7%):**

“My third book has been more successful, I have a column which is franchised throughout the country and I've been invited to do more school visits and presentations.”

“I have taken on editorial work for self-published and traditionally-published authors.”

“More contract work than last year.”

“I am a freelance historian, contracted by various government agencies to research and write reports. Work was a bit scanty last year but has since built up to the point where I'm regularly turning it down.”

- **Received a grant/funding, etc. (7%):**

“New contract with Top 5 publisher with good advance, winning a significant award for an independently published title which resulted in the licensing of additional rights.”

“I got a grant.”

“In addition to my regular television writing job I received development funding to develop a TV series and to write a play.”

“Received first arts grant.”

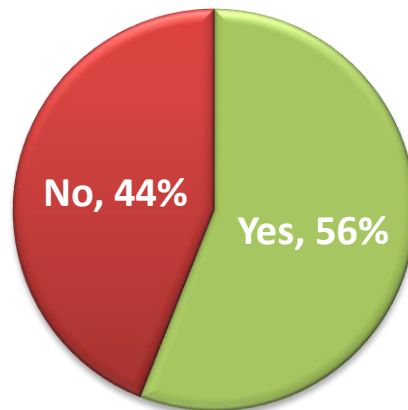
“Income received from Writers in Schools Programme.”

7. Copyright Act

7.1 Awareness of the Copyright Act review

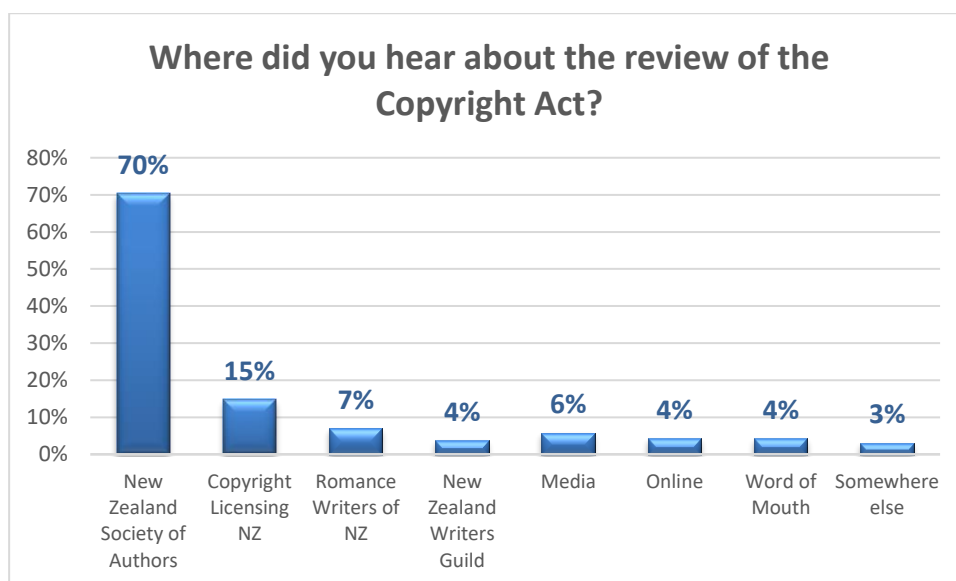
Just over half of the writers in the sample had had heard that the Government was reviewing the Copyright Act.

Have you heard that the Government is reviewing the Copyright Act?



The least aware were playwrights (39%); the most aware academic authors (67%).

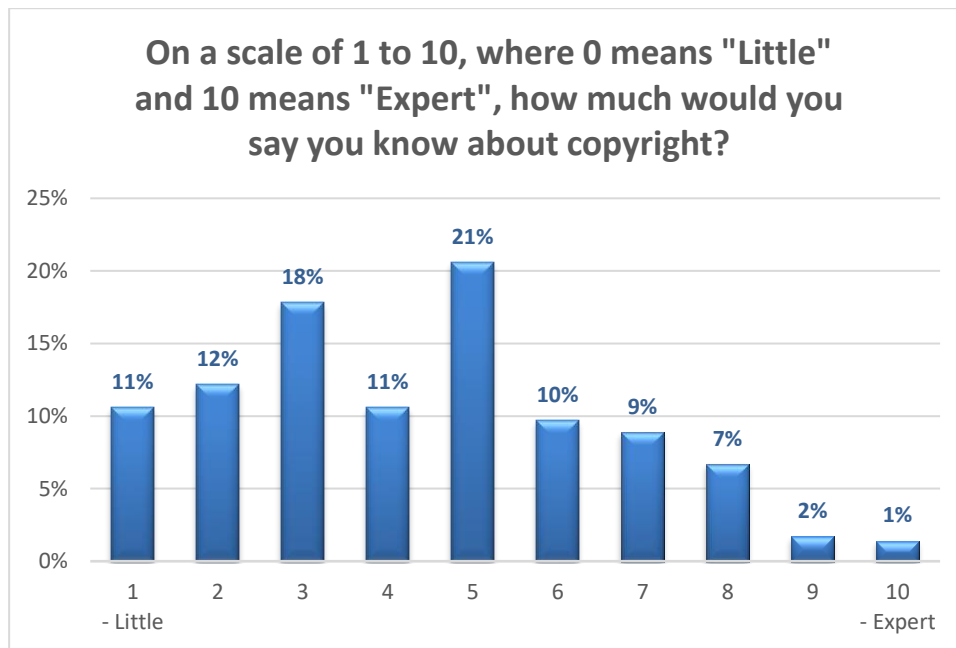
Respondents who were aware were asked where they had heard of the review. As shown below, the highest awareness came from the New Zealand Society of Authors; lowest from the New Zealand Writers' Guild, but the Guild tended to reach screenwriters and playwrights at a higher than average level. In most cases there were multiple sources of information about the review.



7.2 Knowledge of copyright

Only 3% claimed to know a great deal about copyright. On a 1 to 10 scale where 10 was expert and 1 meant little knowledge, 51% rated their knowledge at 1 to 4 and 82% rated their knowledge as 6 or below.

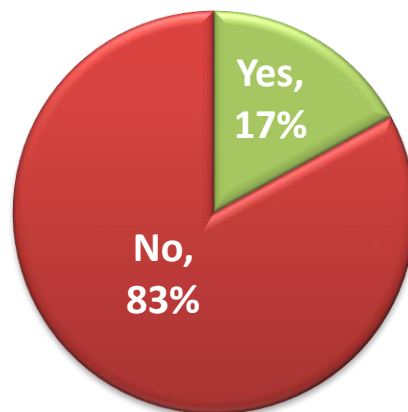
On average, non-fiction authors, journalists and playwrights rated themselves as the least knowledgeable; screenwriters and fiction authors as the most knowledgeable.



7.3 Does the New Zealand government do enough to inform people about copyright?

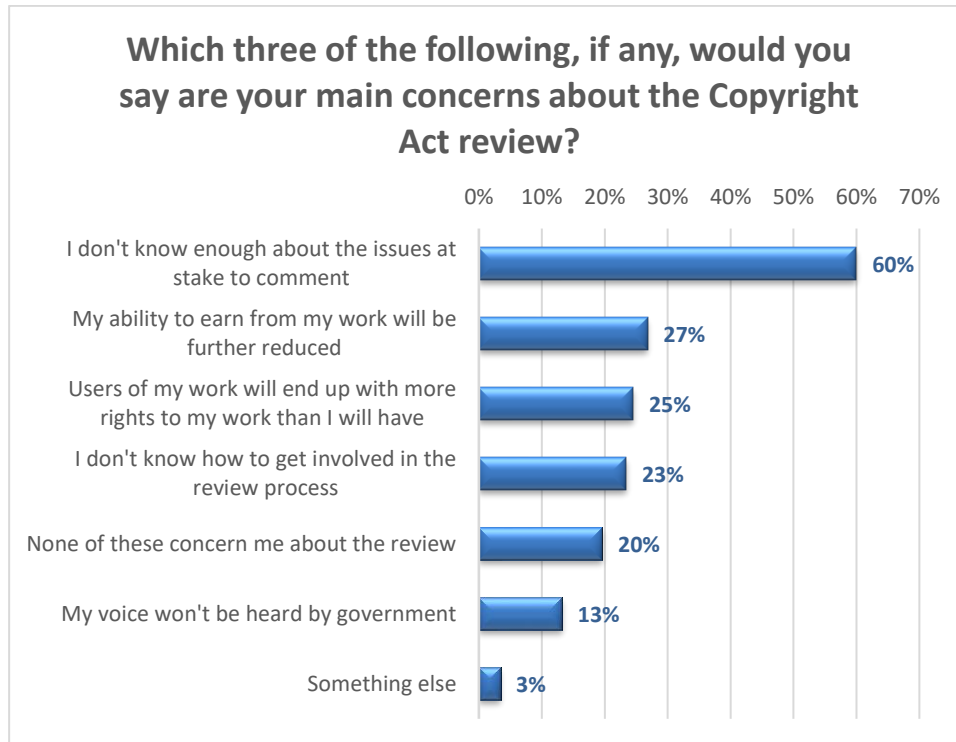
Respondents overwhelmingly felt that the New Zealand government does not do enough to inform people about copyright.

Do you think the New Zealand government does enough to inform people about copyright?



7.4 Main concerns about the review of the Copyright Act.

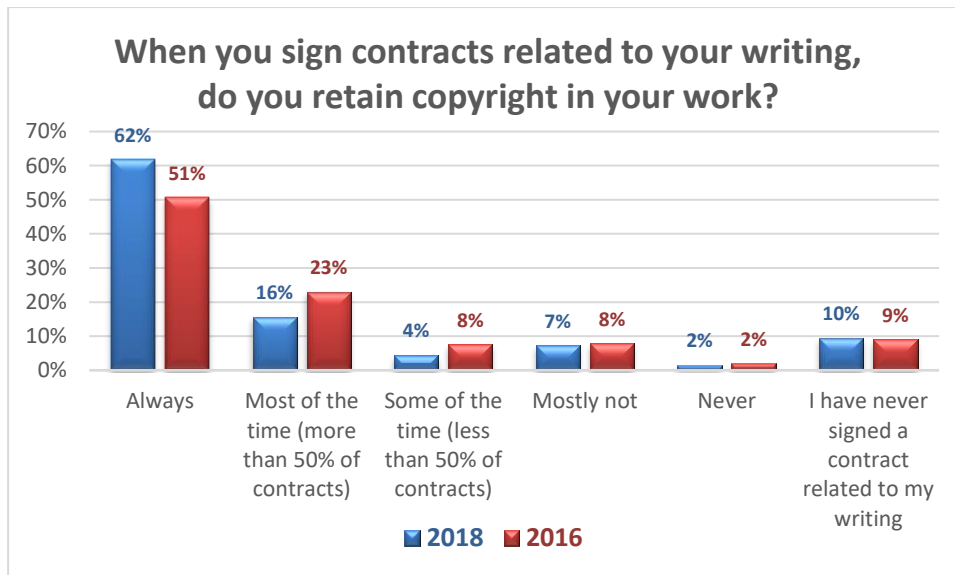
Writers' main concern about the Copyright Act review is that they don't know enough about the issues to be able to comment. However, they fear that their ability to earn from their work will be further reduced and that users will end up with more rights to their work than the writers have.



The most concerned are academic authors, journalists and adult fiction writers; the least concerned are education authors. Note that 91% of journalists in the sample say they don't know enough about the issues at stake to comment.

8. Copyright and contracts

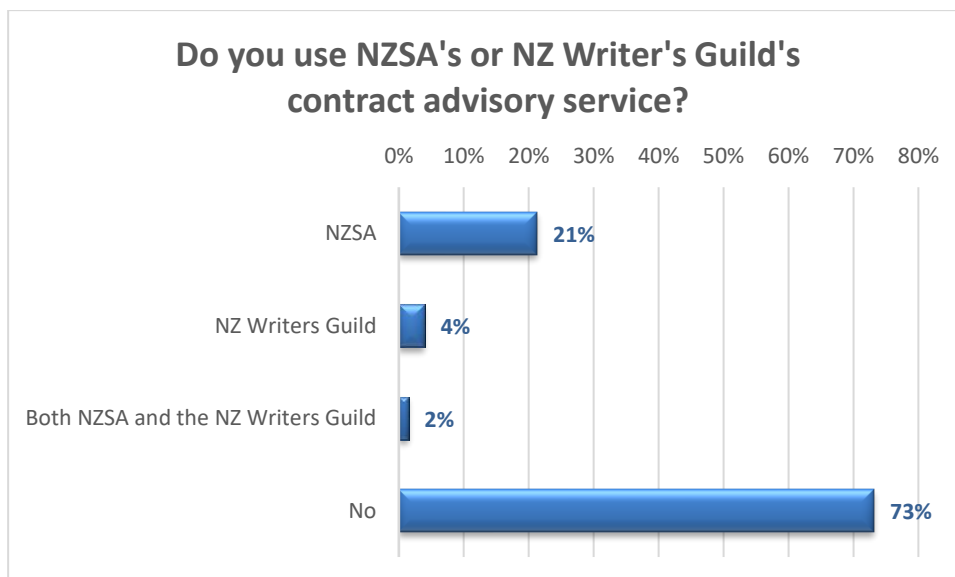
There was an increase in the percentage of writers in the sample who indicated they always retained copyright in their work when signing contracts. The overall total of those who always retained copyright and those who retained it most of the time (i.e. in more than 50% of their contracts) was similar to 2016.



Always retaining copyright was more prevalent among fiction (68%), non-fiction (59%), children’s books (64%) and young adult literature (67%) authors. 33%³ of academic and education authors mostly did not and 17% of academic authors never did.

36% of journalists said they had never signed a contact related to the copyright in their writing.

27% of respondents used a contract advisory service – mostly the New Zealand Society of Authors (NZSA) service. Playwrights were the most likely to use the NZ Writers Guild service; fiction, non-fiction, children’s and young adult authors were most likely to use NZSA.

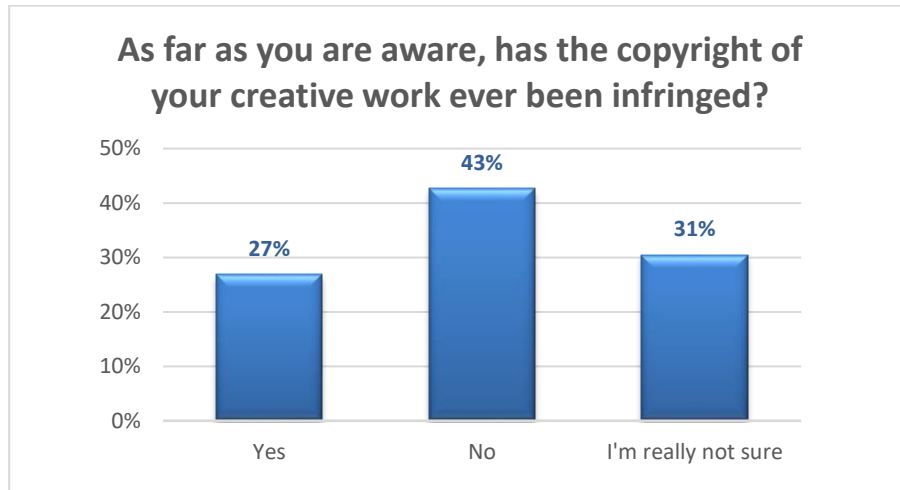


³ Indication - small number of respondents.

8.1 Copyright infringement

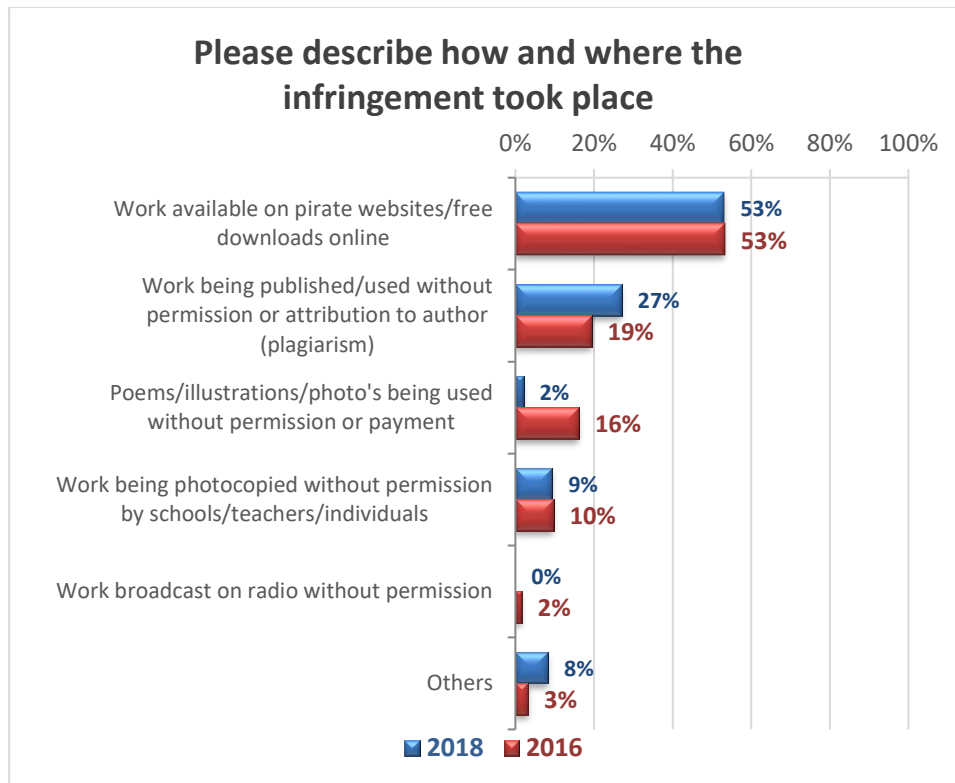
Overall, 27% of writers in the sample had the copyright of their creative work infringed in the past, up from 19% in 2016.

This had typically been by identified piracy (27% of those infringed or 7% overall), files including .pdfs uploaded to the internet (22% or 6% overall), unauthorised use (19% or 5% overall), copying including in schools and examinations without royalty (13% or 3% overall), plagiarism (10% or 3% overall) and overseas websites offering books or copies for sale (5% or 1% overall).



Those more likely to have their copyright infringed were education authors (50%), fiction book authors (28%), non-fiction authors (27%) and young adult authors (25%). Those most likely to be unsure were young adult book authors (39%) and academic authors (50%).

Writers who indicated that the copyright of their creative work had been infringed in the past were asked to describe how and where the infringement took place. As indicated in the following chart, more than half of writers – the same level as in 2016 - said their work was available on pirate websites/free downloads online. 19% also explained how their work was being published/used without their permission or attributed to them.



A selection of comments under the main topics follow:

- **Work available on pirate websites/free downloads online:**

"Pirate websites claim to have my work available to download for free."

"Pirated copies of my books appearing on various sites."

".pdf of book available online."

"I found my book on a torrent site."

"My e-books are pirated constantly."

- **Work being published/used without permission or accreditation to author (plagiarism):**

"A recipe I had published on my blog was plagiarised word for word by a NZ TV programme."

"Someone published a poem of mine under their name."

"A short story writer published a short story in the Listener in 2017 which was directly taken from one of my short stories that had been placed second in a competition in England."

"Google books, use of one of my books by institutions using only the online part of the book."

"Poem published online under a different title & with the middle stanza missing."

- **Work being photocopied without permission by schools/teachers/individuals:**
“Many times I see or am made aware of schools/individual teachers copying whole chunks of my works.”
“A short story reproduced on a school website which had open access.”

8.2 Action taken to enforce copyright

Overall, 19% of respondents said they had taken some action to enforce copyright: 62% of those who had identified that the copyright had been infringed (17% of all respondents) had taken some action to enforce it, along with 2% of those who had not had their copyright infringed and 4% of those who were not sure.

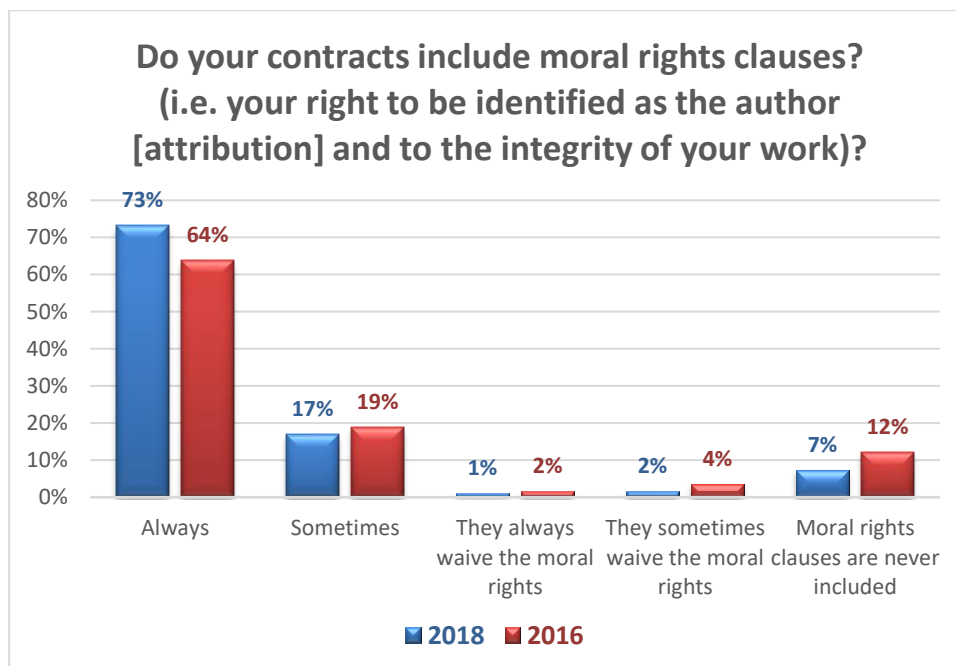
25% of those who had taken some action had done so via their publisher, who had mostly issued “cease and desist” or “takedown” notices.

21% had issued takedown notices themselves and 13% via Blasty.

25% had contacted the offending party themselves.

8.3 Moral rights

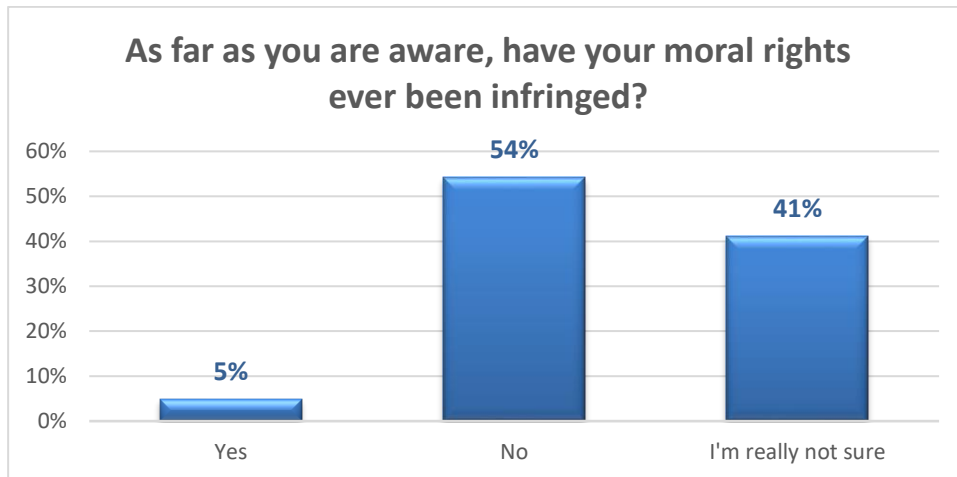
The percentage of writers who indicated that their contracts always included moral rights clauses increased to 73% from 64% in 2016 while a further 17% said theirs sometimes did – a total of 90% including moral rights clauses compared with 83% in 2016. 7% indicated that their contracts never included moral rights clauses.



Writers who indicated their contracts always included moral rights clauses were most likely to be children’s book authors (85%, up from 61% in 2016), young adult literature authors (81%, although that was down from 91%) and fiction book authors (83%, well up on 55% in 2016).

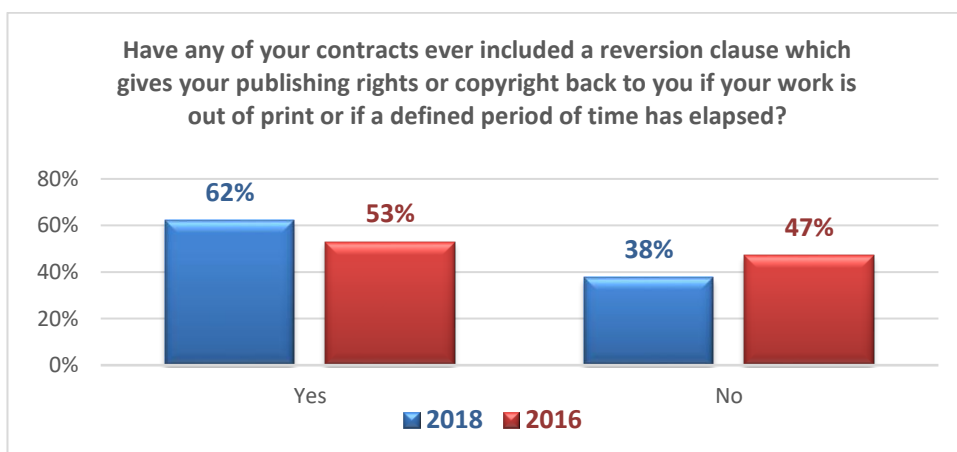
Moral rights clauses were least likely to be journalist and playwright contracts.

5% of writers said that their moral rights had been infringed, the most common infringements being unauthorised use, unattributed use or internet piracy.



8.3 Reversion clause

Writers were asked whether any of their contracts had ever included a reversion clause which gave their publishing rights or copyright back to them if their work was out of print or if a defined period of time had elapsed.



Writers who were primarily education authors (53%), journalists (53%), non-fiction (41%) and fiction (37%) book authors were more likely than others **NOT** to have a reversion clause included in their contracts.

Young adult literature book authors (81%, up from 73% in 2016) and children’s book authors (79%, up from 63% in 2016) were the most likely to have a reversion clause in their contracts.

9. Challenges faced by writers

Writers were asked to say in their own words what they thought was the biggest challenge facing as an author today.

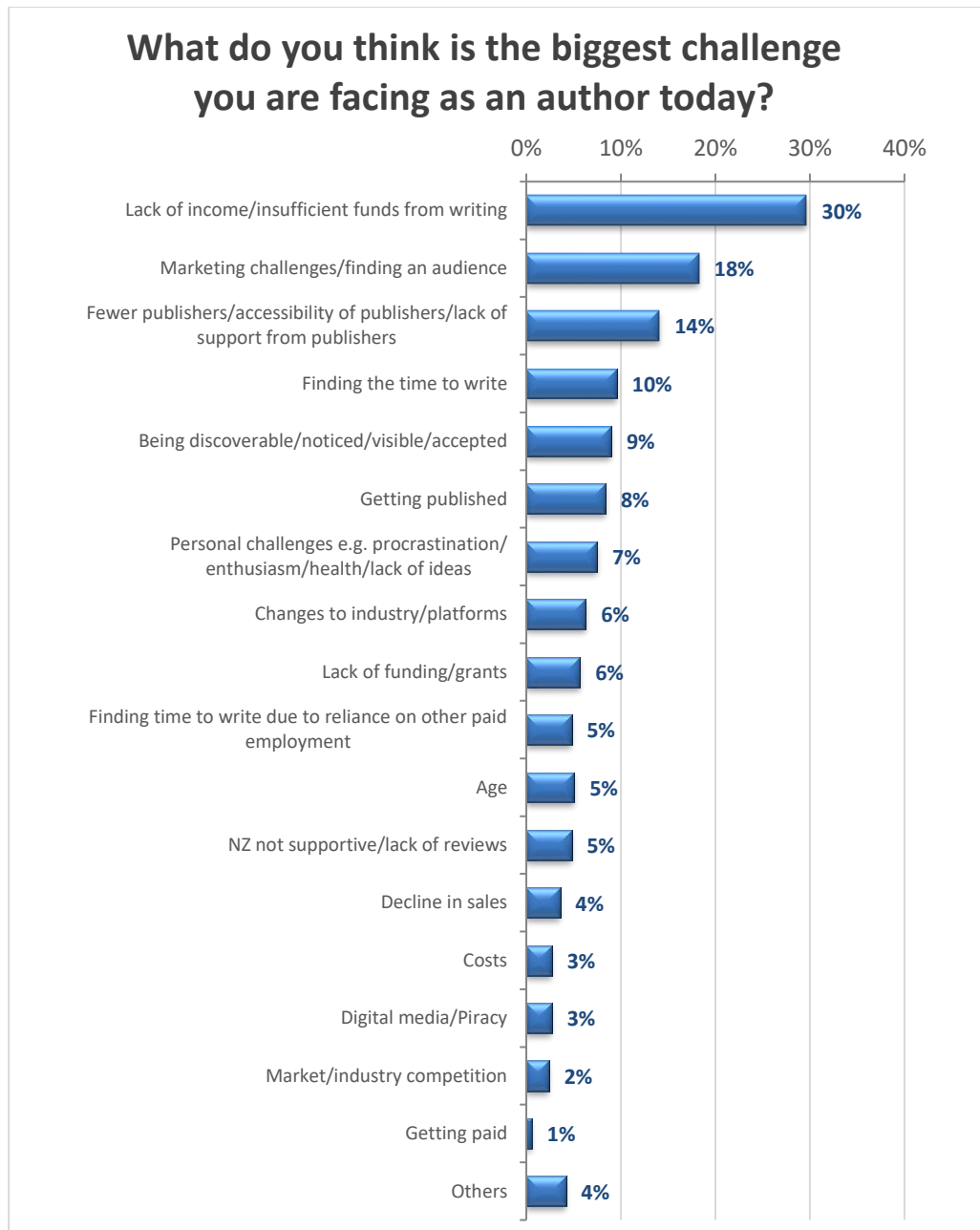
As in 2016, the most frequently made comments were about the financial difficulties associated with being a writer. Many writers talked about how they weren't able to earn a living off writing alone.

Marketing challenges rose in relative importance, including the necessity for author involvement in marketing and finding an audience for their work.

Writers also commented (as in 2016) that there were fewer publishers available, or that publishers were inaccessible – just getting published appears to be more difficult, and this may be allied to perceived changes to the industry and the platforms available.

Some commented on an increasing trend for publishing houses to be owned and controlled from overseas; others commented on the rise of Amazon. There was clearly a trend to self-publishing; others commented disparagingly on the general quality of self-published material.

Finding the time to write, either in general, or because financial reliance on other paid employment limited the time available, continues to be one of the major challenges writers were facing. Writers also commented on the difficulty of being discoverable, visible, noticed or accepted in an increasingly crowded market.



A selection of comments under the main topics follow:

- **Lack of income/insufficient funds from writing:**

“NZ’s small market and low author pay means it is very difficult to earn a living off creative writing alone.”

“I successfully self-published and got great reviews and good sales but still can’t find a publisher OR get funding - I can’t continue to self-fund every work.”

“Insufficient income from writing means I have to work more hours than I would like to at my day job in order to contribute to the family income.”

“Earning enough money to live on from writing, both creatively and in allied activities like teaching. The prevalence of tertiary tutoring contracts at extremely low rates of pay

is an element of this situation. Most of the time I work for well below the minimum wage because I might be paid 5 hours at \$50/hr to do some presentation or teaching, which sounds good, but the actual time involved is 25 hours."

"Getting remunerated for my work - the writer seems to be at the bottom of the payment hierarchy; editors, proof readers, assessors, distributors, retailers etc all receive a significant amounts or percentages, but not the writer."

- **Marketing challenges:**

"Time to write/create given the expectations around social media, marketing etc."

"The need increasingly to 'sing and dance' about myself and my work on social media etc. in order to attract publishers, producers and purchasers rather than the writing being enough on its own."

"Marketing online, because that's the only way to boost income from books."

"Marketing. Writers usually have to hustle their work, I would like to see writing agencies being better resourced and funded in this area so that they can take some of this responsibility away from the writer."

"Promotion and distribution of a self-published book."

"There is no clear way to navigate the plethora of promotional/agency/advertising/writer services 'hangers-on' who feed off writers trying to get their book 'out there.' I resent spending time publicising/selling my work when I could be writing; guess I'm not going to sell many books! There are more writers 'advising' writers, than writing!"

- **Fewer publishers/accessibility of publishers/lack of support from publishers:**

"Publishers are not taking on many new works: I've been rejected by every publisher in NZ for a novel which received funding from CNZ. There are only three main publishers for children's books: Scholastic, Penguin Random and Huia. Scholastic tell me that Australia accountancy controls their editorial decisions."

"The reducing number of publishers, the shrinking publishing lists, and the drive for more commercial work is making it harder and harder to get published. It is easier to obtain other writing related work if I am still getting published so if that becomes increasingly difficult then my ability to earn an income will be negatively affected."

"Trying to get published- it's harder all the time and self-publishing is too expensive and carries bigger risk. The marketing teams decide what gets over the line - what will sell in chains and bring a fast return. This means a lot of books about farts get published (talking children's books here). Depressing really. The chance to write for education has been substantially reduced too."

"Getting published in New Zealand. There is no one taking on new writers and prepared to print and promote them."

"The tightening publishing world - small publishers are struggling and I am having to find publishing grants for my publisher to help get them to commit to new publishing projects or to produce new editions of out of print books."

- **Finding the time to write:**

“Third challenge is finding time to keep up with demand, I seem to always have a queue of books in progress heading towards publication, and more ideas on the go!”

“Personally, I have limited time these days because of family commitments.”

“Having enough time to get on with the job!”

“Having time to write. I work in a job unrelated to my writing making it difficult to transition into the writing world.”

“Having to do other work to survive.”

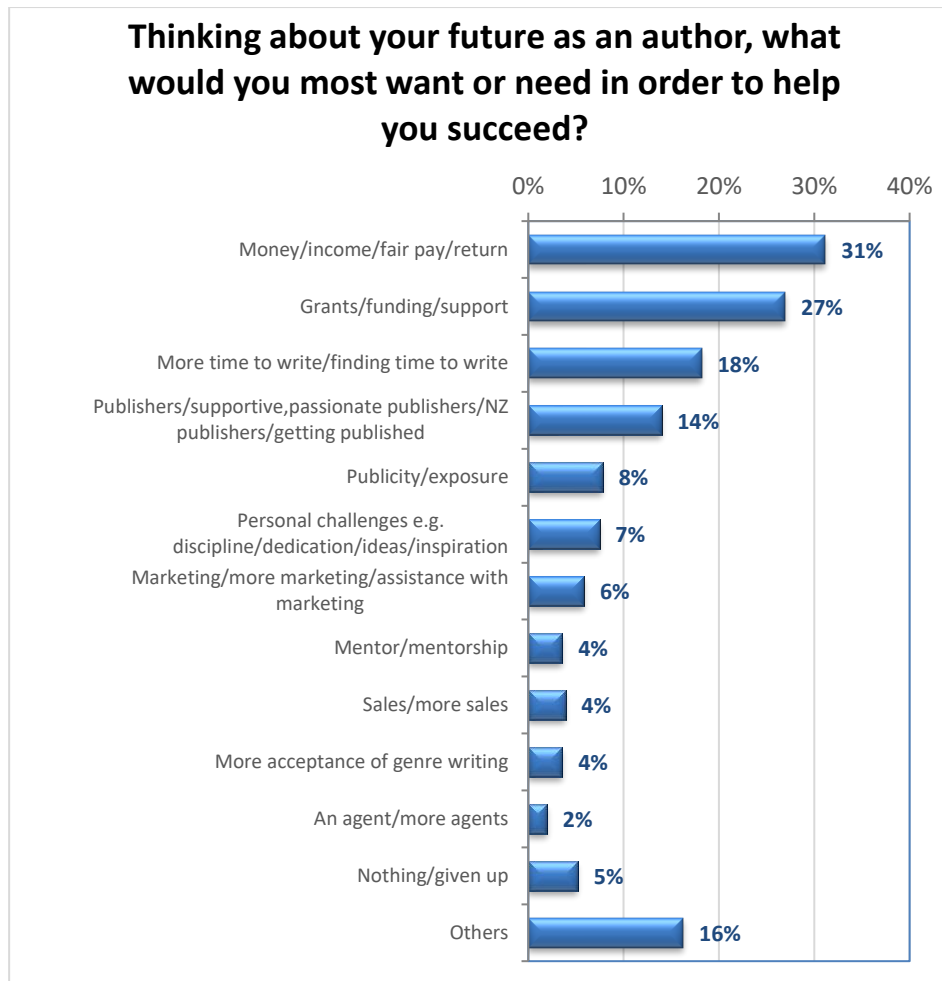
“How to survive as a professional writer without unendingly have to spread my writing energies, and time at other work and task.”

“Uninterrupted time to write, but I have to work and my job is unrelated to my writing making it harder to get in to the writing zone when I do have time off.”

10. Future needs to be successful as a writer

When asked what they needed in the future to help them succeed as an author, the most commonly mentioned factor was money/income. Double the level of writers than in 2016 talked about grants or funding but this tended to be in the context of funding being available across a wider selection of genre.

Having more time to write and support from publishers (and, in particular, New Zealand publishers) were also key issues raised.



A selection of illustrative comments for the main topics follows:

- **Money/income:**

“A bigger share of royalties, as simple as that.”

“A greater income from writing so I don't need to work elsewhere.”

“A significant boost to the value of the Public Lending Right. This is the only reliable, non-judgmental source of continuing income for authors of all kinds.”

“PLR for school library lending would help A LOT. Australia has it, why not us?”

“The ability to earn money from my greatest skill which is writing fiction. The payment of advances for my work. Finally being successful in an application for grants or funding to support writing time.”

“To be able as a writer earn a living wage.”

“An urgent time-out on funding/spending and a re-think on how the money is allocated. The days of sending a Kiwi writer to an exotic beach to write a book that will never be published are over. Interest free loans and collaborations with publishers and book marketing subsidies for starters. Additionally, hobby writers with no commercial experience need to be guided towards self-publishing and away from funding bodies.”

- **More time to write/finding time to write:**

“Just more time for my own projects which I hope will happen. I have been through a stage of pressuring myself to write every spare minute and have decided it's an unhealthy way to live - for me.”

“More time to spend writing, working in growing readership.”

“More time to write and less time with my main occupation.”

“More time!”

- **Grants/funding:**

“Support through grants, publishing opportunities and general advocacy. Awards are great, mentoring and the opportunity to network more.”

“Some grants from Creative New Zealand would help. Distribution into New Zealand bookshops too.”

“Grants and stipends actually make available to NZ fiction writers (the last Quick Grant for literature results show only ONE fiction project funding (Huia), three poetry, and the rest non-fiction projects. More money is invested in publishers and websites than the actual creation of new fiction. And the funds are tiny for literature when compared to film, dance, music or any other art form.).”

“Most residencies, writing grants and scholarships focus on works of fiction, and it would be great to have more of them available for non-fiction projects.”

“More help with funding towards publishing, once a publisher has been identified.”

“More grants available that are not residencies for writers who have family or other commitments and can't leave home; more attention paid to new books in print and other media; higher rates of pay for school visits; an Educational Lending Right; a Children's Laureate to raise the profile of children's writing; getting the Children's Choice awards back as part of the book awards for children and young adults.”

- **Publishers/supportive, passionate publishers/getting published:**

“More money being made available to independent publishers.”

“More generous terms from publishers for commissioned works e.g. decent royalty advances.”

“More proactive publishers.”

“NZ publishers being willing to publish NZ work and NZ booksellers being willing to stock it.”

“Some certainty that good manuscripts have a chance of being published.”

“Getting work in progress and future works published by a reputable publishing house.”

APPENDIX 1 – SAMPLE

Sample

408 people started the survey between 21 September and 27 November 2016. 38.9% of the sample said that writing was their primary occupation, while 60.7% said that while it was not their primary occupation, they did write. 0.5% said they did not write at all and were excluded from the remaining questions.

52 respondents dropped out of the survey progressively, leaving a nett of 356.

The survey has a maximum margin of error, at a 95% confidence level, of $\pm 5.3\%$ overall.

Respondent comments

All comments from respondents are captured as entered by respondents and are available from the Horizon Research system.

Contact

For more information about this survey or additional analysis, please contact:

Grant McInman on 021 076 2040, email gmcinman@horizonresearch.co.nz or

APPENDIX 2 – TABLES

Which one of these writing categories would you consider to be your primary one?	All	Which of these best describes your gender?		
		Male	Female	Gender diverse
Book author: Fiction (including e-books)	38%	25%	45%	17%
Book author: Non-fiction (including e-books)	14%	19%	11%	0%
Book author: Children's books (including e-books)	15%	15%	16%	17%
Book author: Young adult literature (including e-books)	5%	3%	6%	0%
Academic author	2%	6%	0%	0%
Education author	1%	2%	1%	0%
Journalist	4%	1%	5%	0%
Playwright	7%	16%	2%	17%
Screenwriter: Feature Film	1%	1%	1%	17%
Screenwriter: Short Film	1%	1%	0%	0%
Screenwriter: Television	1%	1%	1%	0%
Screenwriter: Web series	0%	0%	0%	0%
Screenwriter: Web content	0%	0%	0%	0%
Screenwriter; Documentary	0%	0%	0%	0%
Screenwriter; Animation	0%	0%	0%	0%
Another category	0%	9%	13%	33%
N (unweighted)	408	98	252	6

Which of these best describes your gender?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type (please tell us what that is)
Male	28%	17%	41%	27%	18%	100%	50%	7%	70%	25%	33%	21%
Female	71%	82%	59%	71%	82%	0%	50%	93%	26%	50%	67%	74%
Gender diverse	2%	1%	0%	2%	0%	0%	0%	0%	4%	25%	0%	5%
N (unweighted)	356	138	46	56	17	6	4	14	23	4	3	43

In which of the following writing categories do you work, and have you published?	Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Short Film)	Screenwriter (Television)	Screenwriter (Web series)	Screenwriter (Web content)	Screenwriter (Document)	Screenwriter (Animation)	Another type
Work in	39%	23%	25%	15%	8%	8%	11%	12%	6%	5%	4%	2%	1%	3%	1%	8%
Published	50%	38%	29%	16%	13%	13%	19%	11%	3%	4%	4%	1%	2%	4%	1%	12%

In which of these categories would you like to focus your writing in future?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type (please tell us what that is)
Book author: Fiction (including e-books)	59%	93%	43%	25%	40%	33%	0%	38%	35%	25%	20%	35%
Book author: Non-fiction (including e-books)	30%	16%	79%	21%	20%	67%	0%	44%	7%	25%	0%	33%
Book author: Children's books (including e-books)	30%	16%	18%	89%	45%	0%	25%	6%	17%	25%	0%	15%
Book author: Young adult literature (including e-books)	20%	17%	9%	37%	70%	0%	25%	13%	10%	0%	0%	8%
Academic author	6%	5%	9%	0%	10%	67%	0%	0%	3%	0%	20%	10%
Education author	5%	1%	7%	13%	0%	17%	25%	6%	3%	0%	0%	4%
Journalist	9%	5%	7%	6%	10%	0%	0%	56%	3%	0%	0%	15%
Playwright	12%	5%	4%	3%	5%	17%	25%	6%	90%	0%	60%	6%
Screenwriter: Feature Film	11%	7%	2%	2%	15%	0%	0%	13%	41%	100%	60%	4%
Screenwriter: Short Film	3%	1%	2%	2%	5%	0%	0%	0%	17%	25%	20%	0%
Screenwriter: Television	8%	5%	4%	2%	10%	0%	0%	6%	31%	25%	80%	4%
Screenwriter: Web series	3%	1%	2%	2%	0%	0%	0%	0%	21%	0%	40%	2%
Screenwriter: Web content	1%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	4%
Screenwriter: Documentary	2%	1%	2%	3%	0%	0%	0%	6%	7%	0%	0%	0%
Screenwriter: Animation	1%	1%	0%	0%	5%	0%	0%	0%	0%	0%	0%	2%
Another category	14%	7%	9%	5%	0%	33%	25%	13%	7%	0%	0%	58%
N (unweighted)	389	155	56	63	20	6	4	16	29	4	5	48

When did you first start writing with the aim of publishing or presenting your work?	All	Which of these best describes your gender?		
		Male	Female	Gender diverse
Before 1960	1%	2%	0%	0%
1960-1969	3%	7%	2%	0%
1970-1979	7%	13%	6%	0%
1980-1989	12%	11%	14%	0%
1990-1999	26%	37%	22%	33%
2000-2005	14%	12%	15%	33%
2006-2009	13%	8%	14%	33%
2010	5%	4%	6%	0%
2011	2%	1%	2%	0%
2012	3%	1%	4%	0%
2013	3%	0%	4%	0%
2014	4%	0%	4%	0%
2015	3%	2%	4%	0%
2016	2%	1%	3%	0%
2017	1%	0%	2%	0%
2018	0%	0%	0%	0%
N (unweighted)	390	98	252	6

When did you first start writing with the aim of publishing or presenting your work?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type (please tell us what that is)
Before 1960	1%	0%	2%	2%	0%	0%	0%	0%	0%	0%	0%	2%
1960-1969	3%	5%	8%	2%	0%	17%	0%	0%	0%	0%	0%	0%
1970-1979	7%	7%	8%	6%	0%	17%	50%	0%	14%	0%	0%	9%
1980-1989	12%	9%	19%	10%	11%	17%	0%	44%	7%	0%	33%	9%
1990-1999	26%	21%	29%	31%	17%	50%	25%	19%	32%	75%	33%	28%
2000-2005	14%	15%	15%	13%	6%	0%	25%	19%	11%	25%	0%	17%
2006-2009	13%	14%	2%	13%	28%	0%	0%	12%	18%	0%	0%	15%
2010	5%	7%	6%	3%	17%	0%	0%	0%	4%	0%	33%	0%
2011	2%	2%	2%	3%	6%	0%	0%	0%	4%	0%	0%	0%
2012	3%	5%	0%	5%	0%	0%	0%	0%	0%	0%	0%	4%
2013	3%	2%	2%	3%	6%	0%	0%	6%	4%	0%	0%	2%
2014	4%	7%	4%	2%	6%	0%	0%	0%	0%	0%	0%	0%
2015	3%	4%	4%	2%	0%	0%	0%	0%	4%	0%	0%	6%
2016	2%	3%	0%	5%	6%	0%	0%	0%	0%	0%	0%	2%
2017	1%	1%	0%	0%	0%	0%	0%	0%	4%	0%	0%	4%
2018	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
N (unweighted)	390	150	52	61	18	6	4	16	28	4	3	46

During the last year, in which of the following formats have you had work published or produced?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type (please tell us what that is)
Print book by a traditional publisher	37%	26%	34%	48%	45%	67%	25%	44%	17%	25%	23%	0%
E-book by a traditional publisher	18%	20%	13%	14%	25%	67%	25%	13%	7%	0%	2%	0%
Audio book by a traditional publisher	6%	10%	2%	5%	5%	0%	0%	13%	0%	0%	0%	0%
Print book by an independent publisher or publisher	20%	19%	16%	16%	15%	17%	50%	6%	3%	0%	21%	0%
E-book by an independent publisher or publisher	12%	14%	9%	6%	10%	17%	25%	0%	0%	0%	10%	0%
Audio book by an independent publisher or publisher	2%	1%	0%	3%	10%	0%	25%	0%	0%	0%	2%	0%
Self-published print book	26%	36%	29%	14%	10%	0%	25%	6%	7%	0%	10%	0%
Self-published e-book	21%	34%	13%	11%	10%	0%	25%	6%	0%	0%	2%	0%
Self-published audio book	1%	2%	2%	2%	0%	0%	0%	0%	0%	0%	0%	0%
Self-published in some other form (e.g. poem, short story, etc.)	7%	9%	5%	2%	0%	0%	0%	6%	3%	0%	10%	0%
Publication in a literary journal (print or online)	20%	14%	11%	11%	20%	50%	25%	19%	24%	0%	33%	20%
Publication in a magazine (print or online, general interest)	31%	21%	21%	30%	30%	67%	50%	75%	17%	0%	35%	0%
A work in an anthology - print book or e-book	27%	28%	16%	13%	25%	33%	0%	19%	10%	0%	40%	0%
Writing content e.g. for blogs, websites or social media	40%	31%	25%	30%	30%	33%	25%	81%	17%	50%	56%	0%
Journalism/articles for print or online newspaper	21%	12%	25%	11%	30%	0%	0%	88%	10%	0%	23%	0%
Paid book reviewing	11%	6%	11%	6%	20%	33%	0%	25%	0%	25%	13%	20%
Performance and/or live reading (e.g. poetry, spoken word)	20%	17%	7%	10%	15%	17%	0%	25%	17%	25%	33%	0%
Script for radio	2%	3%	0%	0%	5%	0%	0%	0%	3%	0%	2%	0%
Script for Feature Film	1%	1%	0%	0%	0%	0%	0%	0%	3%	25%	0%	20%
Script for Short Film	2%	1%	2%	2%	0%	0%	0%	0%	3%	25%	0%	0%
Script for Television	2%	0%	0%	0%	5%	0%	0%	6%	10%	0%	0%	40%
Script for Web Series	1%	0%	0%	2%	0%	0%	0%	0%	0%	0%	0%	20%
Script for Web content	1%	1%	0%	0%	0%	0%	0%	6%	0%	0%	4%	0%
Script for Documentary	2%	1%	2%	0%	0%	17%	0%	6%	0%	25%	0%	0%
Script for Animation	1%	0%	0%	2%	0%	0%	0%	0%	0%	0%	4%	0%
Plays	11%	5%	0%	2%	10%	17%	25%	6%	76%	25%	0%	20%
Another type	8%	1%	4%	10%	5%	50%	25%	0%	7%	0%	21%	20%
N (unweighted)	347	155	56	63	20	6	4	16	29	4	48	5

What is the highest level of education that you have completed?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type (please tell us what that is)
Postgraduate degree (Masters' degree or PhD)	43%	41%	48%	35%	33%	100%	50%	25%	39%	0%	33%	63%
Undergraduate (Bachelor) degree	34%	35%	27%	38%	50%	0%	0%	69%	39%	75%	0%	15%
Vocational qualification (includes trade certificates, diplomas etc)	10%	7%	15%	10%	11%	0%	50%	6%	12%	25%	67%	6%
University Bursary or 7th form or NCEA Level 3	3%	4%	0%	0%	6%	0%	0%	0%	4%	0%	0%	4%
Sixth form/UE/NCEA Level 2	6%	5%	8%	12%	0%	0%	0%	0%	4%	0%	0%	2%
NCEA Level 1 or School Certificate	2%	3%	2%	2%	0%	0%	0%	0%	0%	0%	0%	4%
No formal school qualification	2%	3%	0%	2%	0%	0%	0%	0%	0%	0%	0%	2%
Prefer not to say	1%	1%	0%	2%	0%	0%	0%	0%	4%	0%	0%	2%
N (unweighted)	384	147	52	60	18	6	4	16	26	4	3	46

Have you ever undertaken any training, workshops, courses, diplomas, degrees, or received any mentoring/feedback from more experienced writers or been part of any informal writers support groups to assist with your development as a writer?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type (please tell us what that is)
Yes	83%	93%	67%	78%	94%	50%	50%	64%	85%	100%	67%	81%
No	17%	7%	33%	22%	6%	50%	50%	36%	15%	0%	33%	19%
N (unweighted)	358	135	49	55	17	6	4	14	26	4	2	3

Thinking about your development as a writer, what training have you ever undertaken or are you currently undertaking? - Workshops and courses run by writers' centres	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Have undertaken	55%	50%	52%	65%	44%	33%	50%	56%	59%	100%	100%	57%
Still undertaking	3%	6%	3%	0%	0%	0%	0%	0%	5%	0%	0%	3%
Never undertaken	42%	45%	45%	35%	56%	67%	50%	44%	36%	0%	0%	40%
N(unweighted)	293	125	33	43	16	3	2	9	22	4	2	35

Thinking about your development as a writer, what training have you ever undertaken or are you currently undertaking? - Workshops and courses run by other organisations	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Have undertaken	70%	71%	39%	77%	75%	33%	50%	100%	68%	50%	100%	74%
Still undertaking	4%	6%	3%	2%	0%	0%	0%	0%	0%	25%	0%	0%
Never undertaken	27%	22%	58%	21%	25%	67%	50%	0%	32%	25%	0%	26%
N(unweighted)	293	125	33	43	16	3	2	9	22	4	2	35

Thinking about your development as a writer, what training have you ever undertaken or are you currently undertaking? - Specific training in software/digital media relevant to my work as an author	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Have undertaken	20%	24%	15%	21%	19%	0%	50%	44%	5%	0%	0%	14%
Still undertaking	5%	6%	9%	7%	0%	0%	0%	0%	5%	0%	0%	3%
Never undertaken	75%	70%	76%	72%	81%	100%	50%	56%	91%	100%	100%	83%
N(unweighted)	293	125	33	43	16	3	2	9	22	4	2	35

Thinking about your development as a writer, what training have you ever undertaken or are you currently undertaking? - Creative writing course at a tertiary institution	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Have undertaken	43%	36%	24%	47%	63%	33%	100%	22%	59%	75%	0%	63%
Still undertaking	2%	2%	0%	5%	0%	0%	0%	11%	0%	0%	0%	3%
Never undertaken	55%	62%	76%	49%	38%	67%	0%	67%	41%	25%	100%	34%
N(unweighted)	293	125	33	43	16	3	2	9	22	4	2	35

Thinking about your development as a writer, what training have you ever undertaken or are you currently undertaking? - Undergraduate degrees or diplomas in creative writing or a related field	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Have undertaken	23%	24%	9%	9%	19%	33%	50%	44%	36%	75%	0%	26%
Still undertaking	1%	2%	0%	2%	0%	0%	0%	0%	0%	0%	0%	0%
Never undertaken	76%	74%	91%	88%	81%	67%	50%	56%	64%	25%	100%	74%
N(unweighted)	293	125	33	43	16	3	2	9	22	4	2	35

Thinking about your development as a writer, what training have you ever undertaken or are you currently undertaking? - Postgraduate degrees or diplomas in creative writing or a related field	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Have undertaken	22%	20%	9%	14%	13%	0%	50%	56%	32%	0%	50%	43%
Still undertaking	1%	2%	0%	0%	0%	0%	0%	0%	0%	0%	0%	3%
Never undertaken	77%	78%	91%	86%	88%	100%	50%	44%	68%	100%	50%	54%
N(unweighted)	293	125	33	43	16	3	2	9	22	4	2	35

Thinking about your development as a writer, what training have you ever undertaken or are you currently undertaking? - Mentorship with or feedback from a more experienced writer	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Have undertaken	57%	52%	55%	49%	69%	67%	50%	56%	55%	75%	100%	77%
Still undertaking	8%	12%	15%	0%	6%	0%	0%	0%	0%	25%	0%	3%
Never undertaken	35%	36%	30%	51%	25%	33%	50%	44%	45%	0%	0%	20%
N(unweighted)	293	125	33	43	16	3	2	9	22	4	2	35

Thinking about your development as a writer, what training have you ever undertaken or are you currently undertaking? - Being part of an informal or formal writer's group for peer support and feedback	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Have undertaken	50%	50%	39%	40%	75%	33%	100%	89%	45%	50%	50%	46%
Still undertaking	28%	34%	18%	33%	6%	0%	0%	11%	18%	25%	0%	34%
Never undertaken	22%	15%	42%	28%	19%	67%	0%	0%	36%	25%	50%	20%
N(unweighted)	293	125	33	43	16	3	2	9	22	4	2	35

Thinking about your development as a writer, what training have you ever undertaken or are you currently undertaking? - Something else	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Have undertaken	6%	6%	0%	5%	13%	33%	0%	0%	5%	0%	0%	11%
Still undertaking	5%	7%	6%	2%	0%	0%	0%	11%	5%	0%	0%	3%
Never undertaken	89%	86%	94%	93%	88%	67%	100%	89%	91%	100%	100%	86%
N(unweighted)	293	125	33	43	16	3	2	9	22	4	2	35

Which of these types of training or writing development, if any, do you believe was most important in helping to improve your writing?	All	Workshops and courses run by writers' centres			Workshops and courses run by other organisations			Creative writing course at a tertiary institution		
		Have undertaken	Still undertaking	Never undertaken	Have undertaken	Still undertaking	Never undertaken	Have undertaken	Still undertaking	Never undertaken
Workshops and courses run by writers' centres	14%	22%	11%	3%	12%	27%	19%	9%	16%	19%
Workshops and courses run by other organisations	8%	8%	11%	8%	10%	9%	3%	5%	16%	10%
Specific training in software/digital media relevant to writing	2%	1%	0%	1%	2%	0%	3%	0%	0%	2%
Creative writing course at a tertiary institution	15%	16%	22%	7%	17%	9%	8%	30%	16%	0%
Undergraduate degrees or diplomas in creative writing	2%	3%	0%	1%	3%	0%	3%	3%	0%	1%
Postgraduate degrees or diplomas in creative writing	5%	4%	0%	8%	6%	9%	5%	6%	16%	3%
Mentorship with or feedback from a more experienced writer	21%	24%	22%	22%	20%	27%	30%	16%	48%	26%
Being part of an informal or formal writer's group	22%	16%	32%	33%	26%	18%	14%	21%	0%	22%
Something else	11%	9%	0%	20%	13%	0%	11%	7%	0%	15%
N (unweighted) - undertaken training	280	145	9	63	175	11	31	114	7	76

Are you a member of any of the following organisations?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type (please tell us what that is)
NZ Society of Authors	62%	57%	63%	60%	60%	40%	50%	63%	31%	25%	20%	63%
NZ Writers Guild	5%	3%	4%	2%	0%	0%	0%	0%	14%	75%	40%	0%
Academy of NZ Literature	5%	7%	2%	2%	0%	0%	0%	6%	0%	0%	0%	13%
Romance Writers of NZ	11%	23%	2%	2%	10%	0%	0%	19%	0%	0%	0%	0%
Playmarket - client writer	10%	3%	0%	3%	10%	20%	0%	6%	79%	25%	40%	2%
Playmarket - non-client writer	1%	0%	0%	3%	0%	0%	0%	0%	3%	0%	0%	0%
Speculative Fiction NZ	8%	14%	2%	3%	15%	0%	0%	6%	0%	0%	0%	6%
NZ Freelance Writers Association	1%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
NZ Guild of Food Writers	1%	0%	0%	0%	0%	0%	0%	13%	0%	0%	0%	0%
Editors and Manuscript Assessors Association	1%	1%	0%	2%	5%	0%	0%	0%	0%	0%	0%	0%
Storylines Children's Literature Foundation	17%	6%	2%	62%	40%	0%	25%	6%	0%	0%	0%	8%
None of the above	16%	10%	25%	16%	10%	40%	50%	13%	0%	25%	0%	25%
Another formal writing organisation not listed above	12%	13%	4%	18%	10%	0%	0%	13%	0%	50%	0%	15%
N (unweighted)	370	155	56	63	20	6	4	16	29	4	5	48

On average, how much time would you currently spend each week on these activities?

Working in your creative occupation as a writer (including writing, research, administration, promotion, networking, etc.)	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
An hour or less	3%	1%	4%	7%	0%	0%	0%	0%	4%	25%	0%	0%
2 to 5 hours	19%	13%	20%	28%	17%	33%	25%	20%	38%	0%	0%	16%
6 to 10 hours	21%	17%	20%	21%	33%	33%	0%	27%	25%	25%	33%	30%
11 to 20 hours	21%	23%	31%	14%	22%	0%	50%	0%	13%	0%	0%	27%
21 to 30 hours	17%	23%	16%	14%	11%	17%	0%	13%	13%	25%	0%	14%
31 to 40 hours	7%	9%	4%	7%	6%	0%	0%	7%	4%	25%	33%	7%
40 to 50 hours	6%	10%	0%	4%	11%	17%	0%	27%	0%	0%	33%	0%
51 to 60 hours	2%	2%	4%	4%	0%	0%	0%	7%	0%	0%	0%	2%
More than 60 hours	1%	2%	2%	2%	0%	0%	0%	0%	0%	0%	0%	0%
Not applicable	1%	0%	0%	0%	0%	0%	25%	0%	0%	0%	0%	2%
N (unweighted)	373	145	51	57	18	6	4	15	24	4	3	44

On average, how much time would you currently spend each week on these activities?

Working at another occupation which uses your skills as a writer (including editing, teaching creative writing, proofreading, writing advertising copy, journalism, book reviewing, etc.)	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
An hour or less	12%	11%	6%	28%	11%	0%	0%	0%	0%	0%	0%	16%
2 to 5 hours	17%	17%	20%	16%	39%	17%	0%	7%	8%	25%	0%	18%
6 to 10 hours	14%	11%	14%	11%	6%	17%	50%	40%	29%	25%	33%	9%
11 to 20 hours	7%	8%	2%	0%	11%	0%	0%	7%	4%	0%	0%	20%
21 to 30 hours	8%	10%	4%	11%	11%	0%	0%	13%	17%	0%	0%	2%
31 to 40 hours	5%	3%	8%	5%	0%	17%	0%	7%	4%	25%	0%	7%
40 to 50 hours	1%	1%	0%	2%	0%	0%	0%	7%	0%	0%	33%	0%
51 to 60 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
More than 60 hours	1%	1%	2%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Not applicable	15%	17%	12%	14%	17%	0%	25%	13%	8%	25%	33%	14%
N	373	145	51	57	18	6	4	15	24	4	3	44

On average, how much time would you currently spend each week on these activities?

Working on creative work in another creative field not related to your writing	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
An hour or less	10%	13%	6%	9%	6%	17%	0%	13%	4%	25%	0%	11%
2 to 5 hours	13%	9%	20%	18%	11%	17%	50%	13%	4%	0%	33%	14%
6 to 10 hours	8%	6%	8%	4%	11%	0%	0%	7%	17%	25%	0%	16%
11 to 20 hours	3%	2%	2%	4%	6%	0%	0%	0%	17%	0%	0%	2%
21 to 30 hours	2%	2%	0%	0%	0%	0%	0%	0%	8%	0%	0%	2%
31 to 40 hours	2%	1%	2%	2%	6%	0%	25%	0%	4%	0%	0%	0%
40 to 50 hours	0%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
51 to 60 hours	0%	0%	2%	0%	0%	0%	0%	0%	0%	0%	0%	0%
More than 60 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Not applicable	28%	29%	20%	30%	44%	0%	25%	40%	13%	50%	67%	34%
N	373	145	51	57	18	6	4	15	24	4	3	44

On average, how much time would you currently spend each week on these activities?

Working at another occupation that is unrelated to your writing and unrelated to a creative field	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
An hour or less	6%	8%	2%	4%	0%	0%	0%	7%	4%	25%	0%	9%
2 to 5 hours	5%	4%	6%	7%	6%	0%	0%	0%	8%	0%	0%	5%
6 to 10 hours	6%	8%	0%	7%	11%	17%	0%	0%	4%	0%	0%	9%
11 to 20 hours	7%	8%	8%	4%	17%	0%	0%	7%	4%	25%	0%	5%
21 to 30 hours	6%	6%	6%	11%	11%	0%	0%	7%	4%	0%	0%	5%
31 to 40 hours	6%	8%	0%	4%	0%	33%	0%	0%	13%	0%	0%	7%
40 to 50 hours	5%	5%	8%	5%	6%	0%	0%	0%	0%	0%	0%	11%
51 to 60 hours	1%	1%	0%	2%	0%	0%	0%	0%	0%	0%	0%	0%
More than 60 hours	1%	1%	0%	0%	0%	0%	0%	7%	0%	0%	0%	0%
Not applicable	22%	23%	16%	19%	22%	0%	25%	40%	17%	25%	67%	30%
N	373	145	51	57	18	6	4	15	24	4	3	44

On average, how much time would you currently spend each week on these activities?

Studying or undergoing training	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
An hour or less	10%	14%	8%	9%	6%	0%	0%	20%	0%	25%	0%	11%
2 to 5 hours	8%	6%	8%	9%	0%	0%	0%	13%	8%	25%	0%	11%
6 to 10 hours	4%	6%	2%	2%	0%	0%	0%	0%	4%	0%	33%	2%
11 to 20 hours	2%	3%	0%	0%	6%	0%	25%	0%	4%	0%	0%	0%
21 to 30 hours	0%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
31 to 40 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	2%
40 to 50 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
51 to 60 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
More than 60 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Not applicable	35%	34%	24%	33%	50%	17%	25%	40%	33%	50%	33%	50%
N	373	145	51	57	18	6	4	15	24	4	3	44

On average, how much time would you currently spend each week on these activities?

Voluntary or unpaid work: arts organisation	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
An hour or less	11%	12%	14%	7%	6%	17%	0%	13%	8%	25%	0%	11%
2 to 5 hours	16%	17%	8%	18%	22%	17%	0%	7%	13%	0%	33%	20%
6 to 10 hours	3%	2%	0%	5%	0%	0%	0%	0%	13%	25%	0%	5%
11 to 20 hours	1%	1%	0%	0%	0%	0%	0%	0%	8%	0%	0%	2%
21 to 30 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
31 to 40 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
40 to 50 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
51 to 60 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
More than 60 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Not applicable	29%	30%	20%	35%	44%	0%	25%	40%	4%	50%	67%	36%
N	373	145	51	57	18	6	4	15	24	4	3	44

On average, how much time would you currently spend each week on these activities?

Voluntary or unpaid work: non-arts organisation	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
An hour or less	10%	10%	12%	7%	11%	0%	0%	7%	8%	25%	0%	14%
2 to 5 hours	15%	17%	18%	12%	17%	17%	25%	13%	8%	0%	0%	14%
6 to 10 hours	6%	3%	10%	7%	11%	17%	0%	0%	4%	0%	0%	7%
11 to 20 hours	3%	3%	2%	5%	0%	0%	0%	7%	0%	0%	0%	2%
21 to 30 hours	1%	0%	0%	2%	0%	0%	0%	0%	0%	0%	0%	5%
31 to 40 hours	0%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
40 to 50 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
51 to 60 hours	0%	0%	0%	0%	0%	0%	0%	7%	0%	0%	0%	0%
More than 60 hours	1%	0%	4%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Not applicable	29%	30%	20%	32%	28%	0%	25%	40%	21%	50%	67%	39%
N	373	145	51	57	18	6	4	15	24	4	3	44

In comparison with 2 years ago, are you spending more time, less time or about the same amount of time each week on these activities?

Working in your creative occupation as a writer (including writing, research, administration, promotion, networking, etc.)	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Much more	9%	11%	8%	4%	11%	0%	0%	0%	9%	0%	0%	18%
More	23%	26%	20%	14%	17%	50%	0%	40%	39%	0%	33%	14%
About the same	43%	43%	47%	51%	33%	17%	50%	40%	35%	75%	67%	36%
Less	19%	17%	22%	25%	33%	17%	0%	20%	13%	0%	0%	18%
Much less	5%	3%	4%	7%	6%	17%	50%	0%	4%	25%	0%	7%
Not applicable	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	2%
N	372	145	51	57	18	6	4	15	23	4	3	44

Working at another occupation which uses your skills as a writer (including editing, teaching creative writing, proofreading, writing advertising copy, journalism, book reviewing, etc.)	ALL	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Much more	7%	3%	10%	4%	11%	17%	0%	0%	17%	0%	33%	11%
More	15%	14%	8%	16%	11%	17%	0%	33%	30%	25%	33%	11%
About the same	30%	28%	29%	32%	44%	0%	25%	40%	22%	50%	0%	39%
Less	10%	9%	6%	14%	6%	17%	0%	20%	4%	0%	0%	11%
Much less	4%	4%	0%	7%	6%	17%	0%	0%	0%	0%	0%	5%
Not applicable	16%	19%	18%	14%	17%	0%	25%	7%	13%	25%	33%	11%
N	372	145	51	57	18	6	4	15	23	4	3	44

In comparison with 2 years ago, are you spending more time, less time or about the same amount of time each week on these activities?

Working on creative work in another creative field not related to your writing	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Much more	4%	1%	4%	5%	0%	17%	0%	0%	13%	0%	0%	7%
More	5%	6%	2%	5%	0%	0%	0%	7%	9%	0%	0%	5%
About the same	17%	14%	20%	14%	39%	0%	50%	0%	22%	50%	0%	20%
Less	7%	5%	4%	9%	11%	0%	25%	20%	4%	25%	0%	11%
Much less	2%	2%	0%	2%	0%	0%	0%	0%	4%	0%	0%	9%
Not applicable	32%	37%	27%	32%	33%	0%	25%	40%	17%	25%	100%	30%
N	372	145	51	57	18	6	4	15	23	4	3	44

Working at another occupation that is unrelated to your writing and unrelated to a creative field	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Much more	4%	5%	2%	2%	6%	17%	0%	0%	0%	25%	0%	9%
More	7%	8%	8%	7%	11%	0%	0%	7%	4%	0%	0%	9%
About the same	22%	22%	18%	30%	33%	17%	0%	7%	17%	50%	0%	25%
Less	6%	6%	6%	4%	0%	17%	0%	13%	13%	0%	0%	7%
Much less	5%	6%	2%	0%	6%	0%	0%	7%	0%	0%	0%	11%
Not applicable	24%	28%	18%	23%	22%	0%	25%	33%	22%	25%	100%	20%
N	372	145	51	57	18	6	4	15	23	4	3	44

In comparison with 2 years ago, are you spending more time, less time or about the same amount of time each week on these activities?

Studying or undergoing training	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Much more	2%	2%	0%	0%	6%	0%	25%	0%	0%	0%	33%	7%
More	5%	6%	0%	5%	0%	0%	0%	7%	13%	0%	0%	5%
About the same	15%	15%	14%	16%	17%	0%	0%	27%	4%	50%	0%	16%
Less	4%	5%	2%	7%	6%	0%	0%	0%	9%	25%	0%	0%
Much less	5%	4%	4%	2%	6%	0%	0%	7%	4%	0%	0%	11%
Not applicable	33%	34%	27%	30%	39%	17%	25%	33%	30%	25%	67%	39%
N	372	145	51	57	18	6	4	15	23	4	3	44

Voluntary or unpaid work - arts organisation	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Much more	3%	3%	0%	0%	0%	17%	0%	7%	9%	0%	0%	7%
More	7%	12%	0%	9%	6%	17%	0%	0%	0%	0%	33%	5%
About the same	18%	14%	18%	14%	17%	0%	0%	20%	26%	75%	0%	27%
Less	5%	4%	4%	7%	11%	0%	0%	0%	4%	0%	0%	7%
Much less	1%	1%	0%	0%	0%	0%	0%	0%	4%	0%	0%	0%
Not applicable	32%	31%	22%	37%	44%	0%	25%	40%	22%	25%	67%	43%
N	372	145	51	57	18	6	4	15	23	4	3	44

In comparison with 2 years ago, are you spending more time, less time or about the same amount of time each week on these activities?

Voluntary or unpaid work - non-arts organisation	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Much more	2%	2%	4%	2%	0%	17%	0%	0%	0%	0%	0%	2%
More	8%	9%	8%	11%	11%	17%	0%	13%	4%	0%	0%	5%
About the same	22%	20%	27%	21%	28%	0%	25%	27%	9%	50%	0%	30%
Less	5%	4%	8%	4%	11%	0%	0%	0%	9%	0%	0%	2%
Much less	2%	2%	0%	4%	0%	0%	0%	0%	0%	0%	0%	2%
Not applicable	31%	33%	20%	28%	28%	0%	25%	27%	35%	50%	100%	43%
N	372	145	51	57	18	6	4	15	23	4	3	44

How much time would you like to be able to spend each week on your creative work as an author?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
An hour or less	2%	2%	4%	2%	0%	20%	0%	0%	0%	0%	0%	2%
2 to 5 hours	8%	9%	8%	11%	11%	20%	0%	13%	4%	0%	0%	5%
6 to 10 hours	23%	20%	27%	21%	28%	0%	25%	27%	8%	50%	0%	31%
11 to 20 hours	5%	4%	8%	4%	11%	0%	0%	0%	8%	0%	0%	2%
21 to 30 hours	2%	2%	0%	4%	0%	0%	0%	0%	0%	0%	0%	2%
31 to 40 hours	32%	34%	20%	29%	28%	0%	25%	27%	33%	50%	100%	45%
40 to 50 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
51 to 60 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
More than 60 hours	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Not applicable	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
N	373	145	51	57	18	6	4	15	24	4	3	44

These days, what prevents you from spending more time writing, if anything?	ALL	GENDER		
		Male	Female	Gender diverse
Insufficient income from creative work/need to earn more income elsewhere	55%	47%	55%	83%
Domestic responsibilities/household duties/childcare/care for other family member	47%	34%	50%	67%
Demands of another job	30%	28%	30%	50%
Marketing and promotional activities associated with your writing or yourself as a writer	27%	13%	31%	33%
Other tasks associated with my writing such as administration, meetings, networking	25%	12%	28%	33%
Community or cultural responsibilities	15%	11%	16%	33%
Illness	9%	6%	10%	33%
Study	4%	2%	5%	0%
Nothing, I am satisfied with the time I currently have to spend on writing	18%	22%	17%	0%
Something else	8%	8%	8%	0%
N (unweighted)	366	98	252	6

These days, what prevents you from spending more time writing, if anything?	ALL	Time spent working in a creative occupation as a writer per week									
		An hour or less	2 to 5 hours	6 to 10 hours	11 to 20 hours	21 to 30 hours	31 to 40 hours	40 to 50 hours	51 to 60 hours	More than 60 hours	Not applicable
Insufficient income from creative work/need to earn more income elsewhere	55%	50%	66%	56%	68%	47%	41%	17%	22%	40%	0%
Domestic responsibilities/household duties/childcare/care for other family member	47%	20%	45%	61%	47%	41%	41%	38%	44%	40%	50%
Demands of another job	30%	40%	45%	44%	37%	8%	4%	13%	0%	20%	0%
Marketing and promotional activities associated with your writing or yourself as a writer	27%	20%	16%	23%	27%	36%	33%	29%	67%	60%	0%
Other tasks associated with my writing such as administration, meetings, networking	25%	0%	17%	25%	24%	31%	22%	38%	33%	60%	0%
Community or cultural responsibilities	15%	20%	11%	13%	13%	20%	19%	21%	0%	0%	50%
Illness	9%	10%	7%	6%	13%	14%	4%	0%	11%	0%	50%
Study	4%	10%	4%	3%	6%	5%	0%	4%	0%	0%	0%
Nothing, I am satisfied with the time I currently have to spend on writing	18%	10%	9%	11%	13%	23%	44%	42%	22%	20%	0%
Something else	8%	30%	14%	8%	3%	5%	4%	8%	0%	20%	50%
N (unweighted)	366	10	71	80	79	64	27	24	9	5	2

Voluntary or unpaid work: non-arts organisation	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Insufficient income from creative work/need to earn more income elsewhere	55%	50%	55%	48%	72%	40%	50%	67%	58%	100%	33%	65%
Domestic responsibilities/household duties/childcare/care for other family member	47%	55%	37%	39%	56%	60%	25%	47%	46%	25%	33%	42%
Demands of another job	30%	28%	27%	20%	56%	60%	50%	20%	42%	25%	0%	42%
Marketing and promotional activities associated with your writing or yourself as a writer	27%	35%	14%	32%	44%	0%	0%	7%	17%	25%	0%	26%
Other tasks associated with my writing such as administration, meetings, networking	25%	31%	16%	21%	33%	0%	0%	13%	21%	25%	0%	30%
Community or cultural responsibilities	15%	15%	8%	9%	28%	40%	25%	13%	17%	25%	0%	16%
Illness	9%	10%	12%	2%	6%	0%	50%	0%	8%	0%	0%	16%
Study	4%	4%	2%	2%	6%	0%	25%	0%	8%	25%	0%	5%
Nothing, I am satisfied with the time I currently have to spend on writing	18%	20%	20%	23%	11%	0%	25%	13%	4%	0%	33%	19%
Something else (please tell us what that is)	8%	5%	6%	11%	0%	40%	25%	7%	13%	25%	33%	7%
N	366	143	49	56	18	5	4	15	24	4	3	43

In what ways did you receive income from your writing during the past financial year?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Book royalties	59%	63%	72%	77%	81%	80%	75%	20%	17%	0%	0%	44%
Public Lending Right (PLR) payments	41%	32%	52%	75%	63%	20%	50%	20%	17%	0%	0%	34%
Income from self-publishing	34%	55%	30%	28%	13%	0%	25%	7%	4%	33%	0%	17%
Appearances/Readings/Writers in Schools Programme	29%	23%	17%	51%	75%	20%	25%	20%	9%	0%	33%	37%
Income from writing-related work; e.g. manuscript assessing or editing or proof reading	29%	23%	26%	28%	81%	40%	25%	20%	17%	33%	67%	34%
A publishing advance or multiple advances	25%	20%	24%	47%	56%	0%	0%	40%	0%	0%	0%	17%
Income from commissioned work or writing for hire	21%	19%	9%	21%	19%	40%	25%	47%	22%	67%	100%	22%
Other publication payments and personal book sales	19%	21%	17%	17%	31%	20%	0%	7%	9%	0%	0%	24%
Income from working as a writer or journalist	18%	9%	13%	8%	31%	0%	0%	93%	22%	33%	67%	29%
Income from a grant to produce creative work related to your work as an author	10%	7%	11%	8%	13%	20%	0%	13%	30%	67%	67%	2%
Performance licence income	8%	4%	0%	0%	6%	20%	0%	7%	70%	0%	67%	5%
Copyright payments from Copyright Licensing NZ (CLNZ) either directly or via your publisher	7%	5%	9%	11%	13%	0%	25%	7%	4%	0%	0%	7%
Income from an educational institution (including academic positions, PhD scholarships, postdoctoral fellowships and other types of funding)	6%	5%	4%	2%	19%	40%	25%	0%	9%	33%	33%	7%
Income from a literary arts prize or an award	6%	7%	2%	4%	6%	20%	0%	7%	0%	0%	0%	12%
Income from blogging	2%	2%	2%	0%	0%	0%	0%	0%	0%	0%	0%	10%
Income from crowd funding	1%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	7%
Income from Options Agreements (screenwriters)	3%	2%	0%	4%	19%	0%	0%	0%	4%	0%	33%	0%
Income from Purchase Agreements (screenwriters)	1%	0%	0%	0%	0%	0%	0%	0%	4%	0%	0%	2%
Income from Residuals and Back-end Agreements (screenwriters)	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
Something else	11%	9%	7%	8%	6%	0%	25%	13%	13%	0%	0%	22%
N (unweighted)	340	129	46	53	16	5	4	15	23	3	3	41

Which of the following best describes your approximate total gross personal income ?	All	In what ways did you receive income from your writing during the past financial year?																			
		A publishing advance or multiple advances	Book royalties	Income from self-publishing	Income from writing-related work; e.g. manuscript assessing or editing or proof reading	Public Lending Right (PLR) payments	Copyright payments from Copyright Licensing NZ (CLNZ) either directly or via your publisher	Income from a grant to produce creative work related to your work as an author	Income from a literary arts prize or an award	Income from commissioned work or writing for hire	Income from an educational institution (including academic positions, PhD scholarships, postdoctoral fellowships and other types of funding)	Performance income	Appearances/Readings/Writers in Schools Programme	Other publication payments and personal book sales	Income from blogging	Income from crowd funding	Income from working as a writer or journalist	Income from Options Agreements (screenwriters)	Income from Purchase Agreements (screenwriters)	Income from Residuals and Back-end Agreements (screenwriters)	Something else
Less than \$5,000	10%	4%	6%	12%	4%	3%	4%	3%	5%	1%	5%	0%	4%	7%	0%	0%	2%	0%	0%	0%	11%
\$5,001-\$10,000	8%	4%	4%	9%	7%	4%	8%	9%	5%	10%	0%	4%	5%	5%	25%	5%	0%	0%	0%	0%	14%
\$10,001-\$20,000	10%	6%	10%	9%	9%	9%	8%	20%	0%	8%	14%	14%	11%	7%	0%	25%	7%	11%	0%	0%	3%
\$20,001-\$30,000	15%	10%	15%	16%	16%	15%	8%	14%	26%	15%	23%	18%	18%	17%	14%	0%	12%	0%	50%	0%	33%
\$30,001-\$40,000	10%	15%	11%	11%	13%	14%	21%	3%	16%	8%	9%	11%	14%	8%	14%	0%	8%	33%	50%	0%	6%
\$40,001-\$50,000	8%	10%	8%	4%	11%	9%	8%	11%	5%	11%	14%	7%	7%	10%	0%	17%	22%	0%	0%	0%	8%
\$50,001-\$60,000	6%	10%	7%	3%	6%	9%	4%	9%	5%	8%	0%	4%	4%	8%	14%	0%	5%	0%	0%	0%	6%
\$60,001-\$70,000	8%	13%	10%	7%	8%	9%	8%	6%	5%	10%	5%	4%	6%	3%	14%	0%	8%	0%	0%	0%	6%
\$70,001-\$80,000	5%	4%	5%	5%	7%	5%	8%	9%	5%	6%	9%	11%	10%	12%	29%	0%	10%	11%	0%	0%	0%
\$80,001-\$90,000	4%	7%	5%	4%	3%	4%	13%	6%	11%	3%	5%	4%	4%	3%	0%	25%	7%	11%	0%	0%	6%
\$90,001-\$100,000	2%	1%	4%	1%	3%	3%	0%	3%	11%	7%	5%	4%	4%	3%	0%	0%	2%	11%	0%	0%	3%
\$100,001-\$120,000	5%	6%	7%	7%	5%	6%	0%	3%	5%	6%	0%	4%	5%	5%	14%	25%	7%	0%	0%	0%	0%
\$120,001-\$140,000	2%	2%	3%	1%	3%	2%	8%	0%	0%	3%	9%	0%	1%	5%	0%	0%	0%	0%	0%	0%	3%
\$140,001-\$160,000	2%	4%	2%	3%	1%	3%	0%	3%	0%	1%	0%	7%	1%	2%	0%	0%	7%	0%	0%	0%	0%
\$160,001-\$180,000	1%	1%	2%	2%	0%	1%	0%	0%	0%	0%	5%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
\$180,001-\$200,000	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
More than \$200,000	2%	4%	4%	4%	2%	1%	0%	0%	0%	0%	0%	11%	3%	2%	0%	0%	0%	0%	0%	0%	0%
I'd rather not say	2%	0%	0%	4%	0%	2%	0%	3%	0%	1%	0%	0%	1%	3%	0%	0%	3%	0%	0%	0%	3%
N (unweighted)	368	82	197	112	96	138	24	35	19	71	22	28	98	60	7	4	59	9	2	0	36

Which of the following best describes your approximate total gross personal income ?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type (please tell us what that is)
Less than \$5,000	10%	11%	14%	5%	6%	17%	0%	7%	8%	0%	0%	11%
\$5,001-\$10,000	8%	8%	2%	5%	6%	0%	0%	7%	8%	25%	0%	18%
\$10,001-\$20,000	10%	8%	10%	16%	6%	0%	0%	0%	21%	50%	0%	5%
\$20,001-\$30,000	15%	18%	18%	9%	12%	0%	25%	7%	8%	0%	0%	18%
\$30,001-\$40,000	10%	9%	8%	21%	18%	0%	0%	7%	4%	0%	0%	9%
\$40,001-\$50,000	8%	6%	8%	5%	24%	0%	0%	13%	17%	25%	0%	7%
\$50,001-\$60,000	6%	6%	8%	5%	6%	0%	25%	13%	8%	0%	0%	5%
\$60,001-\$70,000	8%	8%	10%	10%	0%	17%	0%	13%	4%	0%	33%	5%
\$70,001-\$80,000	5%	6%	8%	2%	6%	0%	0%	7%	0%	0%	33%	2%
\$80,001-\$90,000	4%	3%	2%	4%	12%	0%	0%	13%	8%	0%	0%	7%
\$90,001-\$100,000	2%	0%	4%	5%	0%	17%	0%	0%	4%	0%	0%	5%
\$100,001-\$120,000	5%	6%	4%	5%	0%	17%	25%	7%	4%	0%	0%	5%
\$120,001-\$140,000	2%	3%	2%	0%	0%	0%	0%	0%	0%	0%	0%	2%
\$140,001-\$160,000	2%	1%	2%	4%	0%	17%	0%	0%	4%	0%	33%	0%
\$160,001-\$180,000	1%	1%	2%	0%	0%	0%	0%	0%	0%	0%	0%	0%
\$180,001-\$200,000	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
More than \$200,000	2%	3%	0%	2%	6%	17%	25%	0%	0%	0%	0%	0%
I'd rather not say	2%	2%	0%	2%	0%	0%	0%	7%	0%	0%	0%	2%
N (unweighted)	368	142	51	57	17	6	4	15	24	4	3	44

Which of the following best describes your approximate total gross personal income?	All	Gender		
		Male	Female	Gender diverse
Less than \$5,000	10%	4%	11%	0%
\$5,001-\$10,000	8%	5%	9%	17%
\$10,001-\$20,000	10%	7%	10%	33%
\$20,001-\$30,000	15%	15%	15%	0%
\$30,001-\$40,000	10%	7%	12%	17%
\$40,001-\$50,000	8%	8%	8%	0%
\$50,001-\$60,000	6%	4%	6%	33%
\$60,001-\$70,000	8%	14%	6%	0%
\$70,001-\$80,000	5%	3%	6%	0%
\$80,001-\$90,000	4%	4%	5%	0%
\$90,001-\$100,000	2%	6%	1%	0%
\$100,001-\$120,000	5%	12%	2%	0%
\$120,001-\$140,000	2%	3%	1%	0%
\$140,001-\$160,000	2%	3%	2%	0%
\$160,001-\$180,000	1%	1%	1%	0%
\$180,001-\$200,000	0%	0%	0%	0%
More than \$200,000	2%	2%	3%	0%
I'd rather not say	2%	0%	2%	0%
N (unweighted)	368	96	252	6

Which of the following best describes your approximate total gross household income ?	All	Gender		
		Male	Female	Gender diverse
Less than \$5,000	2%	2%	2%	0%
\$5,001-\$10,000	1%	1%	0%	0%
\$10,001-\$20,000	3%	1%	3%	17%
\$20,001-\$30,000	5%	3%	5%	0%
\$30,001-\$40,000	8%	11%	8%	0%
\$40,001-\$50,000	7%	4%	8%	33%
\$50,001-\$60,000	6%	7%	6%	0%
\$60,001-\$70,000	6%	6%	6%	0%
\$70,001-\$80,000	6%	9%	4%	0%
\$80,001-\$90,000	6%	4%	6%	17%
\$90,001-\$100,000	7%	7%	7%	0%
\$100,001-\$120,000	8%	13%	7%	0%
\$120,001-\$140,000	7%	7%	7%	17%
\$140,001-\$160,000	5%	4%	5%	0%
\$160,001-\$180,000	7%	7%	7%	0%
\$180,001-\$200,000	3%	3%	3%	0%
More than \$200,000	8%	6%	9%	0%
I'd rather not say	6%	2%	7%	17%
N (unweighted)	362	94	248	6

Which of the following best describes your approximate total gross household income ?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type (please tell us what that is)
Less than \$5,000	2%	1%	0%	0%	0%	17%	0%	7%	4%	0%	0%	7%
\$5,001-\$10,000	1%	1%	0%	0%	0%	0%	0%	0%	0%	0%	0%	0%
\$10,001-\$20,000	3%	1%	2%	2%	6%	0%	0%	0%	8%	25%	0%	7%
\$20,001-\$30,000	5%	6%	8%	0%	6%	0%	25%	0%	4%	0%	0%	2%
\$30,001-\$40,000	8%	8%	12%	5%	12%	0%	0%	7%	4%	0%	0%	12%
\$40,001-\$50,000	7%	8%	4%	13%	6%	0%	0%	0%	4%	0%	0%	5%
\$50,001-\$60,000	6%	4%	10%	7%	0%	0%	25%	0%	13%	0%	0%	7%
\$60,001-\$70,000	6%	6%	4%	7%	0%	17%	0%	7%	8%	0%	0%	5%
\$70,001-\$80,000	6%	5%	12%	4%	0%	0%	0%	13%	4%	0%	0%	5%
\$80,001-\$90,000	6%	6%	4%	9%	0%	0%	0%	13%	4%	0%	0%	5%
\$90,001-\$100,000	7%	4%	8%	11%	12%	17%	0%	0%	8%	25%	33%	10%
\$100,001-\$120,000	8%	11%	2%	13%	12%	17%	0%	7%	8%	0%	0%	2%
\$120,001-\$140,000	7%	2%	10%	11%	18%	0%	0%	20%	4%	25%	0%	10%
\$140,001-\$160,000	5%	6%	6%	2%	0%	17%	25%	0%	4%	0%	33%	2%
\$160,001-\$180,000	7%	8%	8%	4%	6%	0%	0%	7%	8%	0%	0%	7%
\$180,001-\$200,000	3%	5%	2%	2%	0%	0%	0%	7%	4%	0%	33%	0%
More than \$200,000	8%	10%	6%	5%	18%	17%	25%	7%	0%	0%	0%	5%
I'd rather not say	6%	7%	0%	7%	6%	0%	0%	7%	8%	25%	0%	7%
N (unweighted)	362	141	49	56	17	6	4	15	24	4	3	41

Approximately what percentage of your personal income is earned from your activities as a writer?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
5% or less	39%	43%	60%	30%	29%	67%	25%	7%	25%	25%	0%	40%
6% - 10%	11%	9%	6%	7%	24%	0%	25%	0%	42%	25%	0%	12%
11% - 15%	6%	7%	6%	9%	0%	0%	0%	7%	0%	25%	0%	5%
16% - 20%	4%	4%	4%	4%	6%	0%	0%	7%	4%	0%	0%	5%
21% - 30%	8%	7%	6%	14%	6%	17%	25%	0%	0%	25%	0%	9%
31% - 40%	5%	3%	6%	9%	12%	17%	0%	0%	8%	0%	0%	5%
51% - 60%	4%	6%	0%	2%	6%	0%	0%	7%	0%	0%	0%	2%
61% - 70%	3%	1%	2%	2%	0%	0%	25%	7%	8%	0%	0%	2%
71% - 80%	1%	1%	0%	0%	6%	0%	0%	0%	4%	0%	0%	2%
81% - 90%	1%	1%	2%	2%	0%	0%	0%	0%	0%	0%	0%	2%
91% - 99%	2%	1%	4%	4%	0%	0%	0%	0%	4%	0%	33%	0%
100%	16%	17%	4%	18%	12%	0%	0%	64%	4%	0%	67%	16%
N (unweighted)	364	141	50	56	17	6	4	14	24	4	3	43

Approximately what percentage of your personal income from your activities as a writer is earned from overseas?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
5% or less	64%	51%	76%	63%	53%	67%	50%	71%	83%	50%	33%	67%
6% - 10%	4%	3%	2%	7%	6%	17%	0%	0%	0%	0%	0%	7%
11% - 15%	3%	1%	2%	5%	6%	0%	0%	7%	4%	25%	33%	0%
16% - 20%	2%	1%	0%	2%	6%	0%	25%	0%	0%	25%	0%	2%
21% - 30%	2%	1%	2%	0%	6%	17%	0%	7%	0%	0%	0%	5%
31% - 40%	2%	1%	0%	5%	0%	0%	0%	0%	0%	0%	0%	2%
51% - 60%	2%	1%	0%	5%	6%	0%	0%	0%	0%	0%	0%	0%
61% - 70%	1%	2%	0%	2%	6%	0%	0%	0%	0%	0%	0%	0%
71% - 80%	1%	2%	0%	0%	0%	0%	0%	0%	0%	0%	0%	2%
81% - 90%	3%	4%	0%	4%	12%	0%	0%	0%	0%	0%	0%	2%
91% - 99%	6%	11%	6%	2%	0%	0%	25%	0%	0%	0%	0%	0%
100%	10%	20%	4%	2%	0%	0%	0%	14%	4%	0%	0%	0%
N (unweighted)	348	141	50	56	17	6	4	14	24	4	3	43

How has your income obtained from writing changed in the past 12 months?	ALL	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
It has gone up substantially (at least 50% or more)	12%	14%	10%	9%	28%	0%	25%	0%	8%	0%	33%	16%
It has gone up slightly	24%	25%	20%	21%	28%	33%	0%	21%	38%	0%	33%	20%
It has remained the same	30%	29%	31%	21%	6%	67%	50%	43%	29%	50%	0%	41%
It has gone down slightly	19%	15%	22%	28%	33%	0%	25%	29%	8%	25%	33%	11%
It has gone down substantially (at least 50% or more)	13%	14%	14%	18%	6%	0%	0%	7%	17%	25%	0%	9%
Not applicable (I was not writing in previous 12 months)	3%	4%	4%	4%	0%	0%	0%	0%	0%	0%	0%	2%
N	366	139	51	57	18	6	4	14	24	4	3	44

During the past 12 months did you rely on any of these sources of income, in addition to any income you have made as a writer?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Partner's income	55%	53%	40%	67%	56%	50%	67%	92%	48%	50%	0%	55%
Loans from family or friends	7%	8%	0%	2%	0%	17%	0%	0%	19%	0%	50%	12%
Short term loans from a financial institution	3%	2%	6%	6%	0%	0%	0%	0%	0%	25%	0%	2%
Small business loan from a financial institution	1%	1%	0%	2%	0%	0%	0%	0%	0%	0%	0%	0%
Credit card	17%	18%	19%	12%	0%	0%	0%	42%	19%	0%	0%	24%
A job unrelated to being an Author	42%	42%	33%	37%	56%	17%	67%	8%	67%	50%	0%	48%
A job that is related to being an Author but not as an Author	23%	19%	19%	22%	31%	17%	33%	17%	29%	25%	100%	33%
National Superannuation	30%	28%	54%	27%	31%	33%	33%	17%	19%	25%	0%	21%
Unemployment benefit	2%	0%	0%	2%	0%	0%	0%	0%	5%	0%	0%	5%
Other government benefit	6%	5%	8%	4%	13%	0%	33%	0%	5%	25%	0%	7%
Grants and fellowships	8%	5%	10%	10%	0%	0%	0%	8%	33%	50%	50%	2%
Another source of income	9%	11%	8%	12%	0%	17%	0%	0%	5%	0%	0%	7%
N (unweighted)	338	131	48	51	16	6	3	12	21	4	2	42

As far as you are aware, has the copyright of your creative work ever been infringed?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
I'm really not sure	31%	33%	22%	35%	39%	50%	0%	21%	22%	50%	0%	33%
No	43%	36%	48%	42%	33%	33%	50%	64%	61%	50%	67%	45%
Yes	27%	32%	30%	23%	28%	17%	50%	14%	17%	0%	33%	21%
N (unweighted)	361	138	50	57	18	6	4	14	23	4	3	42

Have you ever taken action to enforce your copyright?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
No	81%	74%	84%	88%	78%	100%	75%	93%	96%	100%	67%	83%
Yes	19%	26%	16%	12%	22%	0%	25%	7%	4%	0%	33%	17%
N (unweighted)	356	137	49	56	18	6	4	14	22	4	3	41

Have you heard that the Government is reviewing the Copyright Act?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Yes	56%	58%	52%	54%	50%	67%	25%	57%	39%	50%	100%	65%
No	44%	42%	48%	46%	50%	33%	75%	43%	61%	50%	0%	35%
N (unweighted)	361	137	50	57	18	6	4	14	23	4	3	43

Where did you hear about the review of the Copyright Act?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
New Zealand Society of Authors	70%	89%	87%	84%	89%	0%	0%	86%	67%	50%	33%	89%
Copyright Licensing NZ	15%	23%	22%	23%	44%	0%	100%	14%	0%	50%	0%	7%
New Zealand Writers Guild	4%	19%	9%	3%	0%	0%	0%	14%	33%	100%	67%	7%
Somewhere else	28%	33%	30%	26%	22%	100%	0%	29%	0%	0%	33%	21%
N (unweighted)	189	75	23	31	9	2	1	7	6	2	1	28

On a scale of 1 to 10, where 0 means "Little" and 10 means "Expert", how much would you say you know about copyright?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
1 - Little	11%	12%	18%	2%	6%	0%	0%	36%	9%	0%	0%	9%
2	12%	10%	14%	14%	6%	17%	25%	0%	17%	25%	33%	17%
3	18%	16%	18%	19%	17%	33%	25%	7%	26%	25%	0%	19%
4	11%	9%	10%	14%	17%	33%	0%	14%	13%	0%	0%	7%
5	21%	18%	24%	30%	28%	0%	25%	14%	17%	0%	33%	17%
6	10%	13%	6%	9%	11%	0%	0%	7%	9%	0%	0%	9%
7	9%	10%	6%	4%	17%	0%	0%	14%	4%	50%	0%	9%
8	7%	10%	2%	4%	0%	17%	25%	7%	0%	0%	33%	7%
9	2%	2%	0%	2%	0%	0%	0%	0%	0%	0%	0%	5%
10 - Expert	1%	1%	2%	4%	0%	0%	0%	0%	4%	0%	0%	0%
N (unweighted)	360	137	50	57	18	6	4	14	23	4	3	42

Do you think the New Zealand government does enough to inform people about copyright?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Yes	17%	15%	15%	24%	33%	0%	0%	21%	9%	0%	33%	18%
No	83%	85%	85%	76%	67%	100%	100%	79%	91%	100%	67%	82%
N (unweighted)	350	137	48	53	18	6	4	14	22	4	3	39

Which three of the following, if any, would you say are your main concerns about the Copyright Act review?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
My voice won't be heard by government	13.20%	21%	16%	6%	21%	40%	0%	0%	0%	0%	0%	8%
I don't know how to get involved in the review process	23.40%	27%	28%	18%	7%	60%	33%	9%	45%	0%	0%	12%
I don't know enough about the issues at stake to comment	60%	57%	47%	62%	64%	60%	33%	91%	80%	100%	100%	54%
My ability to earn from my work will be further reduced	26.80%	31%	19%	34%	14%	0%	0%	45%	20%	0%	0%	19%
Users of my work will end up with more rights to my work than I will have	24.50%	29%	16%	32%	14%	0%	0%	36%	15%	0%	0%	27%
None of these concern me about the review	19.60%	15%	31%	10%	21%	40%	67%	18%	20%	0%	0%	35%
Something else	3.40%	6%	0%	0%	7%	20%	0%	0%	0%	0%	0%	0%
N (unweighted)	265	94	32	50	14	5	3	11	20	1	2	26

When you sign contracts related to your writing, do you retain copyright in your work?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Always	62%	68%	59%	64%	67%	50%	33%	27%	71%	0%	0%	54%
Most of the time (more than 50% of contracts)	16%	14%	19%	20%	7%	0%	0%	9%	19%	0%	0%	23%
Some of the time (less than 50% of contracts)	4%	2%	5%	6%	7%	0%	33%	9%	0%	100%	0%	4%
Mostly not	7%	6%	5%	6%	7%	33%	33%	18%	0%	0%	100%	4%
Never	2%	1%	0%	2%	7%	17%	0%	0%	0%	0%	0%	0%
I have never signed a contract related to my writing	10%	9%	11%	2%	7%	0%	0%	36%	10%	0%	0%	15%
N (unweighted)	275	101	37	50	15	6	3	11	21	1	2	26

Do you use NZSA's or NZ Writer's Guild's contract advisory service?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
NZSA	21%	27%	24%	24%	20%	0%	0%	18%	5%	0%	0%	15%
NZ Writers Guild	4%	1%	5%	0%	0%	0%	0%	0%	24%	0%	50%	0%
Both NZSA and the NZ Writers Guild	2%	2%	0%	2%	0%	0%	0%	0%	5%	0%	0%	0%
No	73%	69%	70%	74%	80%	100%	100%	73%	62%	100%	50%	85%
N (unweighted)	272	100	37	50	15	6	3	10	20	1	2	26

Do your contracts include moral rights clauses? (i.e. your right to be identified as the author [attribution] and to the integrity of your work)?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Always	73%	83%	63%	85%	81%	50%	75%	38%	62%	33%	33%	56%
Sometimes	17%	10%	22%	9%	19%	50%	25%	38%	24%	0%	0%	32%
They always waive the moral rights	1%	0%	0%	0%	0%	0%	0%	0%	0%	67%	33%	0%
They sometimes waive the moral rights	2%	0%	2%	4%	0%	0%	0%	8%	0%	0%	33%	0%
Moral rights clauses are never included	7%	7%	12%	2%	0%	0%	0%	15%	14%	0%	0%	12%
N (unweighted)	314	120	41	53	16	4	4	13	21	3	3	34

As far as you are aware, have your moral rights ever been infringed?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
I'm really not sure	41%	38%	35%	46%	38%	50%	25%	50%	52%	50%	0%	48%
No	54%	57%	57%	53%	63%	50%	75%	43%	44%	50%	100%	48%
Yes	5%	5%	9%	2%	0%	0%	0%	7%	4%	0%	0%	5%
N (unweighted)	349	132	46	57	16	6	4	14	23	4	3	42

Have any of your contracts ever included a reversion clause which gives your publishing rights or copyright back to you if your work is out of print or if a defined period of time has elapsed?	All	Which one of these writing categories would you consider to be your primary one?										
		Book author (Fiction)	Book author (Non-fiction)	Book author (Children's books)	Book author (Young adult literature)	Academic author	Education author	Journalist	Playwright	Screenwriter (Feature Film)	Screenwriter (Television)	Another type
Yes	62%	67%	50%	79%	81%	60%	75%	23%	36%	67%	100%	55%
No	38%	33%	50%	21%	19%	40%	25%	77%	64%	33%	0%	45%
N (unweighted)	332	126	46	52	16	5	4	13	22	3	3	40