

On Culture and Commerce: A comparison of government support for
book publishing in Canada, France, Germany and the United Kingdom

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ZUSAMMENFASSUNG

Der Prozess der physischen Erstellung und Vermarktung von Büchern läuft in verschiedenen Ländern ähnlich ab. Auch die staatliche Förderung für die Erstellung, Verteilung und den Verkauf veröffentlichter Werke kann ähnlich aussehen. In den vier in dieser Arbeit untersuchten Ländern erfolgte die Förderung umsichtig und oft regierungsunabhängig, damit Verleger von der Förderung profitieren und gleichzeitig unter Wahrung wirklicher „Pressefreiheit“ arbeiten konnten.

In meiner Arbeit untersuche ich die Förderprogramme in vier Ländern: Kanada, Frankreich, Deutschland und Großbritannien. Ich habe in jedem der vier Länder Gespräche geführt und konnte auf diese Weise neben den in Dokumenten dargelegten Zielsetzungen der jeweiligen staatlichen Behörden und unabhängigen Verwaltungsstellen für Kulturförderung die Ziele im mündlichen Gespräch erfahren. Für jedes Land konnte ich Förderkategorien und spezielle Förderprogramme ermitteln und analysieren. Außerdem untersuchte ich Aspekte der öffentlichen Förderpolitik und erarbeitete ein Sechs-Punkte-System, um Unterschiede zwischen den Förderprogrammen der vier Länder herauszustellen und die Programme anschließend zu kategorisieren.

Die Kultur in den vier Ländern ist ähnlich, aber keineswegs gleich, und es gibt verschiedene Herangehensweisen bei der Förderung. Da sich aber alle der „Pressefreiheit“ verpflichtet haben, ist man in den vier Ländern unabhängig voneinander zu sehr ähnlichen Programmen gekommen. Ein Teil der Förderung erfolgt über direkte staatliche Förderprogramme, während der größte Teil unabhängig über Verwaltungsstellen vergeben wird.

Kapitel 1 bis 4 der Arbeit geben eine Übersicht über die Förderziele, dargestellt nach Land, und mit Angaben zu speziellen Programmen, mit denen diese Ziele umgesetzt werden sollen. Die angestrebten Ergebnisse

der einzelnen Förderprogramme können der Beschreibung der Förderprogramme entnommen werden.

Nach Durchsicht der Daten konnte ich feststellen, dass jede der vier Regierungen davon ausgeht, dass sich ein freies/funktionierendes Verlagswesen positiv auswirken, und dass jede der vier Regierungen eine Vielfalt an Förderungen bietet, um diese positiven Auswirkungen aufrechtzuerhalten.

Eine Analyse der Daten zeigt für jede der vier Regierungen:

- 1) Das Verlagswesen ist wichtig und wird wertgeschätzt.
- 2) Kultur ist entscheidend für ein umfassendes Verständnis der Förderung des Buchverlagswesens.
- 3) Kulturelle Werte sind nicht objektiv messbar.
- 4) Die vier Länder bieten ähnliche Förderung, jedoch mit unterschiedlichen Merkmalen.
- 5) Es gibt unterschiedliche Wege, ähnliche kulturelle Ziele zu erreichen.
- 6) Die durch aktuelle Fördermethoden erreichten Ergebnisse scheinen zufriedenstellend.

ABSTRACT

The physical production and marketing of books in different countries is a process that is similar from one country to another. Support provided by governments to enhance the creation, distribution and sale of published works can also be similar, and in the four countries examined in this thesis such support was delivered carefully and often “at arm’s length from government” in order to ensure that publishers could benefit from support while still truly operating “free presses”.

My thesis examines the support programs offered in four countries: Canada, France, Germany and the United Kingdom. I conducted interviews each of the four countries which allowed me to identify the stated goals of the various government departments and independent administrators involved in cultural support as set out in documentation and as obtained through interviews. I was able, for each country, to identify and examine categories of support and specific support programs in each country. Further, I reviewed aspects of public policy related to support and created a six-point system to differentiate among and subsequently categorize the support programs of the four countries.

The four countries have similar but differing cultures and different approaches to providing support, but as all are committed to a “free press” this has resulted in the four countries independently arriving at very similar programs. Some support is provided directly as the result of government action whereas the bulk is delivered “at arm’s length” from government through administrators.

Chapters 1 through 4 of the thesis provide an overview of support objectives, by country, and provides information on specific programs de-

veloped to achieve these objectives. The intended outcomes of the individual support programs can be found in the descriptions of the support programs.

Once I reviewed the data, I was able to establish that each of the four governments considers publishing to have positive effects and that each of the four government provides a variety of support in an effort to ensure that those positive effects continue.

Analysis of the data shows that in each of the four governments:

- 1) Publishing is important and valued.
- 2) Cultural is key to a full understanding of support for book publishing.
- 3) Cultural value cannot be measured objectively.
- 4) The four countries offer similar support, but with varying characteristics.
- 5) There are different ways of achieving similar cultural goals.
- 6) The results created by current support methods appear satisfactory.

Contents

Zusammenfassung.....	iii
Abstract.....	v
Preface.....	I
Introduction.....	7
Governments and Books.....	7
Books as cultural objects.....	7
Books as commercial products.....	12
Support for books as cultural objects and as commercial products.....	14
Government Involvement.....	19
Support for Publishing.....	20
The two support sources at the regional level.....	23
Summary.....	24
Six Categories of Support.....	25
Influencing Supply and Demand.....	27
Previous Work.....	29
Chapter 1: Federal governments and their departments for culture.....	39
1.1 Introduction to federal governments and their departments for culture.....	39
1.1.1 Canada.....	40
1.1.2 France.....	41
1.1.3 Germany.....	42
1.1.4 UK.....	44
1.1.5 A note on terms.....	45
1.2 Support offered by the federal department for culture in Canada.....	46
1.2.1 Direct support for publishing by supporting production.....	47

Production Grants.....	47
1.2.2 Direct support for publishing by offsetting marketing and promotion costs and other expenses....	49
1.2.3 Direct support for publishing by supporting topics not related to production.....	51
1.2.4 Indirect support for publishing by supporting authors.....	52
1.2.5 Indirect support for publishing by stimulating the marketing or promotion of books and reading..	52
1.2.6 Indirect support for publishing by stimulating the purchase of product.....	53
Fixed book price laws.....	53
Sales tax reductions.....	54
Reduced Postal Rates.....	56
Legislative measures: the Canada Copyright Act, and Foreign Ownership.....	56
1.3 Support offered by the federal department for culture in France.....	61
1.3.1 Indirect support for publishing by stimulating the purchase of product.....	61
Fixed Price Laws.....	61
Sales Tax Reductions.....	64
Reduced Postal Rates.....	64
1.4 Support offered by the federal department for culture in Germany.....	65
1.4.1 Indirect support for publishing by stimulating the purchase of product.....	66
Fixed Price Laws.....	66
Sales tax reductions.....	68
Postal Rate Reductions.....	70
1.5 Support offered by the federal department for culture in the UK.....	71
1.5.1 Indirect support for publishing by stimulating the purchase of product.....	71
Fixed Price Laws.....	71
Sales Tax Reductions.....	72
Reduced Postal Rates.....	73
Chapter 2: The National arts development organizations.....	75
2.1 Introduction.....	75
2.1.1 Canada.....	77

2.1.2 France.....	78
2.1.3 Germany.....	79
2.1.4 UK.....	82
2.2 Support offered by the National Arts Development Organization in Canada.....	82
2.2.1 Direct support for publishing by supporting production.....	83
Translation Grants.....	86
2.2.2 Direct support for publishing by offsetting marketing and promotion costs and other expenses.....	87
Travel and Touring Support.....	87
2.2.3 Direct support for publishing by supporting topics not related to production.....	87
2.2.4 Indirect support for publishing by supporting authors.....	87
Writing Grants.....	87
Travel and Touring support.....	89
Professional Development and Residencies.....	89
2.2.5 Indirect support for publishing by stimulating the marketing or promotion of books and reading.....	90
Organization Support.....	90
Periodical support.....	92
Public Engagement.....	93
2.2.6 Indirect support for publishing by stimulating the purchase of product.....	94
2.3 Support offered by the National Arts Development Organization in France.....	94
2.3.1: Direct support for publishing by supporting production.....	94
Production Grants.....	94
Translation Grants.....	96
Loans.....	97
Extraordinary Circumstances.....	98
2.3.2 Direct support for publishing by offsetting marketing and promotion costs and other expenses.....	99
Online Presence.....	99
2.3.3: Direct support for publishing by supporting topics not related to production.....	101
2.3.4 Indirect support for publishing by supporting authors.....	101

Writing Grants.....	101
Translation Grants.....	103
2.3.5 Indirect support for publishing by stimulating the marketing or promotion of books and reading.....	103
2.3.6 Indirect support for publishing by stimulating the purchase of product.....	104
Bookstore support.....	104
Independent Bookstore Accreditation.....	105
Other Bookstore Grants.....	106
Support for French Bookstores outside of France.....	109
Non-accredited Bookstores.....	110
2.4 Support offered by the National Arts Development Organization(s) in Germany.....	111
2.4.1: Direct support for publishing by supporting production.....	111
Production Grants.....	111
2.4.2 Direct support for publishing by offsetting marketing and promotion costs and other expenses.....	112
2.4.3 Direct support for publishing by supporting topics not related to production.....	112
2.4.4 Indirect support for publishing by supporting authors.....	112
Writing Grants.....	112
Translation Grants.....	113
2.4.5 Indirect support for publishing by stimulating the marketing or promotion of books and reading.....	115
Organization Support.....	115
Periodical support.....	115
Public Engagement.....	116
2.4.6 Indirect support for publishing by stimulating the purchase of product.....	116
Chapter 3: Regional government support for publishing in the four countries.....	117
3.1 Introduction to regional governments and regional departments for culture.....	117
3.1.2 Canada.....	119
3.1.3 France.....	119
3.1.4 Germany.....	120
3.1.5 UK.....	120

3.2 Support offered by regional departments for culture in Canada.....	122
3.2.1 Direct support for publishing by supporting production.....	122
Translation Grants.....	124
3.2.2 Direct support for publishing by offsetting marketing and promotion costs and other expenses...	125
Income Tax Credits.....	125
3.2.3 Direct support for publishing by supporting topics not related to production.....	127
Infrastructure Renewal.....	128
3.2.4 Indirect support for publishing by supporting authors.....	129
Professional Development grants/Residencies.....	129
Travel and Touring Grants.....	130
3.2.5 Indirect support for publishing by stimulating the marketing or promotion of books and reading..	131
Organization Funding.....	131
Support for periodicals.....	133
Public Engagement.....	133
3.2.6 Indirect support for publishing by stimulating the purchase of product.....	134
Bookstore support.....	134
3.3 Support offered by the regional departments for culture in France.....	136
3.3.1 Direct support for publishing by supporting production.....	136
Regional support from the French federal department for culture.....	136
Production Grants.....	136
Translation Grants.....	144
3.3.2 Direct support for publishing by offsetting marketing and promotion costs and other expenses...	145
Distribution.....	147
Travel and Touring Grants.....	147
3.3.3 Direct support for publishing by supporting topics not related to production.....	148
Infrastructure renewal.....	148
3.3.4 Indirect support for publishing by supporting authors.....	149
Translation Grants for Authors.....	150

Residency programs.....	151
3.3.5 Indirect support for publishing by stimulating the marketing or promotion of books and reading.....	153
Regional support by DRACs.....	153
Organization Support.....	153
Public Engagement.....	154
3.3.6 Indirect support for publishing by stimulating the purchase of product.....	159
Regional support by the federal department for culture.....	159
DRACs.....	159
Bookstore Support.....	160
3.4 Support offered by the regional departments for culture in Germany.....	165
3.4.1 Direct support for publishing by supporting production.....	165
3.4.2 Direct support for publishing by offsetting marketing and promotion costs and other expenses.....	167
3.4.3 Direct support for publishing by supporting topics not related to production.....	167
3.4.4 Indirect support for publishing by supporting authors.....	167
Translation Grants.....	173
Professional Development Grants/Residencies.....	174
Travel and Touring Grants.....	175
3.4.5 Indirect support for publishing by stimulating the marketing or promotion of books and reading.....	176
Organization Support.....	176
Public Engagement.....	178
3.4.6 Indirect support for publishing by stimulating the purchase of product.....	181
3.5 Support offered by the regional departments for culture in the UK.....	181
Chapter 4: Regional arts development organization support in the four countries.....	182
4.1 Introduction to regional arts development organizations.....	182
4.1.1 Canada.....	183
4.1.2 France.....	184
4.1.3 Germany.....	184
4.1.4 UK.....	184

4.2 Support offered by the regional arts development organizations in Canada.....	185
4.2.1 Direct support for publishing by supporting production.....	185
Production Grants.....	185
Translation Grants.....	187
4.2.2 Direct support for publishing by offsetting marketing and promotion costs and other expenses...188	
Loans.....	189
4.2.3 Direct support for publishing by supporting topics not related to production.....	189
Travel and Touring Grants.....	189
4.2.4 Indirect support for publishing by supporting authors.....	190
Writing Grants.....	190
Professional Development/Residencies.....	196
Travel and Touring Grants.....	199
4.2.5 Indirect support for publishing by stimulating the marketing or promotion of books and reading.....	201
Public Engagement.....	201
Residency grants (for host organizations).....	202
4.2.6 Indirect support for publishing by stimulating the purchase of product.....	202
Bookstore Support.....	202
4.3 Support offered by the regional arts development organizations in France.....	203
4.3.1 Direct support for publishing by supporting production.....	204
Production Grants.....	204
4.3.2 Direct support for publishing by offsetting marketing and promotion costs and other expenses...205	
4.3.3 Direct support for publishing by supporting topics not related to production.....	205
4.3.4 Indirect support for publishing by supporting authors.....	206
Writing Grants.....	206
Professional Development/Residencies.....	206
4.3.5 Indirect support for publishing by stimulating the marketing or promotion of books and reading.....	207
Public Engagement.....	207
4.3.6 Indirect support for publishing by stimulating the purchase of product.....	208

Collective Innovative Projects.....	210
4.4 Support offered by the regional arts development organizations in Germany.....	210
4.4.1 Direct support for publishing by supporting production.....	210
Production Grants.....	210
Translation Grants.....	211
4.4.2 Direct support for publishing by offsetting marketing and promotion costs and other expenses...	211
4.4.3 Direct support for publishing by supporting topics not related to production.....	211
4.4.4 Indirect support for publishing by supporting authors.....	211
Writing Grants.....	211
Professional Development/Residencies.....	214
4.4.5 Indirect support for publishing by stimulating the marketing or promotion of books and reading.....	215
4.4.6 Indirect support for publishing by stimulating the purchase of product.....	216
4.5 Support offered by the regional arts development organizations in the UK.....	216
4.5.1 Direct support for publishing by supporting production.....	220
Production Grants.....	220
Translation Grants.....	229
Loans.....	229
4.5.2 Direct support for publishing by offsetting marketing and promotion costs and other expenses...	230
Marketing Costs.....	232
Travel and Touring Grants for publishers.....	233
4.5.3 Direct support for publishing by supporting topics not related to production.....	234
4.5.4 Indirect support for publishing by supporting authors.....	237
Writing Grants.....	237
Translation Grants.....	240
Professional Development /Residencies.....	241
Travel and Touring Grants.....	244
4.5.5 Indirect support for publishing by stimulating the marketing or promotion of books and reading.....	245
National Portfolio Program.....	245

Public Engagement.....	250
Support for Periodicals.....	251
4.5.6 Indirect support for publishing by stimulating the purchase of product.....	252
Bookstore Support.....	252
Chapter 5.....	254
5.1 Three Questions.....	255
5.1.1 Why does each of the governments of the four countries support publishing?.....	256
5.1.2 How does each of the governments of the four countries support publishing?.....	258
5.1.3 Are there support methods and systems used in one country that might be successfully adapted for use in another?.....	259
5.2 Why do Governments support publishing in the way that they do?.....	266
5.2.1 Because “Culture” and “Commerce” are “Unmeasurable” and “Measurable” respectively.....	266
5.2.2 Because when it comes to cultural value, “nobody knows”.....	269
5.2.3 Because governments want to support culture without interfering with it.....	273
5.3 Summary.....	275
5.3.1 Publishing is important and valued.....	275
5.3.2 Cultural Industry is key to understanding support for book publishing.....	276
5.3.3 Cultural value cannot be measured objectively.....	276
5.3.4 The four countries offer similar support, but with varying characteristics.....	277
5.3.5 There are different ways of achieving similar cultural goals.....	279
5.3.6 The results created by current support methods appear satisfactory.....	280
5.4 Conclusion.....	280
5.4.1 Potential future work.....	286
Bibliography.....	290
Printed Sources.....	290
Unprinted Sources.....	290
Online Sources.....	291

Appendices.....	337
Appendix A: Six Categories of Support.....	337
1.1 Direct support for publishing by supporting production:.....	337
1.2 Direct support for publishing by offsetting marketing and promotion costs and other expenses:.....	337
1.3 Direct support for publishing by supporting topics not related to production:.....	337
1.4 Indirect support for publishing by supporting authors:.....	338
1.5 Indirect support for publishing by stimulating the marketing or promotion of books and reading :.....	338
1.6 Indirect support for publishing by stimulating the purchase of product:.....	338
Appendix B: Charismatic ideology: “Who creates the creator?”.....	339
Appendix C: Richard Caves’ seven properties of cultural industry.....	341
Appendix D: Glossary and Abbreviations.....	343
General.....	343
Canada.....	343
France.....	343
Germany.....	344
UK.....	345
List of Support Programs.....	346
Curriculum vitæ.....	386

A NOTE ON THE TYPEFACE

This thesis is set in Doves Type, used at the Doves Press in Hammersmith, London, by partners Thomas James Cobden-Sanderson and Emery Walker, the latter of whom is my first cousin five times removed. Cobden-Sanderson and Walker had a falling out and between 1913 and “the end of January 1917 ... Cobden-Sanderson had made hundreds of clandestine trips under cover of darkness to Hammersmith Bridge and systematically thrown 12lb parcels of metal type” into the River Thames.¹ Typographer Robert Green created a “digital facsimile” in 2010, and later personally recovered pieces of the font from the bottom of the river.

¹The Doves Type™ revival. Raised from the dead: Doves Type in digital form. In: Typespec website. Creation date unknown. <http://www.typespec.co.uk/doves-type-revival/> [14.04.2015]

PREFACE

“It has been apparent from the outset that Canadian book publishing is an industry which is of major importance in creating that sense of identity, political, historical, and cultural, which is Canadianism. Moreover, English-language book publishing in this country is preponderantly an Ontario industry, and this Province therefore has a special responsibility to nurture and encourage it.”

- Excerpt from *Canadian Publishers and Canadian Publishing: Ontario Royal Commission on Book Publishing*¹

“Arts and culture strengthen communities, bringing people together and removing social barriers. Involving young people in the arts increases their academic performance, encourages creativity, and supports talent early on. So it’s important that everyone can experience and take part in arts and cultural activities, whatever their social or economic background.”

- Excerpt from the UK’s Department for Culture, Media & Sport and their policy: *Supporting vibrant and sustainable arts and culture*²

¹ Government of Ontario. *Canadian Publishers and Canadian Publishing: Final Report of Ontario Royal Commission on Book Publishing*. Toronto, 1972 <https://archive.org/stream/canadianpublisheoonta#page/286/mode/2up> 9.11.2013, P. 286

² Supporting vibrant and sustainable arts and culture. In: <https://www.gov.uk>, 27.02.2014, <https://www.gov.uk/government/policies/supporting-vibrant-and-sustainable-arts-and-culture>, 12.11.2013

“The private sector of culture covers activities both numerous and essential: books, records, movies, arts and crafts, street furniture, industrial design, fashion, interior design, photography, instrument making, the art market. Should we abandon these activities to their own fate and assist, passively, in the decline of some?”

- Excerpt from a 1981 speech before the National Assembly in France delivered by Jack Lang, then Minister of Culture for France, during an attempt to increase the budget for the Ministry of Culture.³

“A creative and open-minded society thrives on ideas and stimulus provided by culture and the arts. These form the basis of our history and our social existence. It is, therefore, the responsibility of politicians to promote art and culture, look after our cultural heritage, and create the suitable environment for a rich and diverse cultural life.”

- Excerpt from “The Culture and Media Policy of the German Federal Government”⁴

In 2004 I completed the Masters of Publishing degree at Simon Fraser University in Vancouver, Canada. As part of that program we reviewed government support and how programs and legislation are used by the federal and regional governments in Canada to support the Canadian publishing industry and keep it viable. It made sense to me that this would help books published in Canada compete against books from other countries, particularly from the larger, English-language markets of the United States of America and the United Kingdom.

I completed the coursework and afterwards completed the required internship at a Canadian publishing house. Over the course of the internship, I

³ Lang, Jack: Un ministère de la culture, pour quoi faire? In: Assemblée Nationale website, 14.06.2006. <http://www2.assemblee-nationale.fr/decouvrir-l-assemblee/histoire/grands-moments-d-eloquence/jack-lang-un-ministere-de-la-culture-pour-quoi-faire-17-novembre-1981> [13.11.2013]

⁴ The Culture and Media Policy of the German Federal Government. In: Bundesregierung Website, June, 2012 http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2012-07-17-broschuere.pdf?__blob=publicationFile [02.04.2013] P. 2

learned first-hand how much cost and effort goes into producing new books. I also learned that part of that cost could be offset by a successful application to a Government of Canada grant program that provided support for book publishing.

In 2011 the Canadian publisher Key Porter went out of business and this revived my interest in the topic of government support for publishing. When I was accepted to a doctoral program at the Johannes Gutenberg-Universität Mainz in Germany, I felt it was the perfect chance to explore the topic in depth. I wanted to find out if there was government support for publishing in countries other than Canada, and if so, what was available and why?

My initial approach to this research was influenced by grants that were offered in Canada to offset production costs. I expected there to be similar grant programs to offset production costs in other countries and was surprised to discover this was not always the case. My initial expectations were so narrow that when I began searching for grants to offset production costs in Germany and did not uncover anything that resembled the grants that were available in Canada, my hasty conclusion was that there were no support programs for publishing in Germany. I then wondered if Canada was the anomaly for offering support, or if Germany was the anomaly because they did not offer support.

I chose a second country in the European Union (EU), the United Kingdom (UK), one with strong historical ties to Canada. In the UK, support for book publishing differed significantly from the support offered in Canada. However, this “different” support did cause me to enlarge my concept of “publishing support” and called into question the initial impression I had formed about there being no support for publishing in Germany. A note on the UK. The UK is a member of the European Union as a single country, however the UK is made up of “constituent” countries, specifically England, Northern Ireland, Scotland,

and Wales.⁵ All were at one point governed by the UK. Now though, through a decentralization process known as “devolution,” the governments of the constituent countries are gaining more responsibilities.⁶ Many topics (including culture) have become the responsibility of the devolved governments while other topics (national defense and taxation for example) remain the responsibility of the appropriate departments of the United Kingdom. The UK is therefore a country made up of constituent countries. I will compare the UK at the national level with Canada, France and Germany, while at the regional level, the constituent countries of the UK will be compared with the regions of Canada, France and Germany.

I then chose to look at France, another country in the EU, but one that also has a history with Canada. Some of what I found in France resembled the support offered in Canada, but France also offered different kinds of support that I had not seen before and therefore had not considered.

By the end of my first round of research I had found that I would have to expand my consideration of what constitutes support as I had discovered that book publishing receives some kind of support in each of the four countries. Furthermore, I discovered that no two countries used exactly the same programs in support of their publishing industries.

While examining the ways Canada, France, Germany and the UK supported their publishing industries I also expected to find out why such support programs were in place. Furthermore I wondered if some countries were doing more (or less) for their publishing industries than others, and if a program offered

⁵ ISO 3166-2 NEWSLETTER. In: International Organization for Standardization website. Creation date 13.12.2011. http://www.iso.org/iso/iso_3166-2_newsletter_ii-3_2011-12-13.pdf [03.06.2014] P. 27

⁶ Devolution of powers to Scotland, Wales and Northern Ireland. In: UK Government website. Creation date: 18.02.2013 <https://www.gov.uk/devolution-of-powers-to-scotland-wales-and-northern-ireland#devolved-administrations> [03.06.2014]

in one country might work well in others.

The main phase of my research was to complete an in-depth review of the kinds of support offered in each country, the purpose for which the support was offered, and the different entities (government departments and their related organizations) in each country that administer and deliver that support.

This thesis explores the questions:

Why do national and regional governments in each of the four countries support publishing?

How do national and regional governments in each of the four countries support publishing?

Are there methods and systems used in one country that might be successfully adapted for use in another?

This thesis is not intended to provide a comprehensive history of all support programs ever offered in the four countries. What I did was examine support for book publishing between mid-2011 and late 2013 to see what was available, and why.

In addition to publically available information and program information maintained by governments in each country, I conducted in-person interviews in Ottawa, Toronto, Paris, London, Leipzig, Frankfurt and Berlin, and conducted many more from Berlin by telephone. I am extremely thankful to have had the opportunity to speak at length with so many experts on such a complex topic. I did not attempt to address the success of each program. Instead, I accept that a country that continues to offer a support program believes that support program to be successful.

Unless otherwise indicated, all the information provided was accurate as of December 2013, the end-date for my research. I also sent copies of the table of

programs to individuals in government to ensure I had not missed any programs.
I am very grateful for their help, and any errors or omissions are my own.

INTRODUCTION

GOVERNMENTS AND BOOKS

Book publishing is an interesting case in that it produces a product (a book) that is both a cultural object and a commercial product.

BOOKS AS CULTURAL OBJECTS

The Canadian government describes a “country’s culture [as] its body and soul”⁷ and states that “literary works have long constituted a key element of Canadian culture, helping us to express who we are.”⁸ In France the government’s goal in terms of arts and culture is to “make the major works of humanity, and primarily of France, accessible to as many as possible.”⁹ The French government calls books

7 Government of Canada: Investing in the Future of Canadian Books: Review of the Revised Foreign Investment Policy in Book Publishing and Distribution, July, 2010 <http://www.pch.gc.ca/eng/1276620365197#p1> [08.01.2014]

8 Jackson, Joseph. René Lemieux: The arts and Canada’s cultural policy. In: Parliament of Canada website 15.10.1999. <http://www.parl.gc.ca/content/lop/researchpublications/933-e.htm#A> [12.12.2013]

9 Le Ministère. In: Ministère de la culture et de la communication website, 29.08.2008. <http://www.culturecommunication.gouv.fr/Ministere/Le-ministere> [18.05.2014]

“conveyors of culture.”¹⁰ Germany’s government calls arts and culture “the basis of our history and our social existence.”¹¹ The German government also says that its literary landscape counts among the most diverse and lively in the world.¹² In the UK, the government states that they are a “a world leader in culture and the arts”¹³ and special emphasis is made of the positive impact that access to culture can have on communities, on youth and young children.¹⁴ The government also refers to publishing as “leading the world” in “its quality, diversity and reach.”¹⁵

Each of the four countries recognizes that books, through their diversity, can preserve and disseminate information and knowledge and can also promote, strengthen and protect the language, culture and history of a country. In each of the four countries examined for this thesis, books are recognized as cultural objects that

10 Prix du livre, mode d'emploi. In: Ministère de la culture et de la communication website, 28.02.2001. <http://www.culture.gouv.fr/culture/dll/prix-livre/prix-1.htm> [22.11.2012]

11 The Culture and Media Policy of the German Federal Government. In: Bundesregierung Website, June, 2012 http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2012-07-17-broschuere.pdf?__blob=publicationFile [02.04.2013] P. 2

12 Literaturförderung. In: Bundesregierung website, 07.10.2007. <http://www.bundesregierung.de/Content/DE/StatischeSeiten/Breg/BKM/kulturpolitik-literatur.html> [13.01.2013]

13 2010 to 2015 government policy: arts and culture. In: Gov.uk website, updated 08.05.2015. <https://www.gov.uk/government/publications/2010-to-2015-government-policy-arts-and-culture/2010-to-2015-government-policy-arts-and-culture#issue> [16.03.2016]

14 Creative Industries. In: Department for Culture Media and Sport website, 16.08.2008. http://web.archive.org/web/20120311110734/http://culture.gov.uk/what_we_do/creative_industries/default.aspx [09.11.2012]

15 Publishing. In: Department for Culture Media and Sport website, 29.08.2008. http://web.archive.org/web/20120318111658/http://www.culture.gov.uk/what_we_do/creative_industries/3280.aspx [03.03.2014]

are important to the preservation and promotion of the cultures of their countries.

So, each of the four governments provide their own justification for using public money to support books:

- books preserve and express culture heritage
- books are conveyors of culture
- books are a basis of history and social existence,
- publishing can improve communities and the economy.

It is possible to see evidence of these reasons in some of the program requirements and cultural policies offered by each of the four governments in this thesis (Chapters 1-4). However the problem is that the justification for supporting books is autocratic.

In *A Handbook of Cultural Economics*, William Baumol writes critically about the justification for supporting the arts from the viewpoint of an economist. The first few pages of his “analysis and rationale for public funding of the arts,” lists the six arguments that have been used by economists in an attempt to “construct a more solid foundation for public funding” (the implication being that the current foundation is not entirely solid).¹⁶ First, equality of opportunity, describes how a consumer of culture has an income “above those of the members of society in aggregate.”¹⁷ Supporting culture can reduce the costs of culture for consumers, thus increasing the opportunity for all members of society to gain access to culture. He goes on to describe beneficial externalities and states that “if an activity generates beneficial externalities, public subsidy of [it] may well

¹⁶ Baumol, William J.: “Applied welfare economics.” *A Handbook of Cultural Economics*. Ed. Ruth Towse. Cheltenham: Edward Elgar Publishing Limited, 2003. P. 21

¹⁷ *Ibid.*, P. 21

enhance welfare,” but that “these claims are not easy to prove or even to make explicit.”¹⁸ Beneficial externalities are not necessarily “meritorious.” A beneficial externality can take many forms. Immunization, for instance, not only prevents the immunized individual from becoming sick, it also reduces the chance of “[spreading] the disease to others.”¹⁹ He goes on to say that the argument for beneficial externalities generated by culture is often focused around education as “culture is a critical component of any programme of education and that the external benefits of education in general are easier to explain and document.”²⁰ The next argument is that of culture as a public good, (not to be confused with a merit good, more on merit goods below). A public good is “a shared good or service for which it would be impractical to make consumers pay individually and to exclude nonpayers.”²¹

He continues with the idea of the infant cultural enterprise, claiming that cultural often experiences financial difficulties, but that “new enterprises merit public assistance” and that the public would benefit “in the long term” from such support.²² This flows into his next argument, cultural reputation and investment for the future, in which he states that even if society has no interest in culture at the moment,

18 Ibid., P. 21

19 Positive Externalities. In: Fundamental Finance website. Creation date unknown. <http://economics.fundamentalfinance.com/positive-externality.php> [16.03.2016]

20 Baumol, William J.: “Applied welfare economics.” A Handbook of Cultural Economics. Ed. Ruth Towse. Cheltenham: Edward Elgar Publishing Limited, 2003. P. 22

21 O’Sullivan, Arthur & Sheffrin, Steven: Economic principles in action. Boston: Pearson Prentice Hall, 2007. P. 62

22 Baumol, William J.: “Applied welfare economics.” A Handbook of Cultural Economics. Ed. Ruth Towse. Cheltenham: Edward Elgar Publishing Limited, 2003. P. 22

“future cultural activity justifies preservation of the arts in the present.”²³

Finally, and perhaps most relevant, is his explanation for merit goods. Baumol is careful to explain that, although economists feel that “[the preceding five] arguments have some validity, they do not by themselves constitute an overwhelming case for extensive support of the arts.”²⁴ The merit good argument presented here is that some goods are “so meritorious that the appropriate authorities are justified in [interfering with the] goods’ level of consumption.”²⁵ He states that the argument justifies support because “the arts deserve support simply because they are significantly worthy: they deserve public funding because they are good.”²⁶ This is the justification that most closely mirrors those of each of the four governments in this thesis, at least in terms of justification for public funding for culture. Baumol however says closes out by saying, “whether or not this is accepted as convincing, it must surely be recognized as an honest reply.”²⁷

So what does this mean for books as a cultural good or product? While Baumol goes so far as to state that economists do not see the six arguments listed above as making the case for support, each of the four governments choose to provide forms of support anyway, simply “deciding” that books are worthy. In his article “Public Support of the Arts: Three Arguments Examined” in the *Journal of Behavioral Economics*, David Cwi writes “...public support is justified whenever an activity is meritorious. Such support is viewed as an end in itself,”²⁸ and that “...

23 Baumol, William J.: “Applied welfare economics.” A Handbook of Cultural Economics. Ed. Ruth Towse. Cheltenham: Edward Elgar Publishing Limited, 2003, P. 22

24 Ibid., P. 22-23

25 Ver Eecke, Wilfried: Ethical Dimensions of the Economy. Berlin: Springer Verlag 2008, P. 8

26 Baumol, William J.: “Applied welfare economics.” A Handbook of Cultural Economics. Ed. Ruth Towse. Cheltenham: Edward Elgar Publishing Limited, 2003, P. 22-23

27 Ibid., P. 23

28 Cwi, David (1979). Public attitudes toward government spending. *Journal of Behavioral Economics*, vol. 8, Issue 1, P.40 <http://www.sciencedirect.com/science/article/pii/0090572079900238> [02.19.2015]

merit good notions by themselves simply boil down to “spend money on the arts because the arts are important.”²⁹ It may be the case that certain theories or ideas are simply accepted, particularly the merit good argument.

France’s *Ministère de la Culture et de la Communication* maintains an online user manual for their fixed price law for books (see section 1.3 for more), a collection of frequently asked questions and their corresponding answers. One of these questions asks if books are just a “product” like any other (*Le livre est-il un “produit” comme les autres?*)³⁰ The answer they provide is an unequivocal “no.” Books, according to the *Ministère de la Culture et de la Communication*, cannot be considered a “product like any other” because of their diversity and position as a privileged conveyor of culture. It may simply be that diverse cultural offerings (books) can have profound economic and sociological effects on a country and its people and this no longer needs to be expressly justified, it can simply be stated. Books are culturally significant, and governments recognize this.

To simply state that “culture is good, thus worthy of public spending” as reason enough to spend public money, is by itself (as both Cwi and Baumol state) not entirely “convincing.” However, the idea alone is enough to create a framework to build upon, because a book is not only a cultural product, it is also a commercial one. I will elaborate on this in the next section.

BOOKS AS COMMERCIAL PRODUCTS

Governments recognize that publishing must succeed commercially in order for publishing to remain viable. The activities related to publishing, including book

²⁹ Cwi, David (1979). Public attitudes toward government spending. *Journal of Behavioral Economics*, vol. 8, Issue 1, P.60 <http://www.sciencedirect.com/science/article/pii/0090572079900238> [02.19.2015]

³⁰ Prix du livre, mode d’emploi. In: *Ministère de la culture et de la communication* website, 28.02.2001. <http://www.culture.gouv.fr/culture/dll/prix-livre/prix-1.htm> [22.11.2012]

distribution and retailing, create jobs and can have a positive effect on the economy. In Canada, the federal government states that publishing makes a “significant contribution to our economy.”³¹

In France, the government works to preserve the balance between the different entities that make up the book industry, and also works to ensure that conditions are in place to favour the development and dissemination of a diverse selection of books.³²

In a speech in 2013 before members of the *Börsenverein des deutschen Buchhandels* (German Publishers and Booksellers Association), Bernd Neumann, then federal government Commissioner for Culture and the Media, praised the legal framework put in place by the German government that created conditions to strengthen the publishing industry.³³

In the UK, the government supports the publishing industry, and works “across government to ensure publishing policy and regulation supports growth, quality and diversity,”³⁴ and also mentions that culture and the related creative industries (including book publishing) can have benefits for the economy.³⁵ That a book can be

³¹ Canadian Culture in a Global World. In: Foreign Affairs, Trade and Development Canada website, 13.06.2013, <http://www.international.gc.ca/trade-agreements-accords-commerciaux/topics-domaines/ip-pi/canculture.aspx?lang=en> [13.12.2013]

³² Le Département de l'Economie du Livre. In: Ministère de la culture et de la communication website, 10.05.2013, <http://www.culturecommunication.gouv.fr/Disciplines-et-secteurs/Livre-et-lecture/Service-du-Livre-et-de-la-Lecture/Le-Departement-de-l-Economie-du-Livre> [08.09.2013]

³³ Neumann, Bernd. Dankesrede Bernd Neumann; anlässlich der Verleihung der Plakette „Dem Förderer des Buches“ In: Börsenverein des Deutschen Buchhandels website, 03.07.2013. http://www.boersenverein.de/de/portal/Dankesrede_Bernd_Neumann/626957 [01.08.2013]

³⁴ Supporting vibrant and sustainable arts and culture. In: UK Government website, 27.02.2013, <https://www.gov.uk/government/policies/supporting-vibrant-and-sustainable-arts-and-culture> [31.07.2013]

³⁵ Economic Impact. In: Department for Culture Media and Sport website, 27.02.2009. http://web.archive.org/web/20130116054826/http://culture.gov.uk/what_we_do/arts/3211.aspx [09.11.2012]

both a cultural object and a commercial product is the focus of the next section.

SUPPORT FOR BOOKS AS CULTURAL OBJECTS AND AS COMMERCIAL PRODUCTS

The four governments support/value the cultural impacts of publishing.

1) Canada's Department of Canadian Heritage supports the book industry in Canada in order "to foster the vitality of the book industry in Canada." However, the focus is not simply on bolstering the industry from a commercial standpoint. There is also a focus on Canadian authors and Canadian books, "given the importance of [the] industry's role in bringing Canadian authors to market in Canada and internationally."³⁶ The Department of Canadian Heritage refers to the book publishing industry as being included in the Arts and Cultural Industry.³⁷

2) In France, the *Ministère de la Culture et de la Communication* (Ministry of culture and communication) is divided into different *directions* (directorates or sections) that cover topics including *patrimoine* (heritage), *création artistique* (artistic creation), *la langue française et aux langues de France* (the French language and the languages of France) and *médias et des industries culturelles* (media and cultural industries).³⁸ This last one, the *direction générale des médias et des industries culturelles* or Directorate General for Media and Cultural Industries (DGMIC), through its *service du livre et de la lecture* (Office of Books and Reading) deals with topics related to books and reading and the *chaîne du livre* (or book chain) made

³⁶ Books. In: Department of Canadian Heritage Website, 15.02.2010. <http://www.pch.gc.ca/eng/1266260574149> [13.11.2013]

³⁷ Arts and Cultural Industries. In: Department of Canadian Heritage Website, 15.02.2010. <http://www.pch.gc.ca/eng/1380804175160/1380805764296> [16.11.2012]

³⁸ Disciplines et secteurs: Livre et Lecture. In: Ministère de la culture et de la communication website, 10.05.2013. <http://www.culturecommunication.gouv.fr/Disciplines-et-secteurs/Livre-et-lecture/> [13.11.2013]

up of authors, publishers, bookstores and libraries. The government's goal is to "promote conditions for the development and dissemination of a rich and diverse editorial offering."³⁹

3) In Germany, the *Beauftragter für Kultur und Medien* (Federal Government Commissioner for Culture and the Media, hereafter BKM) uses the terms *Kultur- und Kreativwirtschaft* (cultural- and creative industry).⁴⁰ The BKM⁴¹ supports literature, literary heritage, and contemporary literature "to ensure that the arts and culture can continue to flourish,"⁴² and supports the commercial side of the book industry through legislation that creates a favourable environment (or "framework") for cultural industries.⁴³

4) The Department for Culture, Media & Sport (DCMS) in the UK uses the term creative industries and states that creative industries have "their origin in individual creativity, skill and talent and ... have a potential for wealth and job creation through the generation and exploitation of intellectual property."⁴⁴ The DCMS includes the computer and video game industries, as well as the music,

39 Le Département de l'Economie du Livre. In: Ministère de la culture et de la communication website, 10.05.2013. <http://www.culturecommunication.gouv.fr/Disciplines-et-secteurs/Livre-et-lecture/Service-du-Livre-et-de-la-Lecture/Le-Departement-de-l-Economie-du-Livre> [13.11.2013]

40 Im Bund mit der Kultur: Kultur- und Medienpolitik der Bundesregierung. Berlin, June 2012. http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2012-07-17-broschuere.pdf?__blob=publicationFile [10.04.2013] P. 28

41 Ibid. pg 22

42 Staatsministerin für Kultur und Medien Monika Grütters. In: Bundesregierung website, 18.12.2013. <http://www.bundesregierung.de/Webs/Breg/DE/Bundesregierung/BeauftragtefuerKulturundMedien/beauftragtefuer-kultur-und-medien.html> [09.02.2014]

43 Im Bund mit der Kultur: Kultur- und Medienpolitik der Bundesregierung. Berlin, June 2012. http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2012-07-17-broschuere.pdf?__blob=publicationFile [10.04.2013] P. 2

44 Smith, Chris. Creative Industries Mapping Document, Secretary of State's Foreword, 2001. https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/183544/2001part1-foreword2001.pdf [14.11.2012] P. 1

film and publishing industries in their definition of creative industries.⁴⁵ The DCMS describes the publishing industry as the largest creative industry in the country, although in this context, the term “publishing” is understood to include “directories and databases, journals, magazines and business media, newspapers and news agencies,” in addition to book publishing.⁴⁶

The DCMS reports that creative industries have “their origin in individual creativity, skill and talent and ... have a potential for wealth and job creation through the generation and exploitation of intellectual property.”⁴⁷ The DCMS also calls creative industries an economic “growth area,”⁴⁸ and further emphasizes the economic benefits as justification for continued financial support.⁴⁹ The underlying principle “to create the right environment to start and grow a business, making sure that people working in the creative industries have the right managerial and leadership skills to do so.”⁵⁰

The four governments support/value the industry impacts of publishing.

1) Cultural Industries Revenue

Cultural industries, including publishing, are financially important in each country. In each country, the contributions that cultural industries, including publishing,

45 Creative Industries. In: Department for Culture Media and Sport website, 16.08.2008. http://web.archive.org/web/20120311110734/http://culture.gov.uk/what_we_do/creative_industries/default.aspx [11.11.2012]

46 Publishing. In: Department for Culture Media and Sport website, 29.08.2008. http://web.archive.org/web/20120318111658/http://www.culture.gov.uk/what_we_do/creative_industries/3280.aspx [07.11.2012]

47 Smith, Chris. Creative Industries Mapping Document, Secretary of State’s Foreword, 2001. https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/183544/2001part1-foreword2001.pdf [14.11.2012] P. 5

48 Creative Industries. In: Department for Culture Media and Sport website, 16.08.2008. http://web.archive.org/web/20120311110734/http://culture.gov.uk/what_we_do/creative_industries/default.aspx [11.11.2012]

49 Rossello, Pablo. Shelagh Wright. Mapping the creative industries: a toolkit. London, 2010. http://www.britishcouncil.org/mapping_the_creative_industries_a_toolkit_2-2.pdf [21.10.2013] P. 15

50 Creative Industries. In: Department for Culture Media and Sport website, 16.08.2008. http://web.archive.org/web/20120311110734/http://culture.gov.uk/what_we_do/creative_industries/default.aspx [11.11.2012]

make to the Gross Domestic Product (GDP) are in the billions. Contributions by cultural industries to GDP by country (using exchange rates from February, 2014) are:

Canada, 2012	approximately 33 billion €. ⁵¹
France, 2013	approximately 57 billion €. ⁵²
Germany, 2011	63 billion €. ⁵³
UK, 2009	approximately 43 billion €. ⁵⁴

2) Publishing revenue

The publishing industry is a cultural industry and generates large revenues on its own. Operating revenue data provided by the governments of Canada, France, Germany and the UK also give an idea of the publishing revenues generated in each of the four countries. Note that no conclusions should be drawn from these figures as they are not measures of the same cultural industries' activities in the same manner in all four countries. They are presented to give an impression of size. The numbers are large and reporting the large financial contribution these cultural industries make is one way governments indicate success. The most recent year

⁵¹ Canadian Industry Statistics, Gross domestic product (GDP):Information and Cultural Industries (NAICS 51). In: Industry Canada website. <https://www.ic.gc.ca/app/scr/sbms/sbb/cis/gdp.html?code=51> Modified 18.12.2013 First accessed: [09.02.2014]

⁵² Renier, Romain. La culture contribue sept fois plus au PIB que l'industrie automobile. In: La Tribune website, 03.01.2014. <http://www.latribune.fr/actualites/economie/france/20140103tribo00807739/la-culture-contribue-sept-fois-plus-au-pib-que-l-industrie-automobile.html> [14.01.2014]

⁵³ Disciplines et secteurs: Livre et Lecture. In: Bundesministerium für Wirtschaft und Energie website, 05.04.2010. <http://www.kultur-kreativ-wirtschaft.de/KuK/Navigation/kultur-kreativwirtschaft,did=329922.html?view=renderPrint> [14.01.2013]

⁵⁴ Creative Industries Economic Estimates: Full Statistical Release. London: 11.12.2011. https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/77959/Creative-Industries-Economic-Estimates-Report-2011-update.pdf [14.01.2013] P. 14

for which each country released data was 2009.

Publishing Revenue Data:

Canada	€1.5 billion in revenues ⁵⁵
France	€2.8 billion in revenues ⁵⁶
Germany	€5.0 billion in revenues ⁵⁷
UK	€3.6 billion in revenues ⁵⁸

3) Employment

Employment numbers are also presented by governments to demonstrate the worth of cultural industries. In 2012, the Canadian government reported that more than 500,000 people were working in the cultural industries.⁵⁹

The government in France reported that there were approximately 697,000 people working in the cultural industries in 2009,⁶⁰ and the minister of culture,

55 Book Publishers (87F0004X). In: Statistics Canada website, Modified 20.03.2014. <http://www5.statcan.gc.ca/olc-cel/olc.action?ObjId=87F0004X&ObjType=2&lang=en&limit=0> [01.09.2012]

56 Le livre en chiffres - 2013, données 2012. In: Syndicat national de l'édition website, publication date unknown. <http://www.sne.fr/dossiers-et-enjeux/economie.html> [28.07.2011]

57 Umsatz- und Preisentwicklung. In: Börsenverein des Deutschen Buchhandels website, publication date unknown. http://www.boersenverein.de/de/nordrhein_westfalen/Umsatz_und_Preisentwicklung/182716 [28.07.2011]

58 Großbritannien: Warten auf die Wende. Strukturwandel macht den Briten schwer zu schaffen. In: Buchreport website, publication date unknown. http://www.buchreport.de/analysen/die_wichtigsten_buchmaerkte/grossbritannien.htm [01.09.2013]

59 Key Small Business Statistics - August 2013. In: Statistics Canada website, Modified 13.09.2013. <https://www.ic.gc.ca/eic/site/061.nsf/eng/02805.html> First accessed [21.11.2013]

60 Gouyon, Marie, Frédérique Patureau. The salaried workforce in the cultural sector 2009 : flexibility and diversification [CC-2012-2]. September 2012. In: Ministère de la Culture et de la Communication website, Modified 13.09.2013. <http://www.culturecommunication.gouv.fr/Politiques-ministerielles/Etudes-et-statistiques/In-English/Culture-statistics-2007-2014/The-salaried-workforce-in-the-cultural-sector-2009-flexibility-and-diversification-CC-2012-2> [21.11.2013]

Aurélie Filippetti, called the cultural industries a driving force⁶¹ for the economy.⁶²

In Germany, the government states in a 2012 brochure that there are approximately one million people working in the creative industries, and the government calls it an area that continues to “...offer great opportunities for further economic growth and employment.”⁶³

In the UK, the government calls the cultural industries “a real success story” and in 2012 reported more than 1.5 million people working in the creative industries.⁶⁴ Moreover, they say that “with the right support, the creative industries have the potential to bring even more benefits to our culture and economy.”⁶⁵

GOVERNMENT INVOLVEMENT

However, despite high revenues being generated by cultural industries overall, the book publishing sector of the cultural industries is not known for generating big profits. Increased competition, retail market consolidation, the evolution of content-delivery, the growth of e-books and shifts in consumer expectations and

61 *Entreprendre dans les industries culturelles: Le guide des dispositifs nationaux de soutien à la création et au développement des entreprises.* Paris: 2013. <http://www.culturecommunication.gouv.fr/content/download/67306/515895/file/130516web-2.pdf> [22.11.2013] P. 3

62 *Entreprendre das les industries culturelles:* P. 3

63 *Im Bund mit der Kultur: Kultur- und Medienpolitik der Bundesregierung.* Berlin, June 2012. http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2012-07-17-broschuere.pdf?__blob=publicationFile [21.11.2013] P. 18

64 *Creative Industries.* In: Department for Culture Media and Sport website, 16.08.2008. http://web.archive.org/web/20120311110734/http://culture.gov.uk/what_we_do/creative_industries/default.aspx [21.11.2013]

65 *Making it easier for the media and creative industries to grow, while protecting the interests of citizens.* In: UK Government website, 27.02.2013. <https://www.gov.uk/government/policies/making-it-easier-for-the-media-and-creative-industries-to-grow-while-protecting-the-interests-of-citizens> [22.11.2013]

behaviour are all challenges that face publishing.

In Canada, the government takes actions “designed to foster the vitality of the book industry in Canada.”⁶⁶ The French government works in favour of the development of the publishing industry.⁶⁷ The German government calls the book industry a classic example of a creative and cultural industry and shapes legislation so that the arts can flourish, and books can remain affordable for everyone.⁶⁸ In the UK, the government works to encourage the publishing industry to grow.⁶⁹

It should now be clear that governments consider book publishing to be both culturally and commercially significant. Governments understand that their publishing industries need attention and can benefit from support.

This idea of a cultural or creative industry is used by each of the governments in this thesis to describe the industries that operate in a special area where culture and commerce mix. Publishing is a prime example of a cultural industry, and it is an industry that the governments want to succeed both culturally and commercially.

SUPPORT FOR PUBLISHING

As set out in the following chapters, governments work to ensure that books are published and will continue to be published, will be accessible to the public, and that the industry will remain viable. When talking about government actions,

66 Books. In: Department of Canadian Heritage Website, 15.02.2010. <http://www.pch.gc.ca/eng/1266260574149> [13.01.2013]

67 Service du Livre et de la Lecture. In: Ministère de la Culture et de la Communication. Publication date unknown. <http://www.culturecommunication.gouv.fr/Disciplines-et-secteurs/Livre-et-lecture/Service-du-Livre-et-de-la-Lecture> [13.01.2013]

68 Im Bund mit der Kultur: Kultur- und Medienpolitik der Bundesregierung, Berlin, June 2012. http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2012-07-17-broschuere.pdf?__blob=publicationFile [13.01.2013] P. 13

69 Publishing. In: Department for Culture Media and Sport website, 29.08.2008. http://web.archive.org/web/20120318111658/http://www.culture.gov.uk/what_we_do/creative_industries/3280.aspx [27.02.2014]

words like subsidy or aid are sometimes used. These words refer to an important method, financial grants, that governments use to help book publishing. However, financial grants are just one of many methods that governments use to support book publishing in their countries.

In this thesis, and in the context of government action, the word support will be used to refer to any action that either increases revenues or reduces expenses beyond what would otherwise happen in a completely free market.

The term support is to be understood as including all tactics and methods that governments use to support authors⁷⁰, editors, printers, bookshops, book fairs and other parts of the industry. I chose the word support because it does not just imply financial grants (as the word “subsidy” does) nor does it imply “repairing” a shortcoming (as the words “aid” or “assistance” can imply).

The national (federal) government is not the only entity in a country to offer support, so the meaning of “government” support must be clarified.

In each country, there are four government funded “sources of support:” two at the national level and two at the regional level. This thesis covers the support offered at the national level and the support offered by the level of government directly below the national level: Canada’s provinces, France’s *régions* (regions), Germany’s *Bundesländer* (states) and UK’s constituent countries.

The two support sources at the national level are the federal government and the arm’s-length entities of the federal government (such as an arts council or a national arts foundation). As you will see, these entities make decisions

⁷⁰ The word “author” in this thesis will refer to both writers and translators except when the word writer is used in a direct quotation or as the name of a program (for example, “Writer’s Development Program”).

independent of (but with guidance from) the federal government.

An arm's-length entity is an organization that is provided funds by a federal government and that disburses these funds in accordance with general guidance from the federal government with the purpose being to ensure that the awarding of funds in support of publishing is accomplished with a certain level of independence from the federal government. Thus these entities make decisions independent of, but under guidance from, the federal government. The entities have objectives of the government in mind, use government funds to achieve those objectives, act independent from specific government direction but are still responsible to government in some form. Specific details on how each country's arm's-length organization works can be found in its appropriate section.

In each of the four countries, there is one federal department responsible for culture, part of which includes support for publishing. I collectively call them federal departments for culture. In Canada this is the Department of Canadian Heritage or PCH (in French called the *ministère du Patrimoine canadien*, “*patrimoine*” is the source of the “P” in the acronym). In France this is known as the *Ministère de la Culture et de la Communication* (MCC) in English, the Ministry of Culture and Communications. In Germany it is the *Beauftragte der Bundesregierung für Kultur und Medien* or BKM (in English the Federal Government Commissioner for Culture and the Media). In the UK this is the Department for Culture, Media & Sport (DCMS).

The federal governments of Canada, France and Germany each have arm's-length entities that deliver support programs for publishing at “arm's-length” from the Government. I call these the national arts development organizations. They are the Canada Council for the Arts in Canada, the *Centre National du Livre*

(The National Centre for the Book, or CNL) in France, and the *Kulturstiftung des Bundes* (National Arts Foundation) in Germany.

The UK government had a similar entity called the Arts Council of Great Britain but in “1994 the Arts Council of Great Britain was split to become the Arts Council of England, Arts Council of Scotland and Arts Council of Wales.”⁷¹ As I am treating the constituent countries of UK as regions, these regional arts councils (including the Arts Council of Northern Ireland, which was not part of the Arts Council of Great Britain) will be detailed in Chapter 4.⁷²

THE TWO SUPPORT SOURCES AT THE REGIONAL LEVEL

The two support sources at the regional level (a province in Canada, a department in France, a state in Germany and a country in the UK) are:

a) a regional government and

b) the collection of arm’s-length entities of a regional government who, as will be seen, make decisions independently of (but with guidance from) the regional government.

The terms region and regional governments will be used to refer to the area and level of government below national in each of the countries. The actions of the regional governments and their arm’s-length entities complement one another in the support they offer for publishing in their regions (just like at the national level where the actions of the federal government and their arm’s-length entities complement each other). Since the structure at the regional level is similar to

⁷¹ Arts Council of Great Britain: records, 1928-1997. In: Victoria and Albert Museum Website. Publication date unknown. <http://www.vam.ac.uk/vastatic/wid/ead/acgb/acgbf.html> [11.06.2014]

⁷² Arts Council of Great Britain: records, 1928-1997: Council for the Encouragement of Music and the Arts: Correspondence, General, 1939-1960. In: Victoria and Albert Museum Website. Publication date unknown. In: <http://www.vam.ac.uk/vastatic/wid/ead/acgb/acgb-el2.html#toco>

the structure at the national level, the federal terms, transferred to the regional level, become regional departments for culture, and regional arts development organizations.

It is important to note that although one country may provide a support program through direct support from the federal government, a similar support program might be provided in a different country through one of the other three delivery paths (an arm's-length entity of the federal government, a regional government, or an arm's-length entity of a regional government). Thus, to get a full picture of the support in each country, all four of these delivery paths of support must be considered.

SUMMARY

National level support is characterized by a dual-structure with support coming from two sources: a federal department for culture, and a national arts development organization. This dual-structure was present in UK until 1994 when the national arts development organization was split up.

Regional level support in each country is also characterized by this dual-structure and support comes from regional departments for culture, and regional arts development organizations. It is important to note that each region has its own regional department for culture and regional arts development organization, thus there are many of the same kind. The actual number of regions or regional arts development organizations in a country is not relevant for the following description.

The dual structure present at the national level in Canada, France and Germany (a government department and its arm's-length entity) is repeated at the regional level. Thus there are four sources of support to be considered. We can

define the four sources of support as the four different classes of administrators (or simply, administrators) that support publishing in each country.

These four classes of administrators are:

1. The federal government through its department for culture
2. The national arts development organization (until 1994 in the UK)
3. The regional governments through their departments for culture
4. The regional arts development organizations.

SIX CATEGORIES OF SUPPORT

The publishing support offered by the four classes of administrators is more than just financial grants directed at publishers, for specific purposes. There are other methods used to support the book publishing industry in each country. In my examination of each country, and using the information I uncovered in my initial research as guidance, I created six different categories of support that I used to find, classify, examine and compare the different methods used to support publishing in each country.

The six categories of support for publishing are divided into three categories that are offered directly to publishers and three categories that are not offered to publishers, but are intended to have a positive effect on book publishing in general.

Support for publishing has a direct effect if it directly supports the production or dissemination of books. This support will be called direct support for publishing. Support for publishing has an indirect effect if it supports authors, stimulates the marketing or promotion of books, or stimulates the purchase of

books. This support will be called indirect support for publishing.

The six categories of support are:

1. Direct support for publishing by supporting production: This includes cash infusions or grants provided directly to publishers for costs associated with creating a book. This support is intended to encourage or assist in getting a new book published, whether this is an original publication or a translation of an existing work (but new in translation).⁷³

2. Direct support for publishing by offsetting marketing and promotion costs and other expenses: This includes actions to reduce expenses related to marketing and promotion, actions to reduce fees that publishers must pay the state (e.g. taxes) and actions to encourage execution of non-essential actions such as the digitization of previously published works.⁷⁴

3. Direct support for publishing by supporting topics not related to production: This includes cash infusions or grants for aspects of the publishing business that are not related to production. Examples are grants for professional development, infrastructure renewal, internships and event attendance.

4. Indirect support for publishing by supporting authors: This includes programs, grants, in-kind services and other professional services for authors.

5. Indirect support for publishing by stimulating the marketing or promotion of books and reading: This includes financial support programs for “organizations” like professional associations and literary organizations (that

⁷³There is however a bit of an exception. The funding offered through the Canada Book Fund (see section 1.2) while primarily intended to support the production of books, the recipient can also apply funds towards “salary, overhead, maintaining bibliographical data, promotion, advertising, packaging, shipping, and capital expenditures...”

⁷⁴ “Digitization of previously published works” falls under item 2 because it encourages a publisher to undertake a non-essential action related to a previously published work.

are publicly funded) that do not publish or create books themselves, but play a role in support for publishing. Actions can also include funding for events like book fairs and other methods of engaging the public and raising the profile of reading and books.

6. Indirect support for publishing by stimulating the purchase of product: This includes laws, regulations and policies including a fixed price law, special postal rates, specific application of copyright law, support for book stores, promoting or funding events for the public (like book or literature festivals), and a reduced sales taxes (e.g., VAT) on books relative to other consumer products. All of these types of support require a book to be published before any benefit can be experienced.

These six categories of government support (which are repeated in Appendix A) cover all government support programs delivered through the four administrators of support (two national and two regional) in each of the four countries as described above. The four chapters that will describe this support are:

- Chapter 1: Federal governments and their departments for culture
- Chapter 2: The National arts development organizations
- Chapter 3: Regional governments and their departments for culture
- Chapter 4: The Regional arts development organizations

INFLUENCING SUPPLY AND DEMAND

Each of the four governments considers publishing to be a mixture of culture and commerce, and uses the term cultural industry to describe this mixture. Although each of the four governments intervenes in the market directly or indirectly to ensure that the publishing industry remains viable, there are different motivations

for providing support (just like the support itself) in each country.

The terms “supply” and “demand” refer to the standard economic categories. They influence the actions governments take in support of book publishing. Each program offered by one or more of the governments in this thesis is in effect an action taken in the interest of increasing supply, demand or both. If a country identifies a problem, it can take steps to influence the supply or demand for books through publishing support programs. There are several different ways to do this. Some actions provide support that is intended to improve the supply of books in a country, while other actions provide support in order to increase demand. What to support, and to what extent, is a decision each country decides in its own way. The different programs I identified will be examined in the following chapters.

Earlier I mentioned that each government takes action to preserve and promote its country’s heritage by encouraging the creation of new art, protecting and promoting language and culture of its country both domestically and internationally and by ensuring that citizens have access to the arts. Each of the four governments in this thesis considers culture to be valuable and important. The French government has perhaps the best phrase for this thought, calling books “conveyors of culture.”⁷⁵ Governments know that the creation or consumption of books (particularly culturally significant ones) can be successful commercially while still contributing to cultural goals, which will become apparent as you read further.

⁷⁵ Prix du livre, mode d’emploi. In: Ministère de la culture et de la communication website, 28.02.2001. <http://www.culture.gouv.fr/culture/dll/prix-livre/prix-1.htm> [22.11.2012]

PREVIOUS WORK

This section details a selection of previously published papers that deal with the topic of support for culture and/or book publishing. It includes papers that cover cultural support, support for book publishing, and those that deal with cross-country comparisons of seemingly similar information.

The Economics of Books, van der Ploeg, Rick and van Ours, Jan C. and Canoy, M. F. M., (February 2005). CESifo Working Paper Series No. 1414; CentER Discussion Paper No. 2005-13. <http://ssrn.com/abstract=668861>

The Economics of Books, is a working paper written for the CESifo (Center for Economic Studies in Munich) as a review of the book industry from an economists perspective. In the paper, the authors pose the question “Are there really grounds for government intervention in the market for books?” They provide analysis and

eventually provide the answer that they feel there is not much need for government support.

They first show how proponents of fixed price laws are said to fear both “the market as detrimental to culture” and the “effects of the unbridled forces of the market on the diversity and quality of books being published and sold.”⁷⁶ Opponents of fixed price laws on the other hand claim “that the market mechanism often works better” than the fixed price law does in encouraging the publication of quality titles. Although the authors present both viewpoints for the reader to process, Canoy et al. then continue to say that it is perhaps the book market itself that is “inefficient” and that fixed price laws are perhaps “not the most appropriate instrument to fix these market failures.”⁷⁷

Canoy et al. also refute the idea that non-price competition (the idea that when prices are the same, retailers will compete in other ways, like improved customer service) and “cross-subsidization” (where publishers will use the large revenue from blockbusters to subsidize the publication of works with less commercial appeal) will occur as a result of fixed price laws.⁷⁸ The claim is that non-price competition as an argument for fixed price laws is not strong enough, or not “clinching,” just as the authors also states that there is no “guarantee” that

76 van der Ploeg, Rick and van Ours, Jan C. and Canoy, M. F. M., *The Economics of Books* (February 2005). CESifo Working Paper Series No. 1414; CentER Discussion Paper No. 2005-13, <http://ssrn.com/abstract=668861> [07.07.2014] P. 19

77 van der Ploeg, Rick and van Ours, Jan C. and Canoy, M. F. M., *The Economics of Books* (February 2005). CESifo Working Paper Series No. 1414; CentER Discussion Paper No. 2005-13, <http://ssrn.com/abstract=668861> [07.07.2014] P. 25

78 van der Ploeg, Rick and van Ours, Jan C. and Canoy, M. F. M., *The Economics of Books* (February 2005). CESifo Working Paper Series No. 1414; CentER Discussion Paper No. 2005-13, <http://ssrn.com/abstract=668861> [07.07.2014] P. 23-24

publishers will use increased income to subsidize more culturally risky books.

Eventually the authors state that “As a dogma, the [fixed price law] diverts attention and energy away from making the book trade more innovative and customer-oriented,”⁷⁹ and that promoting reading is probably a better solution.⁸⁰ Ultimately, the purely economic conclusion that the “market is quite capable of inventing solutions to specific problems of the book trade and public policies are not always called for, except perhaps to stimulate reading,” is, in my opinion, too straightforward.⁸¹

While the decline of reading is identified as the largest problem, the authors list a few reasons why the outlook for books should not be “pessimistic,” including an aging population with more leisure time and the increase in the number of books being published.

However, more books does not necessarily mean better books, and just as the authors refute the cross-subsidization argument by saying there is no guarantee that the publishers will really cross-subsidize, there is neither any guarantee that an aging population will use their time to read anything culturally significant (or even read at all). The paper is interesting in that it examines the measurable side of the book publishing industry. However, in spite of the fact that they acknowledge publishing has a “special character” in the paper, the analysis does not appear to take the idea of a special character into account, making it (in my opinion) a too

79 van der Ploeg, Rick and van Ours, Jan C. and Canoy, M. F. M., *The Economics of Books* (February 2005). CESifo Working Paper Series No. 1414; CentER Discussion Paper No. 2005-13, <http://ssrn.com/abstract=668861> [07.07.2014] P. 27

80 Ibid., P. 37

81 Ibid., P. 35

harsh and unemotional of a take on the topic.⁸²

Support to book publishing and distribution, and reading habits in Norway, Fetveit, A.M. *Poetics*, Volume 16, issue 3-4 (August, 1987), p. 227-236.

ISSN: 0304-422X DOI: 10.1016/0304-422X(87)90004-0

This paper, published in 1987, discusses support for publishing in Norway. Fetveit specifically discusses support for Norwegian publishing by using the concept of a “language area” (usually a country with its own language). She identifies Norway as a small language area and describes how this can present difficulties for the publishing industry, noting that “a full-scale national production of literature can only be maintained by some sort of support from the State.” The author describes forms of support, past and present, in the small language area and small market of Norway and concludes that some cultural objectives of government action were successful. I was also able to draw some parallels with the Canadian market, and was compelled to learn more about the idea of “large language areas” of France and Germany and the UK.

The Decline of the Literary Paradigm in Australian Publishing, M. Davis, *Ten Years*, HEAT 12 n.s. (Giramondo, 2006)

An excerpt from a larger book, this article deals with the Australian book industry and the changes (the “decline of the literary paradigm”) brought about by the “commodification of all cultural forms ” and increased international competition.

⁸² van der Ploeg, Rick and van Ours, Jan C. and Canoy, M. F. M., *The Economics of Books* (February 2005). CESifo Working Paper Series No. 1414; CentER Discussion Paper No. 2005-13, <http://ssrn.com/abstract=668861> [07.07.2014] P. 2

It is relevant insofar as Davis describes the support in Australia for literary fiction as being motivated by cultural nationalism, only to have the support change in the 1990s and 2000s, including in 2000 the addition of a sales tax on books for the first time.

Ultra Libris: Policy, technology, and the creative economy of book publishing in Canada, Rowland Lorimer. Toronto: ECW Press, 2012.

While not technically an academic paper, this sweeping work is nevertheless written by the former director of the Canadian Centre for Studies in Publishing at Simon Fraser University. It is likely the ultimate book on the Canadian publishing industry, and deals with themes ranging from history to writers, publishers and policy and publishing's impact on a society in general. The book tells the story of book publishing in Canada, beginning with a discussion of books themselves, before delving into a history of publishing and culture in Canada, small and large nation problems, industry development and upheaval leading to a discussion of the contemporary publishing landscape in Canada. The final three chapters are more practical in a sense, dealing with operational information, the technological advancements in publishing in recent years and finally Lorimer's views on the potential future of publishing. The book overlaps with some areas in this thesis (such as some policy discussion and descriptions of publishing support programs) but also covers areas that are only lightly touched upon in this thesis (such as the in-depth history of the publishing industry in Canada and the possible future of the Canadian publishing industry). Where this thesis functions as a snapshot of government support for culture through the book publishing lens, *Ultra Libris* is instead an in-depth analysis of all things Canadian publishing.

“The Canadian Book Industry Supply Chain Initiative: The inception and implementation of a new funding initiative for the Department of Canadian Heritage,” Heather MacLean. In: Simon Fraser University Publishing Website. Created on 20.08.2013. <http://summit.sfu.ca/item/9893>

This master’s project report discusses the development of a specific initiative to support book publishing in Canada, called the supply chain initiative, intended to address problems in the book chain in Canada that endangered the production and sale of books. The author’s discussion of the Government of Canada’s support for book publishing was directly beneficial to me as it confirmed some opinions I had developed while conducting my own research, particularly in terms of the importance of culture to a nation like Canada, and the role the government plays in protecting and promoting a national culture through support for book publishing.

The report goes into detail about the establishment of the non-profit organization called Booknet Canada. Booknet Canada “helps companies promote and sell books,” and receives financial support from the Canadian federal government. This is one example of “support for organizations” offered by the Canadian Federal Government, essentially support for organizations (that are not necessarily publishers) that work to promote publishing. You can learn more about the various kinds of financial support for organizations offered by the Canadian federal government in Chapter 1.

“Statistics in the Wake of Challenges Posed by Cultural Diversity in a

Globalization Context”

Schuster, J. Mark. “Statistics in the Wake of Challenges Posed by Cultural Diversity in a Globalization Context,” 2002.

Retrieved from <http://www.culturalpolicies.net/web/files/74/en/Schuster.pdf>

This paper is about the collection of data and statistics in different countries and the problems with different interpretations of that information in different countries. In one section, Schuster discusses cross-national comparison, stating that “The goal of comparability is an admirable one, worthy of pursuit, but there will be pitfalls along the way. Will it be possible to adopt a single framework within which cultural statistics are to be gathered that will be applicable and relevant to the many different national views as to what “culture” and “cultural policy” entail? The age-old problems of definition and boundary will become familiar once again.” Schuster however has a broader area of focus, he is looking for “cultural statistics” in general. I am fortunate that I could narrow my focus to only the book publishing niche of cultural support.

I gathered definitions of “culture” and “cultural policy,” as well as concepts like “cultural industry” and of course literature/book publishing from each of the countries’ government websites. I began to realize I needed to define a strict set of categories in order to be able to attempt my comparison of the information I had found. I spent a great deal of time developing definitions for “support” (both direct and indirect) as well as for different forms of support so they could be compared to each other in a meaningful way.

“Supporting the Arts: An International Comparative Study, Canada, Federal Republic of Germany, France, Italy, Great Britain, Netherlands, Sweden, United States.”

Schuster, J. Mark. “Supporting the Arts: An International Comparative Study. Canada, Federal Republic of Germany, France, Italy, Great Britain, Netherlands, Sweden, United States.” 1985. <http://files.eric.ed.gov/fulltext/ED257740.pdf>

In spite of the fact that this study focuses on more countries, and the scope (what he calls boundaries) of his definition of the arts basically includes everything (where mine focuses solely on one form at the arts, book publishing), and in spite of the fact that the study is mostly concerned with statistical comparison, I found it helpful as the author also grappled with the problems associated with collecting and comparing related *but not entirely comparable information* (emphasis mine).

Schuster states that there were “four research elements” around which he structured his study and expressed in financial terms:

- “- A description of the comparative context of arts support in each country,
- An estimate of national arts expenditures in each country
- A comparison of the structure and levels of private support, including a description of the relevant tax incentives in each of the countries.
- A study of selected arts institutions in each country, allowing a micro-level view of the distribution of operating income that could be used to complement and validate the aggregate picture of arts support developed through the first three elements.”

Where Schuster’s problems centred around consolidating the limits of each country’s definitions of arts and culture (an inclusive approach), I was fortunate

in that I only had to collect information about one well-defined and essentially (across countries) uniform branch of the arts, book publishing (thus, an exclusive approach).

Literaturförderung im internationalen Vergleich: Ein Bericht über Förderformen, Literatur-fonds und Beispiele praktischer Unterstützung des literarischen Lebens.
Published: Köln, Dumont Buchverlag 1980.

By: Andreas Johannes Wiesand, im Auftrag des Bundesministers des Innern.

This report from 1980 was created for the German *Bundesministerium des Innern* (Federal Ministry of the Interior) to identify, compare and present literature support in Germany and other countries, as well as to note important methods and their value insofar as they may be valuable to the creation of the (new at the time) *Deutscher Literaturfonds*.

Much like the two comparative studies by Schuster, this report begins with definitions of “boundaries,” that is, what does literature mean in Germany and in the other countries? Thus, the gravity of the problem of comparing similar yet slightly different things is reduced by laying clear boundaries at the outset. In this case, the author notes that a generous interpretation (“*großzügig auszulegen*” P. 4) of the word “literature” was necessary and appropriate (“*notwendig und sinnvoll*” P. 4), and includes a broader array of topics (including awards, prizes and library support) than my thesis does. The generous interpretation of “literature” used in the report is in line with the French government concept of the *vie littéraire*, that is, a broader understanding of the idea of literature, one that includes writing, publishing,

reviewing and public reaction and interaction with the published works.

The data is presented in three sections, author support, market support and dissemination support. Each of the three sections presents individual support programs using the same four sub-sections: an introduction, the situation in Germany, examples from other countries and conclusions. Thus, all the information is presented in how it pertains to Germany, rather than a comparison of how each of the other countries employs individual support methods.

CHAPTER 1: FEDERAL GOVERNMENTS AND THEIR DEPARTMENTS FOR CULTURE

1.1 INTRODUCTION TO FEDERAL GOVERNMENTS AND THEIR DEPARTMENTS FOR CULTURE

Book publishing is a mix of culture and commerce and thus a cultural industry.

At the federal level in each of the four countries, book publishing (as a cultural industry) receives attention and support from a specialized division of government that deals with the topic of culture. In Canada and the UK these divisions are called departments, while in France it is called a *Ministère*, or ministry, and in Germany it is called a *Bundesbehörde*, or federal agency.⁸³ I will refer to each as a federal department for culture.

Federal departments for culture focus on various cultural topics including the preservation and promotion of the heritage of the country, encouraging the creation of new art by supporting artists, protecting and promoting the language

⁸³ Die Beauftragte der Bundesregierung für Kultur und Medien (BKM). In: bund.de website, publication date unknown. <http://www.bund.de/DE/Behoerden/B/Beauftragte/BKM/Beauftragte-der-Bundesregierung-fuer-Kultur-und-Medien.html> [13.01.2013]

and culture of the country both domestically and internationally and ensuring that citizens have access to the arts.

The federal departments in the four countries whose mandates include culture are Canada's Department of Canadian Heritage (PCH), France's *Ministère de la Culture et de la Communication* (MCC), Germany's *Beauftragte der Bundesregierung für Kultur und Medien* (BKM) and the UK's Department for Culture, Media & Sport (DCMS). The current iterations of each of the four departments were created between 1990 and 2000, and the scope of each department's activities includes support for publishing. All four departments have specialized sub-divisions that provide in-depth information on specific topics and provide recommendations based on extensive and focused research and analysis.⁸⁴ In Canada and the UK, as you will see, the responsibilities assigned by the government to the federal departments for culture are broader than those assigned to the federal departments for culture in France and Germany.

1.1.1 CANADA

Canada's Department of Canadian Heritage was created in 1993,⁸⁵ but government support for the "production, distribution and marketing of Canadian books" goes back for more than 100 years.⁸⁶ The primary goal of federal government support for book publishing is to "ensure access to Canadian-authored books."⁸⁷ Arts and culture, cultural industries, copyright and

84 Cultural Industries Branch. In: Department of Canadian Heritage website, 30.11.2008. <http://www.pch.gc.ca/pc-ch/org/sectr/ac-ca/ic-ci/index-eng.cfm> [22.11.2012]

85 Department of Canadian Heritage Act. In: Justice Laws of Canada website. Modified 28.03.2014. <http://laws-lois.justice.gc.ca/eng/acts/C-17.3/page-1.html> First accessed [21.03.2013]

86 Books. In: Department of Canadian Heritage website. Modified 17.11.2010. <http://www.pch.gc.ca/eng/1290024798874/1290024798877> First accessed [29.10.2012]

87 Canada Book Fund. In: Department of Canadian Heritage website. Modified 09.03.2010. <http://www.pch.gc.ca/eng/1268182505843> Accessed [02.12.2013]

international trade policy, as well as “book publishing policy and programs”⁸⁸ are all topics covered by the Department of Canadian Heritage.⁸⁹ In addition to arts and culture,⁹⁰ the Department of Canadian Heritage is also responsible for other topics including official language initiatives, aspects of Canadian citizenship, and sports.⁹¹ As Canada is officially bilingual (French and English being the two official languages), the department is also known by the French name *le ministère du Patrimoine canadien* which explains why the acronym for the department is PCH, as it literally stands for Patrimoine *Canadien*/an Heritage. All of the support programs offered by PCH also have French names, I have included these after the English names. In 2013, the budget for Canada’s Department of Canadian Heritage was €875 million.⁹²

1.1.2 FRANCE

In France, the *Ministère de la Culture et de la Communication* (Ministry of culture and communications or MCC) was created in 1997. Its predecessor was called the *Ministère des Affaires culturelles* (Ministry of Cultural Affairs).⁹³ In its current form, the MCC is responsible for cultural policy and development, with a mission to “make the great works of humanity available to the greatest

88 Cultural Affairs Sector. In: Department of Canadian Heritage website. Modified 28.09.2009. <http://www.pch.gc.ca/eng/1267495832046> Accessed [03.04.2013]

89 Cultural Industries Branch. In: Department of Canadian Heritage website. Modified 30.11.2009. <http://www.pch.gc.ca/pc-ch/org/sectr/ac-ca/ic-ci/index-eng.cfm> First accessed [22.11.2013]

90 About Us. In: Department of Canadian Heritage website. Modified 14.02.2010. <http://www.pch.gc.ca/eng/1266247278907/1266203846503> First accessed [21.03.2013]

91 Topics. In: Department of Canadian Heritage website. Modified 14.02.2010. <http://web.archive.org/web/20131014101844/http://www.pch.gc.ca/eng/1266237061269/1266193609234> First accessed [03.04.2013]

92 Canadian Heritage’s Quarterly Financial Report for the quarter ended September 30, 2012. In: Department of Canadian Heritage website. Modified 28.11.2012. <http://www.pch.gc.ca/eng/1353522313827> First accessed [22.01.2013]

93 L’histoire du ministère. In: Ministère de la culture et de la communication website, 02.12.2011. <http://www.culturecommunication.gouv.fr/Ministere/L-histoire-du-ministere> [02.04.2013]

possible audience.”⁹⁴ In pursuit of this aim,⁹⁵ the MCC safeguards, protects and develops cultural heritage in all its forms, favours the creation of new works of art, and oversees the development of the cultural industries in France.⁹⁶ One of the MCC’s specialized sub-units is called *la direction générale des médias et des industries culturelles* (General Directorate of Media and Cultural Industries) more commonly referred to as the DGMIC. The DGMIC focuses on cultural affairs in France and “defines, coordinates and evaluates” cultural policy as it pertains to the media (including media pluralism as in the UK to ensure diverse and independent media sources) and cultural industries (including the publishing industry).⁹⁷

The DGMIC is further broken down into specialized units or divisions (called *services*), that focus on specific areas. One of these divisions is the *Service du livre et de la lecture* (Office of Books and Reading). The budget of the MCC in 2013 was €7.4 billion.⁹⁸

1.1.3 GERMANY

Germany’s *Beauftragte der Bundesregierung für Kultur und Medien* or Federal Government Commissioner for Culture and the Media (referred to as the BKM) was created in 1998 to bring “all the Federal Government’s tasks in the area of cultural and media policy under one roof,”⁹⁹ similar to what was done in the UK

94 Le Ministère. In: Ministère de la culture et de la communication website, 29.08.2008. <http://www.culturecommunication.gouv.fr/Ministere/Le-ministere> [19.11.2014]

95 Le Ministère. In: Ministère de la culture et de la communication website, 29.08.2008. <http://www.culturecommunication.gouv.fr/Ministere/Le-ministere> [18.05.2014]

96 L’histoire du ministère. In: Ministère de la culture et de la communication website, 02.12.2011. <http://www.culturecommunication.gouv.fr/Ministere/L-histoire-du-ministere> [02.04.2013]

97 La direction générale des médias et des industries culturelles. In: Ministère de la culture et de la communication website, Publication date unknown. <http://www.culturecommunication.gouv.fr/Ministere/Directions/La-direction-generale-des-medias-et-des-industries-culturelles> [22.01.2013]

98 Budget: les chiffres clés pour 2013. In: Ministère de la culture et de la communication website, 01.10.2012. <http://www.culturecommunication.gouv.fr/Actualites/En-continu/Budget-les-chiffres-cles-pour-2013> [22.01.2013]

99 Die Beauftragte der Bundesregierung für Kultur und Medien (BKM). In: bund.de website, publication date

in 1997 with the creation of the DCMS.¹⁰⁰ Although it is referred to by the name “commissioner,” it is a *Bundesbehörde*, or federal agency, made up of more than 230 employees.¹⁰¹

The BKM’s focus is on media and culture in Germany and it is “responsible for shaping legislation in a way that creates the most favourable possible environment for creative artists and media representatives and the right conditions for art and creativity to develop to the full.”¹⁰² The BKM believes that it is the “responsibility of politicians to promote art and culture, look after ... cultural heritage, and create the suitable environment for a rich and diverse cultural life.”¹⁰³

The BKM, through the creation of policies and legislation, creates an environment, or “framework” to promote culture and the media in Germany.¹⁰⁴ The BKM has two objectives for literature: to preserve the existing German literary heritage and to promote the dissemination of contemporary German literature.¹⁰⁵ The first is achieved through support for organizations like archives and museums. The second objective is achieved by providing funding to national organizations

unknown. <http://www.bund.de/DE/Behoerden/B/Beauftragte/BKM/Beauftragte-der-Bundesregierung-fuer-Kultur-und-Medien.html> [27.11.2012]

100 Im Bund mit der Kultur: Kultur- und Medienpolitik der Bundesregierung. Berlin, June 2012. http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2012-07-17-broschuere.pdf?__blob=publicationFile [21.10.2013] P. 3

101 Die Beauftragte der Bundesregierung für Kultur und Medien (BKM). In: bund.de website, publication date unknown. <http://www.bund.de/DE/Behoerden/B/Beauftragte/BKM/Beauftragte-der-Bundesregierung-fuer-Kultur-und-Medien.html> [13.01.2013]

102 Im Bund mit der Kultur: Kultur- und Medienpolitik der Bundesregierung. Berlin, June 2012. http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2012-07-17-broschuere.pdf?__blob=publicationFile [21.10.2013] P. 2 [21.10.2013]

103 Ibid., P. 5 [21.10.2013]

104 Ibid., P. 3 [21.10.2013]

105 Literaturförderung. In: Bundesregierung website, Modified [21.03.2014]. http://www.bundesregierung.de/Webs/Breg/DE/Bundesregierung/BeauftragteFuerKulturundMedien/kultur/kunstKulturfoerderung/foerderbereiche/literaturfoerderung/_node.html First accessed [28.02.2014]

that support contemporary German authors.¹⁰⁶ More about these organizations and the support they provide will be found in Chapter 3.

In 2013 the BKM had a budget of €1.2 billion.¹⁰⁷

1.1.4 UK

The Department for Culture, Media & Sport (preceded by the Department for National Heritage) was formed in 1997 in order to gather “the diverse activities in Government relating to culture and heritage matters” into one location.¹⁰⁸ Commonly referred to by the initials DCMS, the Department for Culture, Media & Sport is divided into policy areas that include culture and creative industries among other matters.¹⁰⁹ On their old website, the DCMS stated that “...we are responsible for supporting the UK’s publishing sector, our largest creative industry.”¹¹⁰ DCMS uses policy and regulations to support publishing by promoting growth and encouraging increased quality and diversity in the publishing sector across the UK.¹¹¹ Support for publishing (including newspaper and magazine publishing) at the national level is concerned with topics including “media pluralism” (a term used in the UK to refer to diverse and independent

¹⁰⁶ Ibid., [28.02.2014]

¹⁰⁷ Ausgaben des Beauftragten der Bundesregierung für Kultur und Medien im Jahr 2013, Berlin, 12.05.2012. http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2012-12-05-kulturhaushalt.pdf?__blob=publicationFile [22.01.2013] P. 4

¹⁰⁸ Department for Culture, Media & Sport Resource Accounts 2005-06. London, 24.07.2006. https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/78044/Resource_accounts_2005_2006.pdf [02.04.2013] P. 1

¹⁰⁹ Parliamentary Under Secretary of State for Culture, Communications and Creative Industries. In: UK Government website. Publication date unknown. <https://www.gov.uk/government/ministers/parliamentary-under-secretary-of-state-culture-communications-and-creative-industries#policies> First accessed: [02.04.2013]

¹¹⁰ Publishing. In: Department for Culture Media and Sport website, 29.08.2008. http://web.archive.org/web/20120318111658/http://www.culture.gov.uk/what_we_do/creative_industries/3280.aspx [11.10.2012]

¹¹¹ Publishing. In: Department for Culture Media and Sport website, 29.08.2008. http://web.archive.org/web/20120318111658/http://www.culture.gov.uk/what_we_do/creative_industries/3280.aspx [11.10.2012]

media sources), freedom of the press, copyright and copyright infringement.¹¹² The responsibilities of the DCMS extend beyond the arts to include sports, media, communications, and equality issues like same-sex marriage and citizenship.¹¹³ In 2013-2014, the budget for the Department for Culture, Media & Sport was estimated by Her Majesty's Treasury to be €1.1 billion.¹¹⁴

1.1.5 A NOTE ON TERMS

Each of the governments of the four countries uses the term program to refer to the individual support activities that they offer.¹¹⁵ The word program in this sense thus is understood to mean “a set of related measures or activities with a particular long-term aim.”¹¹⁶ I use the term “program” often throughout this thesis when describing and discussing the various actions taken by each government. Programs are guided by policies, and every country uses the term policy (including *politique* and *politik* in France and Germany respectively) to mean “a course or principle of action adopted or proposed by an organization or individual.”¹¹⁷ In this thesis, “policy” appears less frequently than “program,” but it appears all the same. Simply put, the program is what they do, and the policy is the reason why they do it. Also, while there are four sources of support in each of the four countries in this thesis, (1. The federal government and their department for culture; 2. The national arts development organization; 3. The regional government and their

112 Publishing. In: Department for Culture Media and Sport website, 29.08.2008. http://web.archive.org/web/20120318111658/http://www.culture.gov.uk/what_we_do/creative_industries/3280.aspx [11.10.2012]

113 Department for Culture Media & Sport. In: UK Government website. Publication date unknown. <https://www.gov.uk/government/organisations/department-for-culture-media-sport> First accessed: [02.04.2013]

114 HM Treasury Budget 2014. London, March 2014. https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/293754/37630_HC_1104_Budget_2014_Complete_PRINT.pdf [02.04.2013] P. 61

115 Programme in England, *förderprogramm* in Germany, programme in France.

116 programme. In: Oxford Dictionary website. Creation date unknown. <http://www.oxforddictionaries.com/definition/english/programme> [18.11.2013]

117 policy. In: Oxford Dictionary website. Creation date unknown. <http://www.oxforddictionaries.com/definition/english/policy> [18.11.2013]

department for culture; 4. The regional arts development organization), the focus of this chapter is the support offered by the federal governments through their federal departments for culture.

This section is the first of the four sources of support and is presented by country. I will use the six categories of support defined in the introduction to identify and classify the different forms of federal government support. I will begin with Canada, and continue on to examine France, Germany and the UK.

I have created six categories of support. These are (you may always refer to Appendix A as well):

1. Direct support for publishing by supporting production
2. Direct support for publishing by offsetting marketing and promotion costs and other expenses
3. Direct support for publishing by supporting topics not related to production
4. Indirect support for publishing by supporting authors
5. Indirect support for publishing by stimulating the marketing or promotion of books and reading
6. Indirect support for publishing by stimulating the purchase of product

1.2 SUPPORT OFFERED BY THE FEDERAL DEPARTMENT FOR CULTURE IN CANADA

Canada's Department of Canadian Heritage is the only federal department for culture of the four countries to offer support to publishers for production. This support is offered through a program called the Canada Book Fund (in French, called *Fonds du livre du Canada* or *FLC*). The program was established to promote

and support the federal government's goal¹¹⁸ to “ensure access to a diverse range of Canadian-authored books in Canada and abroad... [and] seeks to achieve this objective by fostering a viable Canadian book industry that publishes and markets Canadian-authored books.”¹¹⁹

The program has two streams: support for publishers (in French, *Soutien aux éditeurs*) and support for organizations (*Soutien aux organismes*). Support for publishers includes financial support to publishers for production and for business development (specifically for internships and business planning). The second stream, support for organizations covers five areas: “Marketing, Technology Projects, Professional Development, Strategic Planning, [and] Internships.”¹²⁰ These forms of support are detailed in the appropriate categories below.

1.2.1 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING PRODUCTION

PRODUCTION GRANTS

The Canada Book Fund's direct grant, called publishing support (*Soutien à l'édition*), is referred to as the “cornerstone” of the Canada Book Fund program.¹²¹ If a publisher's application is successful, funds received can be used to “offset eligible expenditures for activities that support the production, marketing and distribution of eligible books including editorial review, design, printing, author development, author royalty, salary, overhead, maintaining bibliographical data,

118 Books. In: Department of Canadian Heritage website. Modified 17.11.2010. <http://www.pch.gc.ca/eng/1290024798874/1290024798877> [22.10.2012]

119 Canada Book Fund. In: Department of Canadian Heritage website. Modified 09.03.2010. <http://www.pch.gc.ca/eng/1268182505843> Accessed [22.10.2013]

120 Canada Book Fund 2014-2015 - Application Guide - Support for Organizations In: Department of Canadian Heritage website. Modified 29.08.2012. <http://www.pch.gc.ca/eng/1290024867612/1290024867614#a3> Accessed [05.03.2014]

121 Canada Book Fund 2014-2015 - Application Guide - Support for Publishers. In: Department of Canadian Heritage website. Modified 12.11.2013. <http://www.pch.gc.ca/eng/1322593779110#s1> Accessed [22.10.2012]

promotion, advertising, packaging, shipping, and capital expenditures.”¹²²

The Department of Canadian Heritage (PCH) states that this grant has the “most substantial application requirements” of all the grants they offer.¹²³ Publishers that apply for the Canada Book Fund program must submit books that they have published in the previous year with their application, and the books themselves are subject to approval based on a number of quantitative stipulations (including a minimum length requirement). However, the actual content itself is not subject to a review except to ensure it does not contain any “offensive material,” such as excessive violence, or racist or pornographic matter.¹²⁴ So although directly funded by the federal government, contents of a specific book are not subject to “government control” as content is not examined. The other three countries ensure contents of a specific book are not subject to “government control” by removing themselves from the direct administration of similar support programs.

As the Canada Book Fund is also intended to protect and promote Canadian writing and publishing, applicant companies must be based in Canada and be at least 75 percent owned or controlled by Canadians in order to be eligible for a direct grant.¹²⁵ Furthermore, only established publishers with an ongoing publishing program with revenues between \$50,000 and \$20 million per year are eligible. If a publisher falls within that range but has an exceptionally high profit

122 Canada Book Fund 2014-2015 - Application Guide - Support for Publishers. In: Department of Canadian Heritage website. Modified 12.11.2013, <http://www.pch.gc.ca/eng/1322593779110#s2> Accessed [22.10.2012]

123 Canada Book Fund 2014-2015 - Application Guide - Support for Publishers. In: Department of Canadian Heritage website. Modified 12.11.2013, <http://www.pch.gc.ca/eng/1322593779110#s1> Accessed [22.10.2012]

124 Canada Book Fund 2014-2015 - Application Guide - Support for Publishers. In: Department of Canadian Heritage website. Modified 12.11.2013, <http://www.pch.gc.ca/eng/1322593779110#s2> Accessed [22.10.2012]

125 Ibid., [22.10.2012]

margin, the Department of Canadian Heritage can choose to exclude them.¹²⁶

Books included in an application for funding must be written by a Canadian, and must have been printed and produced in Canada¹²⁷ (or be a co-publication with a publisher from outside Canada or the publisher must be able to provide sufficient justification for having printed the book outside of Canada).¹²⁸

The amount a publisher can receive through the program is determined by the Department of Canadian Heritage taking into account the number of accepted applications, the sales numbers associated with each accepted application and the amount of funds to be disbursed.¹²⁹ This structured system provides equitable distribution of the available budget among accepted applicants.

1.2.2 DIRECT SUPPORT FOR PUBLISHING BY OFFSETTING MARKETING AND PROMOTION COSTS AND OTHER EXPENSES

The Canada Book Fund offers grants for Canadian publishers who want to increase their marketing activities in foreign areas. The aim is to encourage publishers to undertake marketing activities outside of Canada and the grants are intended to reduce related expenses.

Under the Foreign Rights Marketing Program (in French *Programme d'aide à la commercialisation des droits à l'étranger* or PACDÉ), Canadian publishers can receive financial assistance to attend international trade events or to conduct other trips called "Export Sales Trips."¹³⁰ There is a small difference between

¹²⁶ Ibid., [22.10.2012]

¹²⁷ Canada Book Fund. In: Department of Canadian Heritage website. Modified 09.03.2010. <http://www.pch.gc.ca/eng/1268182505843> Accessed [04.04.2013]

¹²⁸ Canada Book Fund 2014-2015 - Application Guide - Support for Publishers. In: Department of Canadian Heritage website. Modified 12.11.2013. <http://www.pch.gc.ca/eng/1322593779110#s2> Accessed [25.10.2012]

¹²⁹ Ibid., [25.10.2012]

¹³⁰ Livres Canada Books Foreign Rights Marketing Assistance Program (FRMAP). Ottawa, publication date

the two. An export sales trip can be taken anywhere, but trips to international trade events must be to an area where an international trade event is taking place (like the Frankfurt Book Fair).¹³¹ Although this is a PCH program, it is in fact administered by the organization called Livres Canada Books, a not-for-profit organization with the “mandate ... to support Canadian-owned and controlled book publishers’ export sales activities in order to help publishers improve their overall export results.”¹³²

There is also a mentoring component (*Programme de mentorat*) that provides information on one of two export markets (either the USA or France, and alternates each year between them). The mentoring component is intended for “emerging” publishers (those publishers with export sales of less than \$25,000 annually) to help them understand and learn about the specific markets, and what it would take to expand into those markets.¹³³ The component includes sessions with a publishing consultant, in workshops as well as in “one-on-one sessions” with the consultant, to develop an export strategy.¹³⁴ “Continuity” is ensured by then providing financial assistance to book publishers that took part in the export market mentoring component so they may apply the things that were learned in the program. The objective is to “help small and emerging exporters increase sales to these markets and become eligible for higher levels of funding (for instance for

unclear, 2012.http://www.livrescanadabooks.com/documents/2012-2013_FRMAP_Guidelines.pdf [25.10.2012] P. 4

¹³¹ Ibid., [25.10.2012] P. 4

¹³² About Us. In: Livres Canada Books website. Creation date unknown. <http://www.livrescanadabooks.com/en/about-us/> Accessed [13.02.2015]

¹³³ Mentoring Program. Publication date unclear. <http://www.livrescanadabooks.com/en/funding/mentoring-program> [25.10.2012]

¹³⁴ Livres Canada Books Annual Report 2011–2012. Ottawa, 2012. http://livrescanadabooks.com/documents/annual-report_2011-12_e.pdf [25.10.2012] P. 16

production grants) through the Canada Book Fund.”¹³⁵

1.2.3 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING TOPICS NOT RELATED TO PRODUCTION

The Canada Book Fund offers business development grants that focus on the administrative side of the book publishing industry, rather than marketing or production. There are two separate grants offered under the business development heading.

The first is an internship program (*Stages* in French) that assists with intern salary costs. The program provides a portion of salary costs and requires the internship to be mutually beneficial for both intern and publisher.¹³⁶ Interns who receive support through the program have to in some way contribute to the development of the publishing house (simple photocopying and filing would not be enough) and upon completion of the internship a “knowledge transfer” must have occurred such that the publisher will continue to benefit from the internship even after the intern has left.¹³⁷

The second grant assists publishers that wish to create a business plan (*Planification d'entreprise*) to either outline how the publisher should proceed when expanding into new markets, or developing a succession plan for the business. Each of these topics focuses on long-term growth¹³⁸ and seeks to secure the future health of the publishing house.¹³⁹ The grant is intended to be used in order to offset

¹³⁵ Ibid., P. 12

¹³⁶ Canada Book Fund 2014-2015 - Application Guide - Support for Publishers. In: Department of Canadian Heritage website. Modified 12.11.2013. <http://www.pch.gc.ca/eng/1322593779110#s3> Accessed [22.10.2012]

¹³⁷ Ibid., [22.10.2012]

¹³⁸ Ibid., [22.10.2012]

¹³⁹ Canada Book Fund 2014-2015 - Application Guide - Support for Publishers. In: Department of Canadian Heritage website. Modified 12.11.2013. <http://www.pch.gc.ca/eng/1322593779110#a2> Accessed [22.10.2012]

fees charged by a third-party that creates the business plan.

1.2.4 INDIRECT SUPPORT FOR PUBLISHING BY SUPPORTING AUTHORS

At the time of writing, there were no author grants offered by the federal department for culture in Canada.

1.2.5 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE MARKETING OR PROMOTION OF BOOKS AND READING

The Canada Book Fund offers support for organizations (*Soutien aux organismes*) that work in the publishing industry but are not necessarily publishers. The program covers four distinct but related areas: marketing (*Commercialisation*), technology (*Projets en technologie*), professional development (*Perfectionnement professionnel*) and an internship program (*Stages*). A fifth form of support for strategic planning (*Planification stratégique*) has been discontinued.¹⁴⁰ The eligibility requirements are relatively broad, that is to say, organizations in the publishing industry can apply for support, meaning distribution, promotion, wholesale or retail sectors are eligible.¹⁴¹

1) The marketing category provides grants to organizations and associations for marketing projects that advertise Canadian-authored titles.¹⁴² The expectation is that “increased marketing [will] lead to the development of

¹⁴⁰Canada Book Fund – Support for Organizations – 2015-2016 Application Guide. In Department of Canadian Heritage website. Modified 12.08.2014. <http://www.pch.gc.ca/eng/1290024867612/1290024867614#a0-1> Accessed [13.02.2015]

¹⁴¹ Canada Book Fund 2014-2015 - Application Guide - Support for Organizations. In: Department of Canadian Heritage website. Modified 29.08.2012. <http://www.pch.gc.ca/eng/1322593779110#a2> Accessed [23.10.2012]

¹⁴² Canada Book Fund 2014-2015 - Application Guide - Support for Organizations. In: Department of Canadian Heritage website. Modified 29.08.2012. <http://www.pch.gc.ca/eng/1322593779110#a3> Accessed [23.10.2012]

new and existing markets for Canadian-authored books.”¹⁴³

2) The technology category provides grants designed to help the industry adapt to changes in technology.¹⁴⁴ To be considered for funding, a project must be “collectively undertaken to benefit the Canadian book industry as a whole or more than one sector of the industry.”¹⁴⁵

3) The professional development category provides grants to assist with “digital technologies that can be applied in the book industry or that help professionals in the book industry develop concrete ways to incorporate innovative technology into the design, production, marketing or distribution of Canadian-authored books.”¹⁴⁶

4) The Internship program is essentially the same as the program offered to publishers, and assists companies with intern salary costs, but requires the internship to be mutually-beneficial. The intern is expected to do work that would otherwise not have been done.¹⁴⁷

1.2.6 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

FIXED BOOK PRICE LAWS

Canada had a voluntary fixed price agreement (meaning there was no law

¹⁴³ Canada Book Fund 2014-2015 - Application Guide - Support for Organizations. In: Department of Canadian Heritage website. Modified 29.08.2012. <http://www.pch.gc.ca/eng/1322593779110#a3> Accessed [23.10.2012]

¹⁴⁴ Ibid., [23.10.2012]

¹⁴⁵ Ibid., [23.10.2012]

¹⁴⁶ Canada Book Fund 2014-2015 - Application Guide - Support for Organizations. In: Department of Canadian Heritage website. Modified 29.08.2012. <http://www.pch.gc.ca/eng/1290024867612/1290024867614#a3> Accessed [23.10.2012]

¹⁴⁷ Ibid., [23.10.2012]

that enforced the fixed prices) but it was discontinued in 1951.¹⁴⁸ However, in October 2012, the Canadian province of Quebec established a committee to examine fixed pricing and its possible application in that province.¹⁴⁹ As a result, the then Minister of Culture and Communications in Québec, Maka Kotto, stated his department would propose legislation that limited discounts on new books sold in Quebec to a maximum of 10% for “the first nine months after publication.”¹⁵⁰ In an article posted on the *National Post* website, Minister Kotto was quoted as saying that “a book is not a commodity like any other,” and that the proposed legislation would “protect Québec’s identity and culture.”¹⁵¹

SALES TAX REDUCTIONS

Sales tax reduction is a form of indirect support where governments stimulate the sale of a publishers’ product by reducing the purchase price of a book for the consumer. The understanding is that by reducing (or in some cases entirely removing) the sales tax, it will reduce the total cost of purchasing a book, making it more desirable for a consumer, thereby increasing the chance they will buy it.

Canada has two separate sales taxes that are applied to purchases made by consumers. One is administered by the individual provinces and the other is

148 Chassin, Youri. Vincent Gelo. The Consequences of a Fixed Book Price Economic Note that estimates the decline in sales of books following the introduction of a fixed price. In: Montréal Economic Institute website, 07.02.2013. <http://mobi.iedm.org/42526-the-consequences-of-a-fixed-book-price> [05.12.2013]

149 Journal des débats de l’Assemblée nationale. In: Assemblée Nationale du Québec website, 31.10.2012. <http://www.assnat.qc.ca/fr/travaux-parlementaires/assemblee-nationale/40-1/journal-debats/20121031/70025.html> [21.08.2013]

150 Palladino, Luca. Fixed Pricing Law Project Gets the Green Light in Québec. In: Publishers Weekly website, 04.12.2013. <http://www.publishersweekly.com/pw/by-topic/industry-news/publisher-news/article/60247-fixed-pricing-law-project-gets-the-green-light-in-qu-bec.html> [09.12.2013]

151 Wyatt, Nelson. PQ’s new plan to ‘protect the culture of Quebec’: Banning steep discounts on books. In: National Post website, 03.12.2013. <http://http://news.nationalpost.com/2013/12/03/pqs-new-plan-to-protect-the-culture-of-quebec-banning-steep-discounts-on-books/> [09.12.2013]

a federal sales tax, called the Goods and Services Tax or GST/HST and it is administered by the federal government.¹⁵² Books sold in Canada are exempt from the provincial sales tax in each province¹⁵³ but are still subject to the federal sales tax of 5%.¹⁵⁴

So what makes a book? The Canada Revenue Agency exempts any “printed book or update of a printed book” from the provincial tax.¹⁵⁵ However, there are a number of ways in which a book can be denied exemption, including if the book in question is “a brochure or pamphlet; a sales catalogue; a price list or advertising material; a book designed primarily for writing on; an agenda, calendar, syllabus or timetable; [and] a magazine or periodical in which the printed space devoted to advertising is more than 5% of the total printed space.”¹⁵⁶

Exemptions for eBooks vary from province to province.¹⁵⁷ In some provinces, printed and audio books are exempt from provincial tax,¹⁵⁸ but in others, audio books are not exempt while eBooks are.¹⁵⁹

152 GST stands for Goods and Services Tax, while HST stands for Harmonized Sales Tax

153 Rebates for Printed Books, Audio Recordings of Printed Books, and Printed Versions of Religious Scriptures. In: Canada Revenue Agency website. Creation date July 2002. <http://www.cra-arc.gc.ca/E/pub/gm/13-4/13-4-e.html> [20.08.2013]

154 GST/HST rates. In: Canada Revenue Agency website. Last modified [04.07.2013] <http://www.cra-arc.gc.ca/tx/bsnss/tpcs/gst-tps/rts-eng.html#fourteen> [20.08.2013]

155 Books. In: Canada Revenue Agency website. Modified 28.03.2013. <http://www.cra-arc.gc.ca/tx/bsnss/tpcs/gst-tps/rbts/gnrl/cd16/psr/bks-eng.html> Accessed [20.08.2012]

156 Rebates for Printed Books, Audio Recordings of Printed Books, and Printed Versions of Religious Scriptures. In: Canada Revenue Agency website. Modified 15.07.2008. http://www.cra-arc.gc.ca/E/pub/gm/13-4/13-4-e.html#P237_24920 Accessed [10.03.2014]

157 Books. In: Canada Revenue Agency website. Modified 28.03.2013. <http://www.cra-arc.gc.ca/tx/bsnss/tpcs/gst-tps/rbts/gnrl/cd16/psr/bks-eng.html> Accessed [20.08.2012]

158 Ibid., [20.08.2012]

159 What's Taxable under the PST and What's Not? British Columbia, around 31.05.2012. http://www2.gov.bc.ca/assets/gov/topic/BED47DA4EBDBA60A5F28622B8B2E1451/uploads/whats_taxable_whats_not.pdf [Dead link, new information on <http://www2.gov.bc.ca/gov/topic.page?id=78521DE3BD5D46C9A3B17631207A0AD7>] PDF accessed on [25.10.2012] P. 1

REDUCED POSTAL RATES

There is no reduced rate for sending books through the mail in Canada.¹⁶⁰ Until 1995, the Canadian government supported reduced postal rates for many different kinds of printed matter.¹⁶¹ Canada Post now only offers Publications Mail™, a product that offers a reduced rate for sending magazines and periodicals. Books are not eligible for the reduced rate, unless they are co-packaged with a magazine or periodical, called a “host publication,” (a host publication is described as “a newspaper, magazine or newsletter that is mailed as the primary Publications Mail item under a valid Agreement number Publications Mail™”), effectively excluding book publishers.¹⁶²

LEGISLATIVE MEASURES: THE CANADA COPYRIGHT ACT, AND FOREIGN OWNERSHIP

There are unique aspects to copyright legislation in Canada. While copyright in Canada functions in general the same as it does in each of the other four countries (providing legal framework that protects a creator’s right to exclusively earn profit from their work) there are two additional aspects to copyright law in Canada that must be addressed.¹⁶³ The first of these unique Canadian aspects is an “extension of copyright to a distribution right,”¹⁶⁴ and “addresses what is called parallel importation.”¹⁶⁵ The

160 Publications Mail™ – Customer Guide. Modified 04.04.2014. <http://www.canadapost.ca/tools/pg/customerguides/CGpubmail-e.asp#1403544> accessed on [22.10.2012]

161 Publications Assistance Program: A Discussion Paper. Ottawa, around 27.07.2001. <http://www.newspaperscanada.ca/sites/default/files/ccna-attachments/papreport.pdf> [27.11.2012] P. 2

162 Customer Guide. In: Canada Post website. Modified 04.04.2014. <http://www.canadapost.ca/tools/pg/customerguides/CGpubmail-e.asp#1403544> accessed on [22.10.2012]

163 Lorimer, Rowland: *Ultra Libris: Policy, technology, and the creative economy of book publishing in Canada*. Toronto: ECW Press, 2012. Chapter 5: The current state of Canada’s book industry, government policies, and cultural partnerships. Sub-section: Structural Support

164 Ibid.

165 Ibid.

distribution act is “appended to the [Copyright Act]” and restricts the importation and sale of books within Canada that were intended for sale elsewhere. The term “grey-market” is sometimes used in reference to the sale of electronic products that are sold in a country other than where the manufacturer intended, on the so-called grey-market, because the sale of these products is a bit of a legal “grey area.” The distribution regulations in Canada effectively eliminate this grey-area when it comes to books by legislating exclusive rights to Canadian publishers or distributors thus preventing the practice of “buying around,” (that is, when a “retailer or institutional buyer imports copies of a title without sourcing them through the appropriate rights holder in the given territory.”)¹⁶⁶ Rowland Lorimer, in his book *Ultra Libris: Policy, technology, and the creative economy of book publishing in Canada*, goes into great detail on this topic and cites the Canadian distribution right as an example of a “structural [intervention] in the market that strengthened the position of the industry and authors, and allowed book publishing to finally achieve a state of equilibrium that was tolerable to both government and industry.”¹⁶⁷ The distribution right addresses the small nation problem discussed by Fetveit. She states that a small country like Canada (small in comparison to countries like France, Germany and the UK) will have more trouble meeting cultural goals than a larger country would (see the Previous Work section for more on this topic).

The Investment Canada Act regulates foreign ownership of businesses in Canada. The other countries in this study are subject to EU law concerning “freedom of establishment and capital movements” intended to prevent any

¹⁶⁶ The Role of the Book Importation Regulations in Canada’s Market for Books. Ottawa, April 2012. <http://publications.gc.ca/site/eng/425631/publication.html> [23.11.2012] P. 12

¹⁶⁷ Lorimer, Rowland: *Ultra Libris: Policy, technology, and the creative economy of book publishing in Canada*. Toronto: ECW Press, 2012. Chapter 4: Reconciling book publishing from the middle of the 1990s forward. Sub-section: Conclusion

such regulation between member states.¹⁶⁸ In Canada, the act requires “foreign investments in the book publishing and distribution sector [to] be compatible with national cultural policies and be of net benefit to Canada”. This is intended to protect Canadian created books by preventing large outside companies from either taking control of an existing Canadian publisher or setting up shop in the country.¹⁶⁹ Specifically, the policy states “that foreign-owned companies may not sell books as a primary business activity, and that new businesses must be Canadian-controlled, and that the foreign acquisition of existing Canadian-controlled business is allowed only in extraordinary circumstances.”¹⁷⁰ Decisions on foreign-ownership of cultural industries were once the responsibility of the Minister of Industry Canada but in 1999 there were transferred to the Minister of the Department of Canadian Heritage. This change further demonstrates how the Government of Canada views cultural industries as having “both an economic and social value.”¹⁷¹

Both parallel importation and foreign ownership are also addressed in the European Union. However, since France, Germany and the UK are all members of the European Economic Union foreign ownership legislation is decided at the EU level and applies equally to all members, thus they are unable to regulate foreign investment in the way that Canada has done.¹⁷² Which brings up an

168 Freedom of establishment and capital movements: Commission scrutinises Greek restrictions on media ownership. In: European Commission Press Release Database website. Creation date: [20.07.2005] http://europa.eu/rapid/press-release_IP-05-987_en.htm?locale=en Accessed [22.01.2015]

169 Canadian Heritage: Investment Canada Act: Revised Foreign Investment Policy in Book Publishing and Distribution In: Department of Canadian Heritage website. Modified on 30.07.2013. <http://www.pch.gc.ca/eng/1359570626539/1359570702006> Accessed [22.10.2012]

170 New Strategies for Culture and Trade Canadian Culture in a Global World. In: Foreign Affairs and International Trade Canada website. February, 1999. <http://web.archive.org/web/20130517052626/http://www.international.gc.ca/trade-agreements-accords-commerciaux/fo/canculture.aspx> Accessed [22.10.2012]

171 Ibid., [22.10.2012]

172 International Exhaustion and Parallel Importation. In: World Intellectual Property Organization Website,

interesting point concerning openness, or “free trade.”

In terms of parallel importation, “The European Union (and European Economic Area) requires the doctrine of international exhaustion to exist between member states (contracting states) but EU legislation for trade marks, design rights and copyright prohibits its application to goods put on the market outside the EU/EEA.” Further to this topic and the term “international exhaustion,” the World Intellectual Property Organization (WIPO) states that “once a product protected by an IP [intellectual property] right has been marketed either by [a business] or by others with ... consent, the IP rights of commercial exploitation over this given product can no longer be exercised by [a business], as they are exhausted.”¹⁷³

As for foreign ownership, the EU is committed to an open-community with what is referred to as “freedom of establishment and capital movements.”¹⁷⁴ Articles 56 and 57 of the Treaty on the Functioning of the European Union state that “restrictions on the movement of capital ... and payments ... between Member States and between Member States and third countries are prohibited.”¹⁷⁵ Furthermore, “restrictions on freedom to provide services (including activities of an industrial character [and] activities of a commercial character) within the Union shall be prohibited...” Exceptions are permissible, but only on the “grounds

publication date unknown, http://www.wipo.int/sme/en/ip_business/export/international_exhaustion.htm [31.07.2013]

173 International Exhaustion and Parallel Importation. In: World Intellectual Property Organization Website, publication date unknown, http://www.wipo.int/sme/en/ip_business/export/international_exhaustion.htm [31.07.2013]

174 Freedom of establishment and capital movements: Commission scrutinises Greek restrictions on media ownership. In: European Commission Press Release Database website. Creation date: [20.07.2005] http://europa.eu/rapid/press-release_IP-05-987_en.htm?locale=en Accessed [22.01.2015]

175 Treaty establishing the European Community. In: EUR-Lex Access to European Union law website. Creation date unknown. <http://eur-lex.europa.eu/LexUriServ/LexUriServ.do?uri=CELEX:12002E056:EN:HTML> Accessed [22.01.2015]

of public policy, public health or public security”¹⁷⁶ or when legislation would “be either suited or proportionate to meeting an aim justified by an overriding reason in the general interest recognised by the Court of Justice, such as corporate transparency or media pluralism.”¹⁷⁷ Thus the landscape created by the EU is quite different from the situation in Canada.

This open-community system in the EU is, in a way, similar to the free trade agreement in North America. The Free Trade Agreement was intended to (among other things) reduce impediments to cross-border trade between the USA and Canada. However, Canada is a relatively small country, and shares not only a long border but also a language with the much larger USA. Rowland Lorimer writes in *Ultra Libris* that although the federal government in Canada in the 1980s was “pro-free-trade,” there was nevertheless concern for the cultural industries in Canada and how they would fare against competition from the USA were free trade to be extended to cultural products. In one part he cites a Canadian government document that describes “globalization as a threatening presence” to culture in Canada, particularly considering the fact that the Canadian government had “protected and intended to further protect Canada’s cultural industries.”¹⁷⁸ A free-trade agreement was eventually implemented between the USA and Canada but it included exemptions in Canada for the cultural sector.

Suffice it to say, the intricacies of the laws and regulations surrounding trade and trade restrictions in both Canada and particularly in the EU are much

176 Freedom of establishment and capital movements: Commission scrutinises Greek restrictions on media ownership. In: European Commission Press Release Database website. Creation date: [20.07.2005] http://europa.eu/rapid/press-release_IP-05-987_en.htm?locale=en Accessed [22.01.2015]

177 Freedom of establishment and capital movements: Commission scrutinises Greek restrictions on media ownership. In: European Commission Press Release Database website. Creation date: [20.07.2005] http://europa.eu/rapid/press-release_IP-05-987_en.htm?locale=en Accessed [22.01.2015]

178 Lorimer, Rowland: *Ultra Libris: Policy, technology, and the creative economy of book publishing in Canada*. Toronto: ECW Press, 2012. Chapter 4: Reconciling book publishing from the middle of the 1990s forward. Sub-section: Vital Links: Tilting against Globalization in a time of free trade

more complicated than I have been able to describe here. Anyone interested in learning more about the topic in Canada would be well served by reading *Ultra Libris* by Rowland Lorimer. Those wishing to learn more about the situation in the EU could start by visiting the European Journal of Law website (<http://ejil.oxfordjournals.org/content/21/2/496.full>) and reading Fernando Losada Fraga's review of *The Free Movement of Capital and Foreign Direct Investment. The Scope of Protection in EU Law*, and of course the European Union Law Website EUR-Lex.¹⁷⁹

1.3 SUPPORT OFFERED BY THE FEDERAL DEPARTMENT FOR CULTURE IN FRANCE

In France, the federal department for culture, the *Ministère de la Culture et de la Communication* (the Ministry of culture and communication) or MCC is the federal government administrator of support in the country. The goal of the MCC is to promote and protect the arts and culture, both in France and elsewhere, but the MCC does not offer any support that falls under the first five categories. Support from the MCC is (like with the DCMS in the UK) limited to actions that fall under the category of indirect support for publishing by stimulating the purchase of product. The remaining five categories of support are addressed by the arm's-length entity the *Centre National du Livre*, or CNL, the national arts development organization in France. The activities of the CNL will be covered in Chapter 2.

1.3.1 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

FIXED PRICE LAWS

¹⁷⁹ Steffen Hindelang. *The Free Movement of Capital and Foreign Direct Investment. The Scope of Protection in EU Law* In: *European Journal of Law* website. Creation date unknown. <http://ejil.oxfordjournals.org/content/21/2/496.full> Accessed [22.01.2015]

In France a “suggested retail price” system called for publishers to provide a price for a book and for booksellers to sell those books at the price provided.¹⁸⁰ It was however not uncommon for booksellers to discount or increase prices as well.¹⁸¹ The suggested retail price system was outlawed in 1979 by what was called the “*arrêté Monory*,” (Monory decree).¹⁸² This was supposed to reduce the power of offering a discount by removing the suggested retail price from the book. By removing the suggested price, consumers would then have no reference point for the discount, effectively rendering it “invisible.”¹⁸³ The plan failed, as publishers ended up sending confidential price lists to booksellers who suffered while large superstores continued to heavily discount books.¹⁸⁴ In 1981, parliament voted to create a fixed price law for books.¹⁸⁵

In 2009 a report was released called *Situation du Livre* (State of the Book). In it, the author Hervé Gaymard writes that the *arrêté Monory* (that nullified the fixed price law) destabilized the book sector so much that it “undoubtedly facilitated the rapid adoption and near unanimous” passing of the fixed book price law in 1981, just two years later.¹⁸⁶ The fixed book price law in France is called the *prix unique du livre* and is unofficially referred to as the *Loi Lang* (Lang Law), after

180 Loi n° 81-766 du 10 août 1981 relative au prix du livre. In: Legifrance.gouv.fr website, 11.08.1981, <http://www.legifrance.gouv.fr/affichTexte.do?cidTexte=LEGITEXT000006068716&dateTexte=20080207>, [23.08.2012]

181 Prix du livre, mode d'emploi. In: Ministère de la culture et de la communication website, 28.02.2001. <http://www.culture.gouv.fr/culture/dll/prix-livre/prix-1.htm> [23.08.2013]

182 Gaymard, Hervé: *Situation du Livre, Évaluation de la loi relative au prix du livre et Questions prospectives*. Paris, 10.03.2009 http://www.culturecommunication.gouv.fr/content/download/3088/21049/file/Lettre_mission_rapport_gaymard.pdf [24.08.2013] P. 41

183 Gaymard: *Situation du Livre*, P. 41

184 Gaymard: *Situation du Livre*, P. 41

185 Prix du livre. In: Ministère de la Culture et de la Communication, publication date unknown, [http://www.culturecommunication.gouv.fr/Disciplines-et-secteurs/Livre-et-lecture/Economie-du-livre/Prix-du-livre/\(language\)/fre-FR](http://www.culturecommunication.gouv.fr/Disciplines-et-secteurs/Livre-et-lecture/Economie-du-livre/Prix-du-livre/(language)/fre-FR) [23.08.2012]

186 Gaymard: *Situation du Livre*, P. 41

Jack Lang, Minister of Culture in France at the time of the law's introduction.¹⁸⁷

The French fixed book price law allows retailers to offer a discount (capped at five percent discount) on the price set by the publisher.¹⁸⁸ If a book has a publication date more than two years old and has not been restocked in more than six months, the seller is permitted to reduce the price by more than the stipulated five percent.¹⁸⁹

In 2008, online retailer Amazon was fined for violating the fixed price law in France. Amazon was not discounting the sale price of the book more than the allowed five percent, but they were offering free shipping for books. When the free shipping was factored into the total cost of the book plus paid shipping, it effectively reduced the selling price by more than five percent and was considered to be in violation of the law.¹⁹⁰ Amazon eventually brought the case to court and won a ruling that allowed them to continue offering free shipping in France.¹⁹¹

As for eBooks and the fixed price question, a government committee in France monitored the digital market regarding application of the law and the evolution of the digital book market and the effect on the industry as a whole.¹⁹² As a result, France's government included digital books in the fixed book price

187 Le prix du livre, 1981-2006. La loi Lang. In: Ministère de la Culture et de la Communication, [http://www.culturecommunication.gouv.fr/Ministere/Services-rattaches-a-la-Ministre/Comite-d-histoire/Publications-du-Comite-d-histoire/Les-collaborations/Le-prix-du-livre-1981-2006.-La-loi-Lang/\(language\)/fre-FR](http://www.culturecommunication.gouv.fr/Ministere/Services-rattaches-a-la-Ministre/Comite-d-histoire/Publications-du-Comite-d-histoire/Les-collaborations/Le-prix-du-livre-1981-2006.-La-loi-Lang/(language)/fre-FR), [14.11.2012]

188 Prix unique du livre. In: Syndicat national de l'édition, Creation date unknown, <http://www.sne.fr/dossiers-et-enjeux/prix-unique-du-livre.html>, [24.08.2012]

189 Prix du livre, mode d'emploi. In: Ministère de la culture et de la communication website, 28.02.2001. <http://www.culture.gouv.fr/culture/dll/prix-livre/prix-1.htm> [24.08.2012]

190 Shannon, Victoria: Amazon.com is challenging French competition law. In: New York Times website, 14.01.2008 <http://www.nytimes.com/2008/01/14/technology/14iht-amazon.4.9204272.html> [24.08.2012]

191 Sciolino, Elaine: The French Still Flock to Bookstores. In New York Times website, 20.06.2012 <http://www.nytimes.com/2012/06/21/books/french-bookstores-are-still-prospering.html> [24.08.2012]

192 LOI n° 2011-590 du 26 mai 2011 relative au prix du livre numérique. In: Legifrance.gouv.fr website, 28.05.2011, <http://www.legifrance.gouv.fr/affichTexte.do?cidTexte=JORFTEXT000024079563&dateTexte=&categorieLien=id>, [23.08.2012]

law¹⁹³ starting in November 2011.¹⁹⁴

SALES TAX REDUCTIONS

Sales tax in France is called *taxe sur la valeur ajoutée* or TVA. Goods in France are taxed at 19,6% but books (including digital books) are taxed at the lower rate of 5,5%. The stated aim is to support the book industry and to encourage public access to cultural products through a reduced price.

France describes a book as being a collection containing writing, not necessarily illustrated, by at least one author, that conveys or disseminates ideas and culture through any medium whether it be paper, audio or digital.¹⁹⁵ The French law excludes books containing more than one-third advertisements or that are primarily promotional productions. France taxes digital and audio versions of books at the reduced rate of 5,5% (like printed books).

REDUCED POSTAL RATES

In France, the motivation behind the reduced postal rate is to support culture. The program offered by *La Poste* in France is called *Livres et Brochures* (Books and Brochures) and is “a product related to the policy of supporting French culture in the world.”¹⁹⁶ The slogan on the *Livres et Brochures* page even states, “*Avec La Poste, culture et éducation ne connaissent pas de frontière!*” that I translate as

193 Cremisi, Teresa. Colette Kerber, Alexandra Jardin, Matthieu de Montchalin, Bruno Parent, Marc Sanson: Soutenir la librairie pour consolider l'ensemble de la chaîne du livre: une exigence et une responsabilité partagées. Paris: 13.03.2012 <http://www.culturecommunication.gouv.fr/content/download/30375/249266/file/SoutenirLaLibrairie.pdf> [24.08.2012]

194 Prix unique du livre. In: Syndicat national de l'édition, publication date unknown, <http://www.sne.fr/dossiers-et-enjeux/prix-unique-du-livre.html>, [24.08.2012]

195 Quelle est la définition fiscale du livre? In: Service Public.fr website, updated 02.01.2014, <http://vosdroits.service-public.fr/professionnels-entreprises/F22764.xhtml> First accessed [29.09.2013]

196 “L'offre Livres et Brochures est un produit lié à la politique d'aide à la culture française dans le monde.” Livres et Brochures. In: La Poste website, creation date unknown, <http://www.laposte.fr/Entreprise/Courrier-international/Les-offres-entreprises/Vos-envois-de-marchandises-jusqu-a-2kg/Livres-et-Brochures>, [15.08.2012]

“With the Post, culture and education know no boundaries!”¹⁹⁷

To qualify for the reduced rate, the product must meet certain criteria. In France, the item being shipped must be of “a scientific, educational or cultural nature,” cannot contain any advertisement other than what appears on the cover or endpapers and must be labelled as “book or brochure.”¹⁹⁸ If a shipment satisfies the requirements, then the cost to ship a book is greatly reduced.

The price reduction means that, as of late 2012, the cost to send a 1kg package between two addresses within metropolitan France was €7.10¹⁹⁹ whereas the cost to send a book with the same dimensions would only be €2.47.²⁰⁰

1.4 SUPPORT OFFERED BY THE FEDERAL DEPARTMENT FOR CULTURE IN GERMANY

In Germany, the federal department for culture, the *Beauftragter der Bundesregierung für Kultur und Medien* or BKM, helps shape policies and legislation to promote the understanding of German culture, and is responsible for support for “cultural institutions and projects of national importance.”²⁰¹ That said, the post-war *Grundgesetz* (German constitution) places the responsibility for supporting culture in the hands of the German *Bundesländer* (federal states).²⁰² This means

197 Livres et Brochures. In: La Poste website, creation date unknown, <http://www.laposte.fr/Entreprise/Courrier-international/Les-offres-entreprises/Vos-envois-de-marchandises-jusqu-a-2kg/Livres-et-Brochures>, [15.08.2012]

198 Ibid., [15.08.2012]

199 Ibid., [15.08.2012]

200 Calculez le tarif de vos envois au départ de France jusqu'à 3 kg pour un courrier et de 0 à 30 kg pour un colis. In: La Poste website, creation date unknown, <http://www.laposte.fr/Entreprise/Outils-Indispensables/Outils/Calculez-le-tarif-de-vos-envois>, [15.08.2012]

201 Kunst- und Kulturförderung. In: Bundesregierung website, creation date unknown, http://www.bundesregierung.de/Webs/Breg/DE/Bundesregierung/BeauftragtefuerKulturundMedien/kultur/kunstKulturfoerderung/foerderbereiche/literaturfoerderung/_node.html First accessed [21.01.2013]

202 Grundgesetz für die Bundesrepublik Deutschland (Basic Law for the Federal Republic of Germany)

that, although there is federal support, much of the support in Germany comes at the regional level. The result is that, like its counterparts in France and the UK, the BKM only offers support programs that fall under the category: Indirect, by stimulating the purchase of product. Support for other categories is offered by the national arts development organization the *Kulturstiftung des Bundes*, detailed in Chapter 2.

1.4.1 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

FIXED PRICE LAWS

Germany has the longest running fixed price scheme of any country, as some form of agreement or law has existed in Germany since 1888²⁰³ (even the now defunct Net Book Agreement in the UK “only” ran from 1900 to 1997).²⁰⁴ The *Buchpreisbindung* (Fixed Price Book law) as it is called, was initially an agreement between book publisher and bookseller. In the early 2000s, criticism of the German price agreement started to come from the European Union (EU) who considered a “voluntary agreement” to be price-fixing and believed that a fixed-price system contradicted EU anti-trust laws.²⁰⁵ Discussions began in Germany about whether the agreement should be protected and in 2002 the *Buchpreisbindungsgesetz* (Fixed price book law) was passed.

The law is intended to “protect the book, a cultural good,” by ensuring that a wide array of books are available, and by promoting a healthy network of

203 Beck, Jonathan: Resale price maintenance for books: empirical approaches to a welfare assessment. Norstedt: Books on Demand GmbH 2007. P. 3

204 An evaluation of the impact upon productivity of ending resale price maintenance on books, February 2008, http://www.oft.gov.uk/shared_of/economic_research/oft981.pdf, [22.01.2013] P. 5

205 Bettin, Grietje, Heinrich Fink, Monika Griefahn, Hans-Joachim Otto, Anton Pfeifer: Beschlussempfehlung und Bericht des Ausschusses für Kultur und Medien. Berlin 12.06.2002 dip21.bundestag.de/dip21/btd/14/094/1409422.pdf [18.03.2014] P. 1

bookstores, thus improving consumer access.²⁰⁶ The *Beauftragte für Kultur und Medien* (BKM) further claims²⁰⁷ that the fixed book price law in Germany supports the health of independent bookstores by enabling them to compete with larger outlets, a position also supported by the *Börsenverein des Deutschen Buchhandels* (German Publishers and Booksellers Association).²⁰⁸ By “supporting” bookstores in this way, the fixed price is supposed to ensure that many different kinds of books are made available through these bookstores and thus remain available to consumers as well.²⁰⁹ Also, since consumers know that the prices are the same everywhere, making a price comparison is (to quote the Bavarian branch of the German Publishers and Booksellers Association) “*überflüssig*” (unnecessary).²¹⁰

Thus German law requires book publishers to fix the price for books that will be released for sale to customers.²¹¹ The price remains fixed for a period of 18 months after which the retailer may adjust the price. The law does not apply to used books, nor to books being sent outside of Germany, nor does it include foreign-language books that are not intended for sale in Germany.

Books (along with a few other articles including shoes and DVDs) are shipped for free within Germany by Amazon.de (in spite of a reduced rate for

206 § 1 Zweck des Gesetzes. In: Bundesministerium der Justiz und für Verbraucherschutz website. Creation date unknown. http://www.gesetze-im-internet.de/buchprg/___1.html, 18.03.2014]

207 Im Bund mit der Kultur: Kultur- und Medienpolitik der Bundesregierung. Berlin, June 2012. http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2012-07-17-broschuere.pdf?__blob=publicationFile [31.10.2013] P. 13

208 Buchpreisbindung. In: Börsenverein des Deutschen Buchhandels Berlin-Brandenburg website, creation date unknown. http://www.boersenverein.de/de/berlin_brandenburg/Recht/157754 [21.02.2014]

209 Bettin, Grietje. Heinrich Fink, Monika Griefahn, Hans-Joachim Otto, Anton Pfeifer: Beschlussempfehlung und Bericht des Ausschusses für Kultur und Medien. Berlin 12.06.2002 dip21.bundestag.de/dip21/btd/14/094/1409422.pdf [18.03.2014] P. 4

210 Buchpreisbindung. In: Börsenverein des Deutschen Buchhandels Bayern website, creation date unknown. <http://www.boersenverein-bayern.de/de/157707> [18.03.2014]

211 Bettin, Grietje. Heinrich Fink, Monika Griefahn, Hans-Joachim Otto, Anton Pfeifer: Beschlussempfehlung und Bericht des Ausschusses für Kultur und Medien. Berlin 12.06.2002 dip21.bundestag.de/dip21/btd/14/094/1409422.pdf [18.03.2014] P. 5

shipping books offered by Germany's postal service, Deutsche Post) but this is not considered a discount, nor part of the sale price.²¹²

Germany has not yet officially declared whether digital versions of books fall under the *Buchpreisbindung*, but the *Deutscher Buchverlegerverband* (German Publishers Association) has stated that digital versions of books are subject to the fixed price law,²¹³ a position that was reinforced in a June 2013 speech held by German federal commissioner for culture Bernd Neumann.²¹⁴

SALES TAX REDUCTIONS

Sales tax in Germany is called *Mehrwertsteuer*. Goods in Germany are subject to a sales tax rate of 19%, while cultural products, including books, are taxed at the lower rate of 7%. The reduced sales tax rate for books was included in a tax law that passed in 1979.²¹⁵ The *Bundesfinanzministerium* (Federal Ministry of Finance), the federal ministry responsible for tax policy, reduced the tax in order to support cultural development through targeted tax relief.²¹⁶ Cultural products of the state were not subject to tax, and the law was extended to cover cultural offerings from other producers in the interest of fairness.²¹⁷ The reduced rate is supposed to have a positive effect on the market and keep book prices at an attractive and affordable

212 Lieferung innerhalb Deutschlands. In: Amazon.de website, creation date unknown. <http://www.amazon.de/gp/help/customer/display.html?ie=UTF8&nodeId=504950> [19.11.2012]

213 Preisbindung. In: Börsenverein des Deutschen Buchhandels website, creation date unknown. <http://www.boersenverein.de/de/portal/Preisbindung/158315> [19.11.2012]

214 Dead link. In: Bundesregierung website, 06.21.2013, <http://www.bundesregierung.de/Content/DE/Rede/2013/06/2013-06-21-rede-neumann-verleihung-buchplakette.html> [31.07.2013]

215 Liste der dem ermäßigten Steuersatz unterliegenden Gegenstände. In: Bundesministerium der Justiz und für Verbraucherschutz website. Creation date unknown. http://www.gesetze-im-internet.de/ustg_1980/anlage_2_83.html, [19.11.2012]

216 Dreiundzwanzigster Subventionsbericht: Bericht der Bundesregierung über die Entwicklung der Finanzhilfen des Bundes und der Steuervergünstigungen für die Jahre 2009 - 2012. Köln: 2012, http://www.bundesfinanzministerium.de/Content/DE/Standardartikel/Themen/Oeffentliche_Finzen/Subventionspolitik/23-subventionsbericht-der-bundesregierung-anlage1.pdf?__blob=publicationFile&v=3 [21.11.2012] P. 243-244

217 Ibid., [21.11.2012] P. 243-244

level for consumers.²¹⁸

Germany's federal department for culture, the BKM, is not directly responsible for the tax reductions, but they do consider a reduced tax on cultural goods to be beneficial, and therefore advocate for this "tax-based support for access to art and culture in Germany."²¹⁹ Although the tax reduction in Germany was initiated out of an effort to remain fair, the outcome of having affordable books for everyone is very similar to the motivation behind the tax reductions in France.²²⁰

Books, brochures and other printed matter are eligible for a reduced sales tax rate. Materials that fit this description but are primarily promotional (including mainly advertisements) are not eligible.²²¹ The law in Germany also states that loose pages are eligible for a reduced sales tax rate, provided they are intended for binding,²²² while the law in France dictates that a product must consist of "assembled elements" and cannot be separated or sold separately.²²³

Germany taxes digital versions of books at the full rate of 19%.²²⁴ There have however been calls for the German government to institute a reduced sales

218 Im Bund mit der Kultur: Kultur- und Medienpolitik der Bundesregierung, Berlin, June 2012, http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2012-07-17-broschuere.pdf?__blob=publicationFile [19.11.2012] P. 13

219 Im Bund mit der Kultur: Kultur- und Medienpolitik der Bundesregierung, Berlin, June 2012, http://www.bundesregierung.de/Content/DE/_Anlagen/BKM/2012-07-17-broschuere.pdf?__blob=publicationFile [19.11.2012] P. 13

220 Ibid., [19.11.2012] P. 13

221 Liste der dem ermäßigten Steuersatz unterliegenden Gegenstände. In: Bundesministerium der Justiz und für Verbraucherschutz website. Creation date unknown, http://www.gesetze-im-internet.de/ustg_1980/anlage_2_83.html, [29.09.2012]

222 Ibid., [29.09.2012]

223 Quelle est la définition fiscale du livre? In: Service Public.fr website, updated 02.01.2014, <http://vosdroits.service-public.fr/professionnels-entreprises/F22764.xhtml> First accessed [29.09.2013]

224 Mehrwertsteuer für E-Books: Die Zukunft des Buches ist digital und analog. In: Deutscher Kulturrat website, 26.04.2013, <http://www.kulturrat.de/detail.php?detail=2515&trubrik=2> [20.08.2013]

tax on digital books.²²⁵

POSTAL RATE REDUCTIONS

The reduced postal rate offered by *Deutsche Post* for books and other similar products (brochures, sheet music and maps) was introduced in 1951 to support the book's status as a "cultural good" (*das Kulturgut Buch*).²²⁶

In Germany, an item qualifies as a cultural good if it was produced with the help of what is called an "intermediate carrier" (such as a printing plate, negative or mould). The pages of the work must be bound in some way, and the book cannot consist of content that is directly or indirectly to be used for commercial purposes (for instance, a book containing prices could only be permissible if the prices were included for informational purposes). Products created by a company whose primary business is not publishing are not eligible for the reduced rate, meaning that things like corporate reports, brochures or works with a company name in the title are not eligible. If the content of the book is primarily describing and/or recommending products it would also be ineligible.²²⁷ A book sent in Germany must be labelled as a *Büchersendung* (book parcel) and the package must be sent unsealed or in a re-sealable package so that the contents can be easily checked.²²⁸

In Germany, a normal package measuring 30 centimetres by 30 centimetres with a thickness of 10cm and a weight of 700 grams would, as per normal postage rates, cost €4.40. Sending a book with the same dimensions would cost only €1.40. A typical mass-market or trade paperback book would even qualify for the lowest

225 Deutscher Kulturrat fordert die 7 Prozent. In: Börsenblatt.net website, 23.01.2013, <http://www.boersenblatt.net/591330/> [29.09.2013]

226 Email correspondence with Silvia Eller, Deutsche Post, [08.05.2012]

227 Kundenservice wie bestellt: Deutsche Post brochure. Bonn: 2010. www.deutschepost.de/mlm.nf/dpag/images/w/warensendung/100710_spezialloesungen_online.pdf [08.05.2013] P. 12-14

228 Kundenservice wie bestellt: Deutsche Post brochure. Bonn: 2010. www.deutschepost.de/mlm.nf/dpag/images/w/warensendung/100710_spezialloesungen_online.pdf [08.05.2013] P. 17

rate in Germany of €0.45.²²⁹

1.5 SUPPORT OFFERED BY THE FEDERAL DEPARTMENT FOR CULTURE IN THE UK

The federal department for culture in the UK, the Department for Culture, Media & Sport (or the DCMS) “[recognises] the importance of freedom of expression in the arts, which is why decisions about which cultural organisations and projects receive public funding are made independently (or at ‘arm’s length’) from government,” a statement that explains why the DCMS does not offer any support that fits into the any of the first five categories.²³⁰

The DCMS works to “ensure publishing policy and regulation supports growth, quality and diversity.”²³¹ However, as an administrator of support, the DCMS only offers indirect support, specifically to stimulate purchase of product. This explains in part why five of the possible six support categories in this chapter are empty. However, as will be seen in Chapter 2, these areas are addressed by the national arts development organizations in each of England, Northern Ireland, Scotland and Wales that work at arm’s-length from their governments.

1.5.1 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

FIXED PRICE LAWS

A fixed price program called the Net Book Agreement was in effect from 1900 until 1997 when it was deemed “no longer in the public interest and ... declared

229 Büchersendung. In: Deutsche Post website. Creation date unknown. http://www.deutschepost.de/dpag?xmlFile=link1015117_893 [16.05.2013]

230 Supporting vibrant and sustainable arts and culture. In: UK Government website. 27.02.2013. <https://www.gov.uk/government/policies/supporting-vibrant-and-sustainable-arts-and-culture> [07.02.2014]

231 Publishing. In: Department for Culture Media and Sport website, 29.08.2008. http://web.archive.org/web/20120318111658/http://www.culture.gov.uk/what_we_do/creative_industries/3280.aspx [07.02.2014]

to be illegal,” and was subsequently abolished.²³² As the name suggests, it was an agreement and not a law. While retailers sold books at the price set by publishers, they were not legally required to do so, nor were publishers required to supply retailers with a price (as is the case with the French and German fixed price laws).

SALES TAX REDUCTIONS

Sales tax in the UK is called Value Added Tax, commonly called VAT. There are three different sales tax rates as of 2013: regular-rate (20%), reduced-rate (5%) and “zero-rate” (0%). Books are “zero-rated,” that is there is no value added tax on books.

Zero-rating occurred in the early 1970s as the following quote shows: “the Conservative party, then in opposition, committed itself to the zero-rating of books, journals and newspapers ‘on the general principle of avoiding a tax on knowledge,’ and it reaffirmed this commitment when in office in 1971. Thus zero-rating for printed and similar matter became a feature of VAT (sales tax) legislation from the outset.”²³³

When the UK joined the European Community in 1973, a number of items including food, books and public transport fares remained zero-rated.

A product qualifies as a book “mainly on its physical characteristics and function but also, to a lesser extent, on its content.”²³⁴ A book “normally consists of text or illustrations, bound in a cover stiffer than their pages. They may be printed in any language or characters (including Braille or shorthand), photocopied, typed

²³² RPM - Book Sales in the UK. London: 2011. <http://www.booksellers.org.uk/getmedia/97226b55-d15c-4304-b642-033a552aa79f/RPM-Book-Sales-in-the-UK> [04.01.2012]

²³³ VBOOKS1000 - Books: Introduction. In: HM Revenue & Customs website, publication date unknown. <http://www.hmrc.gov.uk/manuals/vbooksmanual/VBOOKS1000.htm> [04.01.2012]

²³⁴ Zero-rating of books etc. London: 2011. http://customs.hmrc.gov.uk/channelsPortalWebApp/downloadFile?contentID=HMCE_CL_000102 [04.01.2012] P. 2

or hand-written, so long as they are found in book or booklet form.”²³⁵ As an example, even though both products are bound in book or booklet form, the entity that manages taxes and revenue, Her Majesty’s Revenue & Customs (referred to as HM Revenue & Customs), states that a literary work is always zero-rated whereas stationery like a diary would be taxed at the regular rate.²³⁶ The reduced sales tax rates support the concept that knowledge be “tax free,” even if the law has changed over the years so that zero-rating has been extended to products that do not disseminate knowledge. Her Majesty’s Revenue & Customs handbook describes the reason for the shift from purely knowledge-based products to a more open approach: “Despite the [commitment to avoiding tax on knowledge], the law is not primarily based upon the ability of an article to disseminate knowledge. The law is closely related to both purchase tax legislation and the customs tariff, and relieves articles such as books, newspapers or maps, and not all intellectual material. It therefore follows that the starting point in considering whether an article is eligible for relief ... must be its physical characteristics and not its function.”²³⁷ In any event, just as in France and Germany, the goal is to increase consumer demand by artificially keeping prices lower.

At the time of writing, digital books in the UK do not benefit from the same reduced tax rate that printed copies do.

REDUCED POSTAL RATES

The Royal Mail, the government owned postal service in the UK, does not offer any specific book rate for sending books in the mail. The one service that comes

²³⁵ Zero-rating of books etc. London: 2011. http://customs.hmrc.gov.uk/channelsPortalWebApp/downloadFile?contentID=HMCE_CL_000102 [04.01.2012] P. 2

²³⁶ Ibid., P. 2-3 [04.01.2012]

²³⁷ VBOOKS1000 - Books: Introduction. In: HM Revenue & Customs website, publication date unknown. <http://www.hmrc.gov.uk/manuals/vbooksmanual/VBOOKS1000.htm> [04.01.2012]

close is called “Printed Papers” but it simply increases the maximum weight-limit on international packages from 2000g to 5000g if the package contains “non-personalised” printed materials (including books).²³⁸ This increase in the maximum parcel weight can be used at no extra charge, but the rate is only available for international parcels. The package must be clearly labelled as being part of the special reduced-rate program, and there can be no personalized items inside the package.

²³⁸ Royal Mail: Our services. London: 02.04.2013. http://www.royalmail.com/sites/default/files/RoyalMail_OurServices_April%202013b.pdf [07.04.2014] P. 19

CHAPTER 2: THE NATIONAL ARTS DEVELOPMENT ORGANIZATIONS

2.1 INTRODUCTION

I described in chapter 1 how federal departments for culture contribute to the creation of policies and legislation used in implementing wide-reaching programs in support of book publishing, but (with the exception of Canada) these departments do not offer anything in the first five categories of support. However, Canada, France and Germany have a second administrator of support operating at the national level that works at arm's-length from government and does provide support in these five categories. These second administrators are called national arts development organizations.

These national arts development organizations are the Canada Council for the Arts, France's *Centre National du Livre* (National Centre for the Book, or CNL) and Germany's *Kulturstiftung des Bundes* (National Arts Foundation) with

its two specialized entities, the *Deutscher Literaturfonds* (the German Literature Fund) and the *Deutscher Übersetzerfonds* (the German Translator Fund). They offer a much broader array of support programs than the federal departments for culture do. There has not been a national arts development organization in the UK since the Arts Council of Great Britain was divided into four regional arts councils in 1994. These four regional arts councils are: the Arts Council England, the Arts Council of Northern Ireland, Creative Scotland (with Publishing Scotland) and the Arts Council of Wales (with Literate Wales and the Welsh Books Council).

Although each of the national arts development organizations distribute public funds in support of the arts, they operate and make decisions independent from the governments that support them, a practice that gives the organizations autonomy in how to spend their funds in support of the arts. This is referred to as operating at arm's-length, a practice that gives the organizations more freedom in how to spend their funds in support of the arts, and means the government can remain neutral in decisions about awarding public funds. According to the DCMS, the federal department for culture in the UK, the arm's-length setup is used to ensure "there is no question of any political involvement in arts funding decisions."²³⁹

Although this autonomy allows arts development organizations to make decisions independent from government,²⁴⁰ they are still accountable to their governments, although each in slightly different ways.²⁴¹ The arts development

²³⁹ Supporting vibrant and sustainable arts and culture. In: UK Government website. 27.02.2013. <https://www.gov.uk/government/policies/supporting-vibrant-and-sustainable-arts-and-culture> [07.02.2014]

²⁴⁰ Arts Council England Funding. In: Department for Culture, Media and Sport website. 22.10.2008 http://web.archive.org/web/20120203063026/http://www.culture.gov.uk/what_we_do/arts/4078.aspx [02.12.2012] replaced by <https://www.gov.uk/government/policies/supporting-vibrant-and-sustainable-arts-and-culture> 27.02.2013

²⁴¹ Governance. In: Canada Council for the Arts website, creation date unknown. <http://www.canadacouncil.ca/en/council/about-the-council/governance> First accessed [02.12.2012] Updated [07.04.2014]

organizations in Canada and France (and the now defunct national Arts Council of Great Britain in the UK) were established in the 1940s and 1950s while Germany's was established in 2002.

2.1.1 CANADA

Canada's national arts development organization, the Canada Council for the Arts, was founded in 1957 "to foster and promote the study, enjoyment and production of works in the arts" independent from the government.²⁴² The Canada Council "supports many art forms, including visual art, media-arts, music, writing and publishing by offering grants and services to professional artists and arts organizations."²⁴³ Direct and indirect support by the Canada Council for the publishing industry is handled by a section within the organization called the Writing and Publishing division. The Canada Council offers more than twenty grants in the writing and publishing category, and they range from direct publisher support to travel grants for authors and include actions that promote literature.²⁴⁴

The Canada Council for the Arts, referred to as Canada's "national, arm's-length arts funding agency,"²⁴⁵ is also considered a "portfolio organization"²⁴⁶ by the Department of Canadian Heritage (PCH).²⁴⁷ PCH's portfolio organizations are "a group of federal organizations, usually within a similar sphere of interest,

242 About Us. In: Canada Council for the Arts website, creation date unknown. <http://canadacouncil.ca/en/council/about-the-council> First accessed [02.12.2012] Updated [07.04.2014]

243 Canada Council for the Arts (CCA). In: Canadian Heritage website, modified 30.07.2013, <http://www.pch.gc.ca/eng/1360613366418/1360613588674>, first accessed [23.10.2012]

244 Writing and Publishing. In: Canada Council for the Arts website, creation date unknown. <http://www.canadacouncil.ca/writing-and-publishing.aspx> First accessed [21.02.2013] Updated [07.04.2014]

245 About Us. In: Canada Council for the Arts website, Modified 04.02.2004, <http://web.archive.org/web/20130305120326/http://www.canadacouncil.ca/aboutus/> first accessed [23.10.2012]

246 Portfolio Organizations. In: Canadian Heritage website, modified 30.07.2013, <http://www.pch.gc.ca/eng/1266433674232/1266389969960>, first accessed [23.10.2013]

247 Background. In: Canada Council for the Arts website, Creation Date unknown, <http://web.archive.org/web/20130410081648/http://www.canadacouncil.ca/aboutus/Background/default.htm> first accessed [23.10.2012]

that report to a Minister, or to Parliament through a Minister,” (thus the connection to government).²⁴⁸ The work of the Canada Council for the Arts is intended to complement the goals of PCH, and receives funding from PCH to achieve this.²⁴⁹

The programs and activities of the Canada Council for the Arts are described in Section 2.3: Support offered by national arts development organizations, by country, which follows the introduction to the national arts development organizations of France, Germany and the UK.

2.1.2 FRANCE

France’s national arts development organization, the *Centre National des Lettres* was founded in 1946 in France, and in 1993 it became the *Centre National du Livre* (or National Book Centre, commonly referred to by the initials CNL).²⁵⁰ While the Canada Council, Arts Council England, and the *Kulturstiftung des Bundes* (the National Arts Foundation) in Germany manage all sorts of art forms under one roof, France has three organizations that provide specialized support for different art forms. They are the *Centre national du cinéma et de l’image animée* (National Centre for Cinema and Moving Images), the *Centre national des arts plastiques* (National Centre for Visual Arts) and, with respect to publishing, the *Centre National du Livre* (the National Centre for the Book, hereafter called the CNL) that supports the *chaîne du livre* (book chain, the phrase used in France to describe those involved in the book industry like publishers, retailers, authors

²⁴⁸ Portfolio Organizations. In: Canadian Heritage website, modified 30.07.2013, <http://www.pch.gc.ca/eng/1266433674232/1266389969960>, first accessed [08.04.2014]

²⁴⁹ Governance. In: Canada Council for the Arts Website, 24.10.2008, <http://web.archive.org/web/20130410081659/http://www.canadacouncil.ca/aboutus/Governance/default.htm> First accessed [25.02.2013]

²⁵⁰ L’histoire du CNL. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/le_cnl/histoire_du_cnl/ [22.05.2013]

and related organizations).²⁵¹ The CNL comes under the supervision of France's federal department for culture.

The CNL is the national arts development organization²⁵² that supports and encourages “literary activity of French [authors] and French book publishers,”²⁵³ and aims to contribute to “the maintenance and development of publishing of high quality or slow-selling French language books.”²⁵⁴ The CNL refers to itself as “a public institution of the French Ministry of Culture and Communication.”²⁵⁵

The CNL considers bookstores to be a vital part of the book chain, and that independent bookstores play a cultural role in their communities and contribute to the overall economic development of the book sector.²⁵⁶

The programs and activities of the *Centre National du Livre* are described in section 2.3: Support offered by national arts development organizations, by country which follows the introduction to the national arts development organization of Germany.

2.1.3 GERMANY

Germany's arts development organization, the *Kulturstiftung des Bundes*

²⁵¹ La direction générale des médias et des industries culturelles. In: Ministère de la Culture et de la Communication website. Creation date unknown. <http://www.culturecommunication.gouv.fr/Ministere/Directions/La-direction-generale-des-medias-et-des-industries-culturelles> First accessed at http://www.ddm.gouv.fr/rub_livrebis.php3 [18.05.2013]

²⁵² Le CNL. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/le_cnl/presentation/ First accessed at <http://www.centrenationaldulivre.fr/?-Presentation-> [25.05.2012]

²⁵³ Aides aux éditeurs. In: Centre National du Livre website. 28.11.2007 <http://www.centrenationaldulivre.fr/fr/editeur/presentation/> First accessed at <http://www.centrenationaldulivre.fr/?-Aides-aux-publications-> [31.05.2012]

²⁵⁴ Ibid., [25.05.2012]

²⁵⁵ Le CNL. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/le_cnl/presentation/ [18.05.2013]

²⁵⁶ Aides aux Librairies. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/libraire/aide_aux_librairies/ [29.10.2013]

(or National Arts Foundation), was created in 2002 and is the youngest arts development organization of the four countries. Although the other countries have national arts development organizations going back to the mid-twentieth century, Germany's *Kulturstiftung* is comparatively young. There was likely no national-level forerunner because arts development and funding were the responsibility of the individual federal states, as per the post-WWII German constitution.

The *Kulturstiftung des Bundes* promotes art and culture under “the jurisdiction of the Federal Government” and offers a general funding program open to all art forms in pursuit of that goal.²⁵⁷ The *Kulturstiftung's* supervisory committee (the *Stiftungsrat*) “sets the guidelines [for] the Foundation's activities and decides on its funding priorities” and appoints the jury that makes final funding decisions. The supervisory committee includes the *Beauftragte der Bundesregierung für Kultur und Medien* (Minister of State for Culture and the Media), a representative of the *Auswärtiges Amt* (Federal Foreign Office), a representative of the Federal Ministry of Finance, three representatives from the German government assembly the *Bundestag*, two representatives from the Federal States, two local government representatives, three cultural and artistic figures and the chairperson of the *Kulturstiftung der Länder* (Regional Cultural Foundation). The *Kulturstiftung der Länder* is another example of an arm's-length organization with ties to government.²⁵⁸

To be considered for funding from the *Kulturstiftung des Bundes*, projects must be non-commercial and also international in terms of both content and

²⁵⁷ Funding Criteria for General Project Funding at the Federal Cultural Foundation. In: *Kulturstiftung des Bundes* website. 12.12.2008 http://www.kulturstiftung-des-bundes.de/cms/en/foerderung/offen/grundsaeetze/ab_dezember_2008/ [21.02.2013]

²⁵⁸ Zusammensetzung des Stiftungsrats. In: *Kulturstiftung des Bundes* website. Creation date unknown. <http://www.kulturstiftung-des-bundes.de/cms/de/stiftung/gremien/stiftungsrat/> [31.01.2013]

reach. “Authors and literature promotion projects”²⁵⁹ can receive grants, but the support is really only intended for high-profile projects with international reach and appeal.²⁶⁰ Potential applicants with projects that do not meet these requirements can seek support from two organizations funded and overseen by the *Kulturstiftung des Bundes*, called the *Deutsche Literaturfonds* and the *Deutsche Übersetzerfonds* (the German Literature Fund and the German Translator Fund).²⁶¹

The *Deutsche Literaturfonds* (German Literature Fund) is a non-profit organization dedicated to promoting contemporary German literature.²⁶² Their website states that they make their decisions independent of the market²⁶³ and political input, although the *Vorstand* (executive board) has a representative from the *Kulturstiftung des Bundes* and one from the German federal department for culture, the BKM.²⁶⁴ The fund has three official goals, to promote German authors, to support nationwide literary initiatives and to preserve important literary traditions.

The *Deutscher Übersetzerfonds* (German Translator Fund) is a non-profit organization that promotes the translation of high-quality foreign-language works

²⁵⁹ Frequently Asked Questions. In: Kulturstiftung des Bundes website. Creation date unknown. <http://www.kulturstiftung-des-bundes.de/cms/en/foerderung/faq/> [07.12.2012]

²⁶⁰ Funding Criteria for General Project Funding at the Federal Cultural Foundation. In: Kulturstiftung des Bundes website. 12.12.2008 http://www.kulturstiftung-des-bundes.de/cms/en/foerderung/offen/grundsaeetze/ab_dezember_2008/ [25.02.2013]

²⁶¹ Literature. In: Kulturstiftung des Bundes website. Creation date unknown. <http://www.kulturstiftung-des-bundes.de/cms/en/foerderung/sparten/literatur/index.html> [14.02.2013]

²⁶² Aufgaben. In: Deutscher Literaturfonds website. Creation date unknown. <http://www.deutscher-literaturfonds.de/?k=1&sk=6> [07.02.2012]

²⁶³ Homepage. In: Deutscher Literaturfonds website. Creation date unknown. <http://www.deutscher-literaturfonds.de/> [07.02.2012]

²⁶⁴ Struktur und Gremien des Deutschen Literaturfonds. In: Deutscher Literaturfonds website. Creation date unknown. <http://www.deutscher-literaturfonds.de/?k=1&sk=7> [31.10.2013]

into German.²⁶⁵ It receives support from the *Kulturstiftung des Bundes* and the BKM.²⁶⁶

The programs and activities of the *Kulturstiftung des Bundes* are described in the next section 2.3: Support offered by national arts development organizations, by country.

2.1.4 UK

The national arts development organization in the UK was founded in 1940 as the Committee for the Encouragement of Music and the Arts (CEMA) but in 1946 it was renamed as the Arts Council for Great Britain.²⁶⁷ In 1994 as part of the decentralization process known as devolution, the Arts Council for Great Britain was split into regional arts councils including the Arts Council England, the Scottish arts council called Creative Scotland and the Arts Council of Wales.²⁶⁸ These organizations receive funding from government, and work to support the arts at the national level. More on the regional arts development organizations of the UK can be found in Chapter 3 and 4.

2.2 SUPPORT OFFERED BY THE NATIONAL ARTS DEVELOPMENT ORGANIZATION IN CANADA

The Canada Council for the Arts was founded in 1957 “to foster and promote the study, enjoyment and production of works in the arts” independent from the

²⁶⁵ Stipendien. In: Deutscher Übersetzerfonds website. Creation date unknown. <http://www.uebersetzerfonds.de/stipendien/bin/stipendien.php> [07.02.2012]

²⁶⁶ Deutscher Übersetzerfonds. In: Deutscher Übersetzerfonds website. Creation date unknown. <http://www.uebersetzerfonds.de/fonds/bin/fonds.php> [07.02.2012]

²⁶⁷ Funding of the Arts and Heritage - Culture, Media and Sport Committee Contents. In: UK Parliament website. 28.03.2011. <http://www.publications.parliament.uk/pa/cm201011/cmselect/cmcmds/464/46405.htm> [22.10.2012]

²⁶⁸ Arts Council of Great Britain: records, 1928-1997. In: Victoria and Albert Museum Website. Publication date unknown. <http://www.vam.ac.uk/vastatic/wid/ead/acgb/acgbf.html> [11.06.2014]

government.²⁶⁹ The Canada Council “supports many art forms, including visual art, media-arts, music, writing and publishing by offering grants and services to professional artists and arts organizations.”²⁷⁰ Canada Council support for the publishing industry is administered by a section within the organization called the Writing and Publishing division. The Canada Council offers more than twenty grants in the writing and publishing category, and they range from direct publisher support to travel grants for authors and actions that promote literature.²⁷¹

2.2.1 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING PRODUCTION

The Canada Council for the Arts has a program called the Book Publishing Support Program that includes four direct grants.

1) The first of the four is called the Block Grant, and it provides a production grant intended to “offset the costs of publishing Canadian trade books that make a significant contribution to the development of Canadian literature.”²⁷² This grant is aimed at small to medium-sized publishers that produce commercial books including fiction, poetry, literary non-fiction and children’s books. Specifically, these companies must primarily publish books, have at least 16 books in print and have published at least four books in the past year. Additionally, the company must be based in Canada, have Canadian editorial control and “use appropriate

269 About Us. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/en/council/about-the-council> First accessed at <http://www.canadacouncil.ca/aboutus/Background/default.htm> [24.10.2012]

270 Canada Council for the Arts (CCA). In: Canadian Heritage website. Modified 30.07.2013. <http://www.pch.gc.ca/eng/1360613366418/1360613588674> First accessed [02.12.2012]

271 Find Writing and Publishing Grants. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/en/writing-and-publishing/find-grants-and-prizes> First accessed at <http://www.canadacouncil.ca/writing/> [21.02.2013]

272 Book Publishing Support: Block Grants. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/en/writing-and-publishing/find-grants-and-prizes/grants/book-publishing-support-block-grants> First accessed at <http://www.canadacouncil.ca/grants/writing/ap127723094273982142.htm> [24.10.2012]

and effective means to market, distribute and create public awareness of its publications.”²⁷³ Books that contain advertisements, self-published books and books with a print-run of more than 25,000 copies are not eligible.²⁷⁴ Applications are calculated partly on the number of books that a publisher published in the previous year. Books must also be submitted in order to be reviewed for content, as books must “fit with the Council’s mandate” to “to support, promote and celebrate the arts.”²⁷⁵ Thus there is both a quantitative and qualitative assessment.²⁷⁶

2) While the Block Grant is intended for established publishers, the second grant in the Book Publishing Support program offers support for new publishers and is called the Emerging Publishers grant. The Emerging Publishers grant is open to publishing houses that have already published at least four (and up to 15) books since their inception. Publishers must also show that their continued development would result in a contribution to Canadian literature.²⁷⁷ The program has the objective to “build publishing houses”²⁷⁸ and is a sort of “entry-level program” for the Block Grant program.²⁷⁹

3) The third of the four grants is called the Art Books Grant and is intended to offset the cost of obtaining image rights for books that require illustration to accompany the text. The program is for art books and is co-administered with the

²⁷³ Book Publishing Support: Block Grants. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/en/writing-and-publishing/find-grants-and-prizes/grants/book-publishing-support-block-grants> First accessed at <http://www.canadacouncil.ca/grants/writing/ap127723094273982142.htm> [24.10.2012]

²⁷⁴ Ibid., [25.10.2012]

²⁷⁵ About Us. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/en/council/about-the-council> [18.03.2014]

²⁷⁶ Interview, Elizabeth Eve, 1.11.2011

²⁷⁷ Book Publishing Support: Emerging Publisher Grants. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/en/council/grants/find-a-grant/grants/book-publishing-support-emerging-publisher-grants> First accessed at <http://www.canadacouncil.ca/grants/writing/of127227340679531250.htm> [25.10.2012]

²⁷⁸ Interview, Elizabeth Eve, 1.11.2011

²⁷⁹ Interview, Elizabeth Eve, 1.11.2011

Visual Arts division of the Canada Council and is designed to encourage publishers to produce high-quality art books about Canadian visual arts by offsetting the high costs associated with obtaining image rights for such a project.²⁸⁰

4) The fourth Book Publishing Support Program grant offered by the Canada Council is a Translation Grant. It is described below under the Translation Grants heading.

In addition to these programs, the Canada Council for the Arts also offers a program called Grants to Aboriginal Peoples to support Aboriginal publishing and writing (through writer creation grants and writer residency grants) in Canada.

The Grants to Aboriginal Peoples to support Aboriginal publishing is for “emerging and established applicants to provide development assistance to help stabilize the Aboriginal publishing industry and support the growth of a strong industry.”²⁸¹ The works in question must be “aboriginal literature in English, French or an Aboriginal language” and companies must be “Aboriginal-controlled” in order to be eligible.²⁸²

The program also makes a distinction between emerging publishers and established publishers. Emerging publishers must have published less than four “literary” books, and not be recipients of other Canada Council grants. The grant for emerging publishers can be as high as \$20,000.²⁸³ (note that I have included

²⁸⁰ Book Publishing Support: Art Books. In: Canada Council for the Arts website, June 2013, <http://canadacouncil.ca/en/council/grants/find-a-grant/grants/book-publishing-support-art-books> [12.08.2013]

²⁸¹ Grants to Aboriginal Peoples: Publishers. In: Canada Council for the Arts website, Creation date unknown, <http://canadacouncil.ca/writing-and-publishing/find-a-grant/grants/grants-to-aboriginal-peoples-publishers> [17.10.2014]

²⁸² Grants to Aboriginal Peoples: Publishers. In: Canada Council for the Arts website, Creation date unknown, <http://canadacouncil.ca/writing-and-publishing/find-a-grant/grants/grants-to-aboriginal-peoples-publishers> [17.10.2014]

²⁸³ Grants to Aboriginal Peoples: Publishers. In: Canada Council for the Arts website, Creation date unknown.

specific grant amounts wherever possible. In some cases maximum grant amounts are provided, in other cases maximums are based on calculations, while other times no specific maximums or amounts are given).

Established publishers must have already published at least four “literary books” and are also permitted to be receiving other Canada Council grants. The maximum grant amount for Established Publishers is \$40,000.²⁸⁴

TRANSLATION GRANTS

4) The fourth Book Publishing Support Program grant offered by the Canada Council is a Translation Grant with two areas of focus.

The first is intended to encourage the publication of Canadian books by foreign publishers (in a language other than English or French) abroad.²⁸⁵ This grant offers financial assistance to publishers that are based outside of Canada and encourages the translation of Canadian authored works for publication abroad.²⁸⁶ The second translation grant focuses on Canada’s bilingual nature. It provides financial assistance to Canadian publishers to assist with costs associated with the translation of Canadian authored works into another Canadian language (French, English or an Aboriginal language) that will then be published in Canada.²⁸⁷

<http://canadacouncil.ca/writing-and-publishing/find-a-grant/grants/grants-to-aboriginal-peoples-publishers> [17.10.2014]

²⁸⁴Grants to Aboriginal Peoples: Publishers. In: Canada Council for the Arts website. Creation date unknown. <http://canadacouncil.ca/writing-and-publishing/find-a-grant/grants/grants-to-aboriginal-peoples-publishers> [17.10.2014]

²⁸⁵ International Translation Grants. In: Canada Council for the Arts website. June 2013. <http://www.canadacouncil.ca/en/council/grants/find-a-grant/grants/international-translation-grants> First accessed at <http://www.canadacouncil.ca/grants/writing/wr127227348212968750.htm> [13.02.2013]

²⁸⁶ Ibid., [13.02.2013]

²⁸⁷ Book Publishing Support: Translation Grants. In: Canada Council for the Arts website. June 2013. <http://>

2.2.2 DIRECT SUPPORT FOR PUBLISHING BY OFFSETTING MARKETING AND PROMOTION COSTS AND OTHER EXPENSES

TRAVEL AND TOURING SUPPORT

Publishers that already receive either a Block Grant or Emerging Publishers grant from the Book Publishing Support program described above can apply for a special grant to cover part of the costs associated with sending an author on a promotion tour within Canada in order to “give greater public and media exposure to the publishers’ current publication programs.”²⁸⁸ Although the author is the one on tour, the publisher is responsible to apply for the grant.

2.2.3 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING TOPICS NOT RELATED TO PRODUCTION

The Canada Council does not offer any programs that fit this category.

2.2.4 INDIRECT SUPPORT FOR PUBLISHING BY SUPPORTING AUTHORS

The Canada Council offers two grants for professional authors. (Note that I will occasionally use the words “writer” and “writing” here because that is the language used by the Canada Council).

WRITING GRANTS

The first grant is called the Creative Writing Grant and is intended to support authors while they create new works, including “novels, short stories, poetry, children’s and young adults’ literature, graphic novels, exploratory writing and

www.canadacouncil.ca/en/council/grants/find-a-grant/grants/book-publishing-support-translation-grants
First accessed at <http://canadacouncil.ca/grants/writing/ex127227344686875000.htm> [24.10.2012]

²⁸⁸ Book Publishing Support: Author Promotion Tours. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/council/grants/find-a-grant/grants/book-publishing-support-author-promotion-tours> [14.03.2014]

literary non-fiction.”²⁸⁹ The grant is for Canadian authors and covers three different stages of an author’s career: emerging, mid-career and established. The grant uses the number of books they have had published as a method of categorizing authors. The early-career stage, or “emerging” stage, requires that the author has had one book published, mid-career requires the number to be between two and five, and “established” requires a author to have had six or more books published.²⁹⁰ Authors apply for an amount of their choosing up to a cap that depends on the stage they are in. Emerging authors can apply for a maximum of \$12,000, while mid-career and established authors can apply for up to \$25,000.²⁹¹ Eligibility requirements restrict this grant to Canadian citizens.

The Grants to Aboriginal Peoples program has a component for writers called Creation Grants for Writers and Storytellers that is split into three categories: Grants for writers, The Aboriginal Languages Grants and Grants for storytellers that focuses on performance (however due to the latter’s focus on performance I have chose to exclude it).

Grants for writers is for authors and is intended to encourage creation of new works. Writers must be First Nations, Métis or Inuk. Aspiring writers (those with no published books) can receive up to \$5,000 in support. Emerging writers

289 International Translation Grants. In: Canada Council for the Arts website. June 2013. <http://www.canadacouncil.ca/en/council/grants/find-a-grant/grants/international-translation-grants> First accessed at <http://www.canadacouncil.ca/grants/writing/wr127227348212968750.htm> [25.10.2012]

290 Ibid., [25.10.2012]

291 Ibid., [25.10.2012]

(those with a “maximum of one book published”) can receive up to \$10,000.²⁹²

The Aboriginal Languages Grant is intended to support “work on oral or written literary projects that are in an Aboriginal language or are bilingual.”²⁹³ This grant is open to Emerging writers as well as so-called “Mid-career” writers (those with more than one published book).²⁹⁴

TRAVEL AND TOURING SUPPORT

The second grant offered by the Canada Council for professional authors offers a travel grant intended to help authors “respond to invitations to specific literary events that are important to their artistic development and career.”²⁹⁵ The requirements state that events must be “literary in nature.”²⁹⁶ However, the grant is not intended to cover costs related to writing or research, nor does it cover book launches. Instead, this particular grant is intended to provide support for activities like attending a book fair in Canada or abroad, attending foreign book launches or receiving an award.

PROFESSIONAL DEVELOPMENT AND RESIDENCIES

Writers Residencies are offered as a part of the Grants to Aboriginal Peoples

²⁹² Grants to Aboriginal Peoples: Creation Grants for Writers and Storytellers. In: Canada Council for the Arts website. Creation date unknown. <http://canadacouncil.ca/writing-and-publishing/find-a-grant/grants/grants-to-aboriginal-peoples-writers-and-storytellers> [17.10.2014]

²⁹³ Grants to Aboriginal Peoples: Creation Grants for Writers and Storytellers. In: Canada Council for the Arts website. Creation date unknown. <http://canadacouncil.ca/writing-and-publishing/find-a-grant/grants/grants-to-aboriginal-peoples-writers-and-storytellers> [17.10.2014]

²⁹⁴ Grants to Aboriginal Peoples: Creation Grants for Writers and Storytellers. In: Canada Council for the Arts website. Creation date unknown. <http://canadacouncil.ca/writing-and-publishing/find-a-grant/grants/grants-to-aboriginal-peoples-writers-and-storytellers> [17.10.2014]

²⁹⁵ Travel Grants for Professional Writers. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/en/writing-and-publishing/find-grants-and-prizes/grants/travel-grants-for-professional-writers> [14.03.2014]

²⁹⁶ Travel Grants for Professional Writers, Guidelines and Application Form. Ottawa: Canada Council for the Arts. <http://canadacouncil.ca/~media/files/grants%20prizes%20-%20en/w%20and%20pub/travel%20grants%20for%20professional%20writers/wrg28be%201113.pdf> [25.10.2013] P. 3

program. The residency is available to First Nation, Métis or Inuk writers and is intended to “enhance and refine the writing skills of successful applicants by way of working in a group with professional Aboriginal writers for instructional workshops.” The program categorizes writers as either “aspiring” or “emerging professional writers.” An aspiring writer has not yet had a book “professionally published” but nevertheless shows promise and has some previous writing credits. An emerging writer has had one published, or at least “four texts of creative writing published.”²⁹⁷

2.2.5 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE MARKETING OR PROMOTION OF BOOKS AND READING

ORGANIZATION SUPPORT

The Canada Council offers three separate Grants for Literary Arts Promotion. In order to be eligible for these grants, a potential recipient would have to “increase public awareness of and access to Canadian literature.”²⁹⁸ The three grants are: Operating Grants, Project Grants, and Multi-Year Assistance for National Arts Service Organizations.

1. Operating Grants: These are for established organizations that manage regularly occurring literary arts promotion activities such as literary festivals. In contrast to the Multi-Year Assistance program below, these events do not necessarily need to be national in scope.²⁹⁹ Companies applying to the program for

²⁹⁷ Grants to Aboriginal Peoples: Writers Residencies. In: Canada Council for the Arts website. Creation date unknown. <http://canadacouncil.ca/writing-and-publishing/find-a-grant/grants/grants-to-aboriginal-peoples-writers-residencies> [17.10.2014]

²⁹⁸ Grants for Literary Arts Promotion: Project Grants. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/council/grants/find-a-grant/grants/grants-for-literary-arts-promotion-project-grants> [25.10.2013]

²⁹⁹ Grants for Literary Arts Promotion: Operating Grants, Guidelines and Application Form. Ottawa: Canada Council for the Arts, 2011. <http://canadacouncil.ca/~media/files/grants%20prizes%20-%20en/w%20and%20>

the first time must discuss their eligibility before submitting an application. They are also required to have previously received “a minimum of three consecutive and recent Canada Council grants for literary arts promotion activities.”³⁰⁰

2. Project Grants: These can be used for a wide range of activities including: book festivals, literary events, large reading series, collective approaches to promotion, including the development of promotional materials.³⁰¹ Book publishers are specifically identified as being ineligible for this component of the program.

The Project Grant includes a Strategic Market Access and Innovation Fund. It focuses on collective projects that offer “innovative strategies to promote and market books and magazines,” and is specifically intended to address the changes in the publishing industry brought about by the increase in digital publishing and distribution. The program encourages the sharing of expertise and costs to create “tools adapted to digital environments and that will produce long-term results.”³⁰² The Strategic Market Access and Innovation fund is temporary and ends in September 2014.³⁰³

3. Multi-Year Assistance Grants: These provide ongoing funding to what the Canada Council calls National Arts Service Organizations (NASOs).

pub/grants%20for%20literary%20arts%20promotion%20operating%20grants/wrg36e%200713.pdf [25.10.2012]
P. 2

³⁰⁰ Grants for Literary Arts Promotion: Operating Grants. In: Canada Council for the Arts website June 2012. <http://canadacouncil.ca/council/grants/find-a-grant/grants/grants-for-literary-arts-promotion%25C2%25Aoperating-grants> [10.02.2014]

³⁰¹ Grants for Literary Arts Promotion: Project Grants, Guidelines and Application Form. Ottawa: Canada Council for the Arts, 2012. <http://canadacouncil.ca/~media/files/grants%20prizes%20-%20en/w%20and%20pub/grants%20for%20literary%20arts%20promotion%20project%20grants/wrg35e%2007-13.pdf> [25.10.2012] P. 2

³⁰² Grants for Literary Arts Promotion: Project Grants. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/council/grants/find-a-grant/grants/grants-for-literary-arts-promotion-project-grants> First accessed at <http://www.canadacouncil.ca/grants/writing/lii27227354574687500.htm> [15.02.2013]

³⁰³ Grants for Literary Arts Promotion: Project Grants, Guidelines and Application Form. Ottawa: Canada

NASOs are organizations that “play a central and essential role in promoting the interests of Canadian literary artists and publishers.”³⁰⁴ These organizations have to, as part of their normal activities, “represent professional writers, publishers, literary translators, storytellers or literary performance artists...[at the national level].”³⁰⁵ Organizations can only be considered for this grant if they have received one of the other two grants (Operating Grants or Project Grants).³⁰⁶

PERIODICAL SUPPORT

The Canada Council offers a program called Grants to Literary and Art Magazines.³⁰⁷ The grant offers support for magazines and other periodicals that raise the profile of contemporary art and literature in Canada. Although intended for magazines that publish at least twice a year, have “a continuing magazine publishing program,” and produce 500 copies per issue, new magazines have a chance to reduce the minimum number of copies to 200.³⁰⁸ Applicants that only produce digital magazines are also eligible as long as they can demonstrate at least

Council for the Arts, 2012. <http://canadacouncil.ca/~media/files/grants%20prizes%20-%20en/w%20and%20pub/grants%20for%20literary%20arts%20promotion%20project%20grants/wrg35e%2007-13.pdf> [14.04.2014] P. 2

³⁰⁴ Grants for Literary Arts Promotion: Multi-Year Assistance for National Arts Service Organizations. In: Canada Council for the Arts website. June 2013. <http://www.canadacouncil.ca/en/council/grants/find-a-grant/grants/grants-for-literary-arts-promotion-multi-year-assistance-for-national-arts-service-organizations> First accessed at <http://www.canadacouncil.ca/grants/writing/cu129871009173620440.htm> [25.10.2012]

³⁰⁵ Grants for Literary Arts Promotion: Multi-Year Assistance for National Arts Service Organizations, Guidelines and Application Form. Ottawa: Canada Council for the Arts, 2012. <http://www.canadacouncil.ca/~media/files/grants%20prizes%20-%20en/w%20and%20pub/grants%20for%20literary%20arts%20promotion%20multi-year%20assistance%20for%20national%20arts%20service%20organizations/wrg37e0712.pdf> [24.10.2012] P. 2

³⁰⁶ Grants for Literary Arts Promotion: Multi-Year Assistance for National Arts Service Organizations. In: Canada Council for the Arts website. June 2013. <http://www.canadacouncil.ca/en/council/grants/find-a-grant/grants/grants-for-literary-arts-promotion-multi-year-assistance-for-national-arts-service-organizations> First accessed at <http://www.canadacouncil.ca/grants/writing/cu129871009173620440.htm> [25.10.2012]

³⁰⁷ Grants to Literary and Art Magazines. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/en/writing-and-publishing/find-grants-and-prizes/grants/grants-to-literary-and-art-magazines> [14.02.2014]

³⁰⁸ Ibid., [03.04.2014]

250 visitors per “issue.”³⁰⁹

PUBLIC ENGAGEMENT

A common theme among arts development organizations is to reach the largest audience. Thus it follows that there are some programs that support the travel and touring of artists and authors in order for them to interact with customers/members of the public. This kind of funding often goes to writers, but the Canada Council also has a program for organizations called Literary Readings and Author Residencies.

The Literary Readings and Author Residencies program has two parts. The first part offers financial assistance to organizations that want to have an author perform a public reading (called Literary Readings). The goal is to increase public engagement with the arts across the country, specifically to increase exposure of audiences to writers and their works.³¹⁰

The second part provides funding to assist organizations that wish to retain a writer-in-residence in order to create a mutually beneficial arrangement that allows the writer to work, but to also “encourage exchange between the author and the community.”³¹¹

The Canada Council offers another related program called the Visiting Foreign Artists Program that provides grants to Canadian arts organizations that wish to invite established foreign artists to Canada. The grant clearly states that

³⁰⁹ Ibid., [14.02.2014]

³¹⁰ Literary Readings and Author Residencies Program: Literary Readings. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/en/writing-and-publishing/find-grants-and-prizes/grants/literary-readings-and-author-residencies-program-literary-readings> [10.02.2014]

³¹¹ Literary Readings and Author Residencies Program: Literary Readings, Guidelines and Application Form. Ottawa: Canada Council for the Arts, 2012. <http://canadacouncil.ca/~media/files/grants%20prizes%20-%20en/w%20and%20pub/literary%20readings%20and%20author%20residencies%20program%20literary%20readings/wrg11ae0713.pdf> [25.10.2012]

the artist is expected to undertake certain activities, including teaching master classes or giving talks. The program is open to artists working in all art forms.³¹²

2.2.6 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

I was unable to find any programs offered by the Canada Council that fit this category.

2.3 SUPPORT OFFERED BY THE NATIONAL ARTS DEVELOPMENT ORGANIZATION IN FRANCE

2.3.1: DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING PRODUCTION

PRODUCTION GRANTS

In France, the *Centre National du Livre* or CNL offers *Subventions pour la publication d'un Ouvrage* (subsidies for the publication of a book) that is intended to offset the “publication costs of excellent works – in French or in languages spoken in France – whether historic or contemporary.”³¹³ This grant is open to any publisher from any country, providing the book will be published in France.³¹⁴ By reducing the costs associated with bringing the book to market, the intended effect is to either lower the selling price and/or increase the print-run of the work.³¹⁵ The grant is only intended to support theatrical plays and poetry. Novels, fiction

³¹² Visiting Foreign Artists Program: Inter-Arts, Media Arts, Music, Theatre, Visual Arts and Writing and Publishing. In: Canada Council for the Arts website. June 2013. <http://canadacouncil.ca/en/writing-and-publishing/find-grants-and-prizes/grants/visiting-foreign-artists-program> [13.02.2014]

³¹³ Subventions pour la publication d'un ouvrage. In: Centre National du Livre website. Creation date unknown, http://www.centrenationaldulivre.fr/fr/editeur/aide_a_1_edition/subventions_pour_la_publication/ [11.02.2013]

³¹⁴ Ibid., [06.02.2013]

³¹⁵ Ibid., [06.02.2013]

or short stories are not eligible (with the exception of *lacunes* or gaps, see next paragraph).³¹⁶

In addition to the direct production grants, the CNL also identifies *lacunes* or “gaps.” There are five different categories of *lacunes* identified by the CNL: *Outre-mer* (Overseas), *Bandes dessinées* (comics), *Littérature classique et critique littéraire* (Literary classics and literary critique), *littératures étrangères* (foreign literature), *Philosophie, sciences religieuses et psychanalyse* (Philosophy, religious science and psychoanalysis), all themes that are deemed by the CNL to be underrepresented in the market. Specialized committees maintain a list of works that they consider valuable and place a priority on them being published or republished.³¹⁷ Thus, works on the list are eligible for a publication grant amounting to 60% of the cost of publication.

Another program offered by the CNL is called *Subventions pour la préparation de projets collectifs lourds* (Subsidies for the preparation of complex collective projects) that are intended to help with book projects that require more time, money and co-ordination than would normally be required for a standard book, resulting in higher editorial and design costs, thus increasing the risk for a publisher.³¹⁸ Complex projects can include things like thematic collections, reference books, comprehensive retrospective collections focusing on the work of

³¹⁶ Subventions pour la publication d'un ouvrage. In: Centre National du Livre website. Creation date unknown, http://www.centrenationaldulivre.fr/fr/editeur/aide_a_1_edition/subventions_pour_la_publication/ [11.02.2013]

³¹⁷ Lacunes littérature classique et critique littéraire. In: Centre National du Livre website. http://centrenationaldulivre.fr/en/editeur/lacunes/lacunes_litterature_classique_et_critique_litteraire/ First accessed at <http://www.centrenationaldulivre.fr/?Lacunes-Litterature-antique-et> [21.08.2012]

³¹⁸ Subventions pour la préparation de projets collectifs lourds. In: Centre National du Livre website. http://www.centrenationaldulivre.fr/fr/editeur/aide_a_1_edition/subventions_pour_la_preparation_de_projets_collectifs_lourds/ [29.10.2013]

one author, or the complete literary history of a country.³¹⁹

Finally, the CNL offers a grant program for image rights that provides support to publishers that wish to create a book where images are essential in getting the reader to understand the text, “particularly in the field of art history and the humanities.”³²⁰ The program is called *Subventions pour la prise en charge des coûts iconographiques* (Subsidies for illustration costs and reproduction rights) and provides funding to offset the costs of image licensing, rights purchasing or other similar costs.³²¹

TRANSLATION GRANTS

The CNL offers two translation grants for publishers that reduce the translation costs for publishers.³²² The first program, called *Intraduction: Subventions pour la traduction en français d'ouvrages étrangers* (Subsidies for translating foreign-language works into French) funds the translation of foreign works into French in order to bring the “works of the world” to France.³²³ The second program, called *Extraduction: Subventions pour la traduction d'ouvrages français en langues étrangères* (Subsidies for translating French works into foreign languages) encourages the publication of French works outside of France by offering support to foreign publishers to offset the costs of translating French works into any other foreign language. The intention is to promote the publication of quality French works abroad by supporting publishers in creating a good quality translation

³¹⁹ Subventions pour la préparation de projets collectifs lourds. In: Centre National du Livre website. http://www.centrenationaldulivre.fr/fr/editeur/aide_a_l_edition/subventions_pour_la_preparation_de_projets_collectifs_lourds/ [29.10.2013]

³²⁰ Ibid., [29.10.2013]

³²¹ Ibid., [09.08.2012]

³²² Intraduction: Subventions pour la traduction en français d'ouvrages étrangers. In: Centre National du Livre website. http://www.centrenationaldulivre.fr/fr/editeur/aide_a_la_traduction/aide_pour_la_traduction_en_francais_d_ouvrages_etrangers/ [13.02.2013]

³²³ Ibid., [09.08.2012]

(essentially the same motivation behind the Canada Council translation program intended to encourage foreign publishers to publish Canadian books),³²⁴

LOANS

France's CNL offers two loans to book publishers as a form of support. Both are zero-interest loans.

The first loan program, called *Prêts à la publication d'ouvrages* (Loans for the publication of books), is for book publishing costs, and loans funds to a publisher to help produce a book and offer it for sale. The loans are not available for all publishers, rather there are a few specific cases when a publisher may be eligible for a loan. Those cases are determined by the CNL and include instances when a publisher wants to reprint out-of-print and important books, when a publisher did not receive funding through the *crédits de préparation* program, or when a publisher is otherwise not eligible for a *subvention à la publication* (publication grant). The loan is not available to publishers whose “economic situation does not guarantee repayment of the loan.”³²⁵

The second loan, *Prêts économiques aux entreprises d'édition* (Financing loans for publishing companies) is a general loan for publishing companies that aims to promote sustainability and the development of independent publishers.³²⁶ Companies must be able to provide proof of actual activity over the previous 12

³²⁴ Extraduction : Subventions pour la traduction d'ouvrages français en langues étrangères. In: Centre National du Livre website. http://www.centrenationaldulivre.fr/fr/editeur/aide_a_la_traduction/aide_pour_la_traduction_d_ouvrages_francais_en_langues_etrangeres/ [09.08.2012]

³²⁵ Prêts à la publication d'ouvrages. In: Centre National du Livre website. Modified 01.10.2012 http://www.centrenationaldulivre.fr/fr/editeur/aide_a_l_edition/prets_a_la_publication_d_ouvrages/ First accessed at <http://www.centrenationaldulivre.fr/?PRETS-A-LA-PUBLICATION-D-OUVRAGES> [07.08.2012]

³²⁶ Prêts économiques aux entreprises d'édition. In: Centre National du Livre website. http://www.centrenationaldulivre.fr/fr/editeur/aide_a_l_edition/prets_economiques_aux_entreprises_d_edition/ [21.08.2013]

months; and book publishing must be their main activity.³²⁷

The loans offered by the CNL are repayable over a longer than usual term (five to seven years).³²⁸ In an interview with Patrice Locmant, Director (*chef de bureau*) of the Office of creation and dissemination (*Bureau de la création et de la diffusion*), he described another organization called IFCIC³²⁹ that is “charged by both the Ministry of Culture and Communication and the Ministry of Finance with contributing to the development of the culture industry in France by making it easier for sector companies to obtain bank financing.”³³⁰ IFCIC does not offer direct grants but instead guarantees bank loans for creative industries, as banks are usually unwilling to support creative industries because creative industry businesses are not always seen as ideal companies to loan to, or the banks don’t understand the cultural industries enough to loan to them.

EXTRAORDINARY CIRCUMSTANCES

France’s CNL offers one final grant for publishers that is extremely specific and unique in the four countries in this study. The grant, called *Subventions exceptionnelles à la réimpression* (Exceptional subsidies for reprinting), is an exceptional reprint grant that assists publishers with reprint costs for books that were either damaged or destroyed in an event that affected multiple publishers and was “officially declared a natural catastrophe or disaster.”³³¹ The grant is

³²⁷ Prêts économiques aux entreprises d’édition. In: Centre National du Livre website. http://www.centrenationaldulivre.fr/fr/editeur/aide_a_l_edition/prets_economiques_aux_entreprises_d_edition/ [21.08.2013]

³²⁸ Ibid., [21.08.2013]

³²⁹ IFCIC is an acronym for L’Institut pour le Financement du Cinéma et des Industries Culturelles or Institute for the financing of Cinema and Cultural Industries. It is pronounced “if sick.”

³³⁰ Profile. In: IFCIC website. Creation date unknown. <http://www.ifcic.eu/> [21.08.2013]

³³¹ Subventions exceptionnelles à la réimpression. In: Centre National du Livre website. http://www.centrenationaldulivre.fr/fr/editeur/aide_a_l_edition/subventions_exceptionnelles_a_la_reimpression/ Creation date unknown. First accessed at <http://www.centrenationaldulivre.fr/?SUBVENTIONS-EXCEPTIONNELLES-A-LA> [09.08.2012]

intended to cover reprint costs that would otherwise “[impair] the activity of the publisher concerned” in spite of insurance coverage.³³² In fact it is so specific, I only include it for interest’s sake.

2.3.2 DIRECT SUPPORT FOR PUBLISHING BY OFFSETTING MARKETING AND PROMOTION COSTS AND OTHER EXPENSES

The CNL offers a program with a pure digital focus called *Subventions pour la numérisation rétrospective et la diffusion numérique de documents sous droits* program (Grants for retrospective digitization and digital distribution of copyrighted works). The program encourages publishers to digitize their backlist titles and digitally distribute French language works. The program is intended to operate in connection with an initiative called Gallica, the digital library of the *Bibliothèque National de France*.³³³

ONLINE PRESENCE

In addition to the digitization program above, the CNL offers a program called *Subventions pour la création d’une édition multimédia ou d’un site “compagnon,”* (Subsidies for creating a multimedia edition or ‘companion’ website) that is available to publishers who wish to create either a digitally enhanced work or a companion website that complements a printed book, or to undertake an innovative project for distributing books on the internet which accompanies a printed edition of a book.³³⁴ Examples of eligible projects include multimedia or

³³² Subventions exceptionnelles à la réimpression. In: Centre National du Livre website. http://www.centrenationaldulivre.fr/fr/editeur/aide_a_l_edition/subventions_exceptionnelles_a_la_reimpression/ Creation date unknown. First accessed at <http://www.centrenationaldulivre.fr/?SUBVENTIONS-EXCEPTIONNELLES-A-LA> [09.08.2012]

³³³ Subventions pour les plateformes innovantes de diffusion et de valorisation de catalogues de livres numériques. In: Centre National du Livre website. http://www.centrenationaldulivre.fr/fr/numerique/aides_a_la_diffusion/subvention_pour_les_plateformes_innovantes_de_diffusion_et_de_valorisation_de_catalogues_de_livres_numeriques/ First accessed at <http://www.centrenationaldulivre.fr/?Subvention-pour-les-plateformes> [09.08.2012]

³³⁴ Subventions pour la création d’une édition multimédia ou d’un site “compagnon” In: Centre National du

hybrid editions of books, editions on CD, DVD or other digital version and websites that act as supplements to the book.³³⁵

Another program, called *Subventions à la création et au développement de sites collectifs d'éditeurs et de libraires* (Subsidies for the creation and development of collective Internet sites for publishers and bookshops), encourages groups of booksellers or book publishers to share costs and expertise in the creation of collaborative websites. The program is designed to help a group of publishers that wish to create a website or a portal website that either displays or acts as a publishers' catalogue in order to promote distribution.³³⁶ The program encourages collaboration, but does not require cross-sector collaboration as is the case with the Arts Council England's R&D program.

The goal of involving booksellers is to promote the activities of bookstores and to emphasize that bookstores and their employees have specific abilities and can offer advice and guidance to the public.³³⁷ Some suggestions in the program description include creating a website that groups bookstores together by geographic area or by theme. This program is also available to groups of booksellers, "including projects or thematic groupings of all booksellers wishing to promote their activities and their specific role of advice and guidance to the public."³³⁸ Another program offered by the CNL is called *Subventions pour les*

Livre website. http://www.centrenationaldulivre.fr/fr/editeur/aide_a_l_edition_numerique/aides_our_la_creation_d_une_edition_multimedia_ou_d_un_projet_numerique_innovant/ Creation date unknown. First accessed at <http://www.centrenationaldulivre.fr/?SUBVENTIONS-POUR-LA-CREATION-D-UNE> [09.08.2012]

³³⁵ Ibid, [09.08.2012]

³³⁶ Subventions à la création et au développement de sites collectifs d'éditeurs et de libraires. In: Centre National du Livre website. http://centrenationaldulivre.fr/fr/libraire/aide_aux_librairies/subventions_a_la_creation_et_au_developpement_de_sites_collectifs_d_editeurs_et_de_libraires/ [21.02.2013]

³³⁷ Ibid., [21.02.2013]

³³⁸ Ibid., [09.08.2012]

plateformes innovantes de diffusion et de valorisation de catalogues de livres numériques (Subsidy for innovative distribution and dissemination platforms, and for the promotion of digital book collections).

The program is open to organizations or business in the publishing industry, or book chain as it is called in France.³³⁹ The goal is to “assist in the development and structuring of the digital book chain,” with a special focus on general interest projects of an inter-professional or collaborative nature that encourage the pooling of expertise.³⁴⁰ With respect to the encouragement of collaboration and pooling of expertise, it is similar to how the Arts Council England’s R&D program encourages cross-sector collaboration.

2.3.3: DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING TOPICS NOT RELATED TO PRODUCTION

I was unable to find any grants offered by the CNL in France to publishers that fit into the Direct support for publishing by supporting topics not related to production category.

2.3.4 INDIRECT SUPPORT FOR PUBLISHING BY SUPPORTING AUTHORS

WRITING GRANTS

The *bourse d’écriture* (called the Authorship project bursary by the CNL) is a writing grant program set up to help authors at different levels of their careers and

³³⁹ Le CNL. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/le_cnl/presentation/ First accessed at <http://www.centrenationaldulivre.fr/?-Presentation-> [09.08.2012]

³⁴⁰ Subventions pour les plateformes innovantes de diffusion et de valorisation de catalogues de livres numériques. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/numerique/aides_a_la_diffusion/subvention_pour_les_plateformes_innovantes_de_diffusion_et_de_valorisation_de_catalogues_de_livres_numeriques/unknown. [21.02.2013]

is broken into three categories.

The first category is the *bourse de découverte*, or Discovery bursary, that awards authors who have only one published work (or collection of essays or articles) up to 3,500€.

Second is the *bourse de création*, or Creation bursary that is intended for more established authors, meaning those who have at least two published works. The grant amount depends on the project and the “individual circumstances of the author,” but can amount to 7,000€ or 14,000€ per year.

The third is the *bourse d'année sabbatique*, a Sabbatical Year bursary with a grant amount of 28,000€. It is awarded to established authors whose previously published works are deemed important or valuable and when the “project and individual circumstances of the author warrant.”³⁴¹ For all three programs, authors that already receive a salary are not eligible for the sabbatical unless they can take an unpaid leave-of-absence or be laid-off. On a similar note, unsalaried authors must not begin salaried-employment during the time they are receiving funding.³⁴² The program is open to any author who has lived in France for at least five years and has had at least one book published or translated into French.³⁴³

The CNL offers a program called *Crédits de préparation*, or project preparation grants and is intended for less experienced authors. An author who has received a writing grant in the past is generally not eligible for this grant (although the restriction can “expire” with the passage of time).³⁴⁴ The difference

341 Bourse d'écriture. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/auteur-traducteur/aides_aux_auteurs/bourse-d-ecriture/ [25.02.2013]

342 Ibid., [25.05.2013]

343 Ibid., [31.10.2013]

344 Crédits de préparation. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/auteur-traducteur/aides_aux_auteurs/credits_de_preparation/ First accessed at <http://www.centrenationaldulivre.fr/?CREDITS-DE-PREPARATION-AUX-AUTEURS> [31.05.2012]

between this grant and the three-part writing grant also offered by the CNL is that this grant is intended to be used to offset specific costs incurred before an author can begin writing, thus the name “preparation grant.”³⁴⁵ The grant is for up to 7,000€.

TRANSLATION GRANTS

The CNL offers two different translation programs. The first, *Bourses de séjour aux traducteurs étrangers*, (Residency grants for foreign translators), offers funding for translators who are working on a translation of a French-language work and who live outside of France, so that they may come to France to complete the project. The goal is to create a larger network of translators that translate French in other languages, and to promote the publication of French works in other countries. The amount is usually 2,000€ and typical duration is for one to three months but can be extended up to six months for exceptional projects.³⁴⁶

The second program *Crédits de traduction* (Translation Credits) is to aid translators tackling a particularly difficult translation where the level of effort required to adequately complete the translation is not reflected in the pay. This program is capped at 7,000€.³⁴⁷

2.3.5 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE MARKETING OR PROMOTION OF BOOKS AND READING

Event organization grants have a grant program called *Aide à la réalisation de*

345 Crédits de préparation. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/auteur-traducteur/aides_aux_auteurs/credits_de_preparation/ First accessed at <http://www.centrenationaldulivre.fr/?CREDITS-DE-PREPARATION-AUX-AUTEURS> [31.05.2012]

346 Bourse de séjour aux traducteurs étrangers. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/auteur-traducteur/aide_a_la_traduction/bourse-de-sejour-aux-traducteurs-etrangeurs/ [10.02.2014]

347 Crédits de traduction. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/auteur-traducteur/aide_a_la_traduction/credits-de-traduction/ [10.02.2014]

manifestations littéraires (“Subsidies for the organization of literary events”). This program offers grants for the realization of high-quality, large-scale literary events held on French soil. However, the event must be non-profit, focus on the book and appeal to as great a number of the public as possible.³⁴⁸ In addition, the event must promote or “add value” to the book either through the presence or “association” of a “professional member of the book chain (authors, translators, publishers, booksellers, librarians).³⁴⁹

A program called *Soutien aux sociétés d'amis d'auteurs* (“Subsidies for friends of the author societies”) provides financial support to organizations in France or elsewhere that promote the work of French speaking authors through the publication of periodicals, event organization or “creation or development of websites.”³⁵⁰

2.3.6 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

BOOKSTORE SUPPORT

The *Ministère de la culture et de la communication* (MCC) published a study in 2013 that reviewed independent bookstores in France. The conclusion made in the study was that most bookstores were financially unstable and the situation was “critical.”³⁵¹ Based on the idea that bookstores are important to the health

³⁴⁸ Aide à la réalisation de manifestations littéraires. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/organisateur_de_manifestations/subventions_a_la_realisation_de_manifestations_litteraires/ [10.02.2014]

³⁴⁹ Ibid., [10.02.2014]

³⁵⁰ Aide aux sociétés d'amis d'auteurs. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/editeur/subventions_aux_societes_d_amis_d_auteurs/ [21.02.2013]

³⁵¹ Boulegue, Alexandre. Giraud, Gabriel: La situation économique et financière des librairies indépendantes, Analyse sur la période 2005-2012. Bordeaux: Ministère de la culture et de la communication, 2013, http://www.culturecommunication.gouv.fr/content/download/70760/540119/file/La-situation-%C3%A9conomique-et-financi%C3%A8re-des-librairies-ind%C3%A9pendantes_2013-SYNTHESE.pdf [31.10.2013] P. 2

of a publishing industry, the study recommended that the government take action to maintain and develop a network of financially sound and culturally rich independent bookstores in France.³⁵²

INDEPENDENT BOOKSTORE ACCREDITATION

Some of the bookstore support programs in France are based on an official accreditation system administered by the CNL called the *Librairie Indépendante de Référence* (the CNL does not provide an official translation, but roughly, Accredited Independent Bookstore) or LiR. Independent bookstores can fulfil certain requirements (outlined below) to earn this official accreditation, and once accredited, they become eligible for specific bookstore grants from the CNL. In some regions of France, accredited bookstores even receive tax breaks.³⁵³ In order for a bookstore to be eligible, it must meet the definition of a “small business” in France and the bookstore may not be linked to any chain or franchise company.³⁵⁴

If a bookstore meets the initial requirements, five additional criteria must be met in order to gain accreditation, a distinction which is then valid for three years.³⁵⁵

The five different criteria are that independent bookstores must: 1. have at least 50 percent of income generated by retail sales of new books; 2. sell its stock in a publically accessible place; 3. have a large and diverse selection of books available for sale. (at least 6000 titles for general bookstores, 6000 titles for specialized

³⁵² Boulegue, Alexandre. Giraud, Gabriel: *La situation économique et financière des librairies indépendantes, Analyse sur la période 2005-2012*. Bordeaux: Ministère de la culture et de la communication, 2013. http://www.culturecommunication.gouv.fr/content/download/70760/540119/file/La-situation-%C3%A9conomique-et-financi%C3%A8re-des-librairies-ind%C3%A9pendantes_2013-SYNTHESE.pdf [31.10.2013] P. 5

³⁵³ Snaije, Olivia: *France Rates Top Indie Bookshops Like Wine*. In: Publishing Perspectives website. 09.11.2009 <http://publishingperspectives.com/2009/11/france-rates-top-indie-bookshops-like-wine/> [16.08.2012]

³⁵⁴ Label - Mode d'emploi. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/libraire/lr_un_label_de_reference/label_mode_d_emploi/ [16.08.2012]

³⁵⁵ Ibid., [16.08.2012]

bookstores [e.g. youth or comics], 3000 titles for other specialized bookstores); 4. allocate a minimum portion (12,5%) of book sale revenue to personnel expenses; and (“affecter au moins 12,5 % du chiffre d'affaires annuel réalisé avec la vente de livres aux frais des personnels (e) affectés à cette activité.”)³⁵⁶; 5. offer ongoing cultural events of high quality with “particular regard to the diversity of actions and the importance of the public affected.”³⁵⁷

Aside from the distinction of being accredited, a specific grant from the CNL is also made available to them. The grant is called *Subventions pour la mise en valeur des fonds en librairie*, or Subsidy for the enhancement of bookstore capital (where capital refers not only to the books for sale, but also to trained staff on hand and other actions and factors that contribute to the quality of a bookstore). It is a cash grant intended to help bookstores cover regularly occurring costs related to enhancing the “capital” or quality of the store. The grant amount ranges from €3,000 to €10,000 depending on the size of the bookstore. The funds can also be used by the bookstore to ensure they have an adequately trained staff or to offset costs associated with regularly occurring actions or events that “strengthen and support the cultural role of a local bookstore.”³⁵⁸

OTHER BOOKSTORE GRANTS

The CNL has other grants available to bookstores without the LiR label.

a) *Prêts économiques pour la création le développement ou la reprise de librairie* (Zero percent loans for the creation, development or acquisition of a

³⁵⁶ Label - Mode d'emploi. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/libraire/lr_un_label_de_reference/label_mode_d_emploi/ [16.08.2012]

³⁵⁷ Ibid., [16.08.2012]

³⁵⁸ Subventions pour la mise en valeur des fonds en librairie. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/libraire/aide_aux_librairies/subventions-pour-la-mise-en-valeur-des-fonds-en-librairie/ [04.03.2014]

bookshop) “to foster the creation, development, modernization, acquisition of independent bookshops,” and to assist in “networking.”³⁵⁹

b) A grant called *Subventions pour la création le développement ou la reprise de librairie* (“Subsidies for the creation, development or acquisition of a bookshop”) is offered “for the creation, development or acquisition of an independent bookshop.”³⁶⁰

c) A grant for the “creation of thematic catalogues for bookstores” called *Subventions à la production de catalogues thématiques par les librairies* (Subsidies for the production of thematic catalogues by booksellers) is offered with the goal of uniting various bookstores together, and providing them with a grant to produce a catalogue of books for sale, that would then be distributed to many independent bookstores.³⁶¹

d) The creation of websites is also covered by a grant called *Subventions à la création et au développement de sites collectifs d'éditeurs et de libraires* (Subsidies for the creation and development of collective internet sites for publishers and bookshops).³⁶² The grant is focused on uniting groups in the interest of “[fostering] and [facilitating] cost-sharing and the pooling of information” (as the preceding grant does), but in this case the goal is to improve the online presence of bookstores by creating collective sites, “especially projects grouping bookshops

³⁵⁹ Prêts économiques pour la création le développement ou la reprise de librairie. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/libraire/aide_aux_librairies/prets-economiques/ [04.03.2014]

³⁶⁰ Ibid., [04.03.2014]

³⁶¹ Subsidies for the production of thematic catalogues by booksellers. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/en/libraire/htaide_aux_librairies/subventions-a-la-production-de-catalogues-thematiques-par-les-librairies/ [04.03.2014]

³⁶² Aides aux Librairies. In: Centre National du Livre. Creation Date unknown. http://www.centrenationaldulivre.fr/fr/libraire/aide_aux_librairies/ [04.03.2014]

geographically or thematically in order to promote their activities and their specific role of advising and guiding the public.”³⁶³

e) The program called *Subvention pour les plateformes innovantes de diffusion et de valorisation de catalogues de livres numériques* (Subsidy for innovative distribution and dissemination platforms, and for the promotion of digital book collections) is a grant intended to “support the development and structuring of digital book publication.”³⁶⁴ However, the CNL clearly states that this includes any action that promotes digital publication,³⁶⁵ including digital distribution by a bookstore.³⁶⁶ In fact, the grant “concerns all participants in the book publication process.”³⁶⁷

The program is relatively open but the CNL provides a list of projects that would be given special consideration. Those special consideration projects, as they pertain to bookstores, are ones that could be considered “inter-professional [or] collaborative,” or “innovative solutions to dissemination, promotion, and/or

³⁶³ Subsidies for the creation and development of collective Internet sites for publishers and bookshops. In: Centre National du Livre. Creation date unknown. http://www.centrenationaldulivre.fr/en/libraire/htaide_aux_libraries/subventions_a_la_creation_et_au_developpement_de_sites_collectifs_d_editeurs_et_de_libraires/ [04.03.2014]

³⁶⁴ Subsidy for innovative distribution and dissemination platforms, and for the promotion of digital book collections. In: Centre National du Livre. Creation date unknown. http://www.centrenationaldulivre.fr/en/numerique/aides_a_la_diffusion/subvention_pour_les_plateformes_innovantes_de_diffusion_et_de_valorisation_de_catalogues_de_livres_numeriques/ [04.03.2014]

³⁶⁵ Subsidy for innovative distribution and dissemination platforms, and for the promotion of digital book collections. In: Centre National du Livre. Creation date unknown. http://www.centrenationaldulivre.fr/en/numerique/aides_a_la_diffusion/subvention_pour_les_plateformes_innovantes_de_diffusion_et_de_valorisation_de_catalogues_de_livres_numeriques/ [04.03.2014]

³⁶⁶ Subsidies for the creation and development of collective Internet sites for publishers and bookshops. In: Centre National du Livre. Creation date unknown. http://www.centrenationaldulivre.fr/en/libraire/htaide_aux_libraries/subventions_a_la_creation_et_au_developpement_de_sites_collectifs_d_editeurs_et_de_libraires/ [04.03.2014]

³⁶⁷ Subsidy for innovative distribution and dissemination platforms, and for the promotion of digital book collections. In: Centre National du Livre. Creation date unknown. http://www.centrenationaldulivre.fr/en/numerique/aides_a_la_diffusion/subvention_pour_les_plateformes_innovantes_de_diffusion_et_de_valorisation_de_catalogues_de_livres_numeriques/ [04.03.2014]

consultation of materials.”³⁶⁸

SUPPORT FOR FRENCH BOOKSTORES OUTSIDE OF FRANCE

One of the goals of the CNL is to promote French language and culture outside of the country. The CNL therefore offers some grants for French language bookstores outside of France, primarily in non-Francophone countries. The goal is to expand the already successful LiR program into other countries in order to create a network of recommended French bookstores abroad.³⁶⁹

The application for approval program (*Librairies francophones de référence : demande d'agrément*) lays out the motivation and requirements for bookstores that wish to obtain the label (thereby allowing them access to the two subsidies available to bookstores carrying the distinction).³⁷⁰ Bookstores must be outside France and must have been in business (and selling French books) for at least three months. The program provides funding for the organization of events both in and outside the shop, and encourages bookstores to work with other local players involved in the promotion of French culture and French literature. The program also aims to improve the quality of service in the interest of offering customers better advice.

For a shop to gain accreditation it must offer a wide range of French books and the bookstore must make its own decisions about what titles to purchase.

³⁶⁸ Subsidy for innovative distribution and dissemination platforms, and for the promotion of digital book collections. In: Centre National du Livre. Creation date unknown. http://www.centrenationaldulivre.fr/en/numerique/aides_a_la_diffusion/subvention_pour_les_plateformes_innovantes_de_diffusion_et_de_valorisation_de_catalogues_de_livres_numeriques/ [04.03.2014]

³⁶⁹ Séminaire de formation pour les librairies francophones 2012. In: Centre National du Livre website. Modified 09.11.2011 <http://web.archive.org/web/20120603062751/http://www.centrenationaldulivre.fr/?Seminaire-de-formation-pour-les> [16.08.2012]

³⁷⁰ Librairies francophones de référence : demande d'agrément. In: Centre National du Livre website. Modified 24.06.2011 <http://web.archive.org/web/20120601120611/http://www.centrenationaldulivre.fr/?Librairies-francophones-de,2211> [17.08.2012]

French bookstores outside of France must have at least 1000 French titles for sale, and at least 50 percent of sales must come from these titles. There is also a stipulation that “prices must be fair and adapted to the market in which they are being sold,” that acknowledges the departure from the fixed price law in France.³⁷¹

If a bookstore outside France meets the criteria and successfully applies to the committee of the CNL, it will be accorded a three year label of accreditation.³⁷² Once a bookstore gains accreditation, they can access a grant called the *subvention pour la diversification et la valorisation des fonds en français*, (subsidy for the diversification and promotion of the French-language offer). The grant supports foreign-based LiR bookstores that wish to create and sell a broader range of French books in their stores.³⁷³ Schoolbooks or French as second language books are ineligible.³⁷⁴

NON-ACCREDITED BOOKSTORES

The grant called *Subventions pour la création de librairies ou l’implantation de fonds en français* (Subsidies for the creation of French bookshops or the implantation of a French-language stock³⁷⁵), is intended to “encourage the availability of books in the French language abroad by facilitating the creation and renewal of a network of approved bookshops ... and the availability of books in French in international

³⁷¹ Librairies francophones de référence : demande d’agrément. In: Centre National du Livre website. Modified 24.06.2011 <http://web.archive.org/web/20120601120611/http://www.centrenationaldulivre.fr/?Librairies-francophones-de,2211> [17.08.2012]

³⁷² Ibid., [17.08.2012]

³⁷³ Aides aux Librairies Francophones à l’étranger. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/libraire/aide_aux_librairies_francophones/librairies_francophones_de_reference_subvention_pour_la_valorisation_des_fonds_en_francais/ [04.03.2014]

³⁷⁴ Ibid., [04.03.2014]

³⁷⁵ Definition of fonds: The entire collection of the records originating from the same creator; an archive term used to describe a collection of papers that originate from the same source. <http://en.wiktionary.org/wiki/fonds> [17.08.2012]

bookshops.”³⁷⁶ Any bookstore outside of France that sells French books is eligible to apply.

2.4 SUPPORT OFFERED BY THE NATIONAL ARTS DEVELOPMENT ORGANIZATION(S) IN GERMANY

The *Kulturstiftung des Bundes* only offers one grant program (a project grant) and this is only for “innovative projects” with an “international context.” Applications must also be for at least €50,000 and require 20% of the cost to be funded by the applicant or have third-party financing.³⁷⁷ The requirements for the grant would require a deviation from normal publishing activity, thus I have excluded it. The two specialized-sub units of the *Kulturstiftung des Bundes* (the *Deutscher Literaturfonds* and *Deutscher Übersetzerfonds*) do however offer support for publishing.

2.4.1: DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING PRODUCTION

PRODUCTION GRANTS

Germany’s *Deutscher Literaturfonds* state that they rarely award direct production grants, however they do say that exceptions can be made.³⁷⁸ For instance, the *Deutscher Literaturfonds* could choose to support a book if it were to significantly contribute to the development of contemporary German literature (thus directly supporting the mission of the *Deutscher Literaturfonds*), but without support

³⁷⁶ Subventions pour la création de librairies ou l’implantation de fonds en français. In: Centre National du Livre website. Creation date unknown. http://www.centrenationaldulivre.fr/fr/libraire/aide_aux_librairies_francophones/aides_pour_la_creation_de_librairies_ou_l_implantation_de_fonds_en_francais/ [04.04.2014]

³⁷⁷ Funding Criteria for General Project Funding at the Federal Cultural Foundation. In: Kulturstiftung des Bundes website. 12.12.2008 http://www.kulturstiftung-des-bundes.de/cms/en/foerderung/offen/grundsaeetze/ab_dezember_2008/ [18.03.2013]

³⁷⁸ Deutscher Übersetzerfonds. In: Deutscher Übersetzerfonds website. Creation date unknown. <http://www.deutscher-literaturfonds.de/?k=2&sk=1> [14.02.2013]

would otherwise not be published due to financial reasons.³⁷⁹

2.4.2 DIRECT SUPPORT FOR PUBLISHING BY OFFSETTING MARKETING AND PROMOTION COSTS AND OTHER EXPENSES

Part of the mission of the *Deutscher Literaturfonds* is to contribute to the development of contemporary German literature. This is partly achieved through support for dissemination (*vermittlung*) of contemporary German literature in Germany and elsewhere. The grant is open-application, and the description of the grant states that projects that increase dissemination of German works both in Germany and abroad could receive funding. The intention is also to encourage the creation or improvement of networking opportunities between German authors, translators and publishers with foreign equivalents.³⁸⁰

2.4.3 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING TOPICS NOT RELATED TO PRODUCTION

I was unable to find any programs in Germany that fit this category.

2.4.4 INDIRECT SUPPORT FOR PUBLISHING BY SUPPORTING AUTHORS

WRITING GRANTS

Germany's *Deutscher Literaturfonds* offers an open-application work grant for authors called *Autorenförderung*. The work grant provides 2000€ per month for up to one year for writers working on a “high-level literary project.”³⁸¹ The program is open to authors (not necessarily German ones) that have had at least

³⁷⁹ Deutscher Übersetzerfonds. In: Deutscher Übersetzerfonds website. Creation date unknown. <http://www.deutscher-literaturfonds.de/?k=2&sk=1> [14.02.2013]

³⁸⁰ Deutscher Literaturfonds. In: Deutscher Literatur website. Creation date unknown. <http://www.deutscher-literaturfonds.de/?k=2&sk=1> [08.02.2013]

³⁸¹ Ibid., [12.02.2013]

one book published by a German language publisher. The grant however excludes non-fiction, art books, biographies or screenplays from eligibility.³⁸²

TRANSLATION GRANTS

The *Deutscher Literaturfonds* and *Deutscher Übersetzerfonds* both offer support to authors for translation.³⁸³

The *Deutscher Literaturfonds* also offers support for translators through a program called *Vermittlungsförderung* (loosely: support for dissemination). Support for translations of contemporary German works (into other languages) and support for the translation of international contemporary literature into German are both offered. Translators are expected to prove that they are qualified to work as a translator, and a contract with a publisher is also required. The proposed work-in-translation must also be deemed capable of contributing in some way to the development of literature in Germany, this being one of the primary goals of the *Deutscher Literaturfonds*.³⁸⁴ The *Deutscher Übersetzerfonds* offers a few different support programs for translators.³⁸⁵ Grants are awarded by a jury to translators based on the quality of their previous work.

This policy of using previous work as a benchmark is a way for the *Deutscher Übersetzerfonds* to ensure that grants are only offered to professional translators.³⁸⁶ Specifically, the grants are *arbeitsstipendien* (work grants), *reisestipendien* (travel

³⁸² Deutscher Literaturfonds. In: Deutscher Literatur website. Creation date unknown. <http://www.deutscher-literaturfonds.de/?k=2&sk=1> [08.02.2013]

³⁸³ Ibid., [14.02.2013]

³⁸⁴ Ibid., [09.13.2013]

³⁸⁵ Förderer. In: Deutscher Übersetzerfonds website. Creation date unknown. <http://www.uebersetzerfonds.de/foerderer/bin/foerderer.php> [08.02.2012]

³⁸⁶ Stipendien. In: Deutscher Übersetzerfonds website. Creation date unknown. <http://www.uebersetzerfonds.de/stipendien/bin/stipendien.php> [07.02.2012]

grants), and *aufenthaltsstipendien* (residency grants).³⁸⁷

The work grant offers translators financial support so that they may spend more time on their current project in order to work “more intensely.”³⁸⁸

The travel grant covers costs for translators wanting to visit a country of “original language” in order to take a language refresher course.

The residency grant is intended to support translators that wish to work on a project in one of three organizations sanctioned by the *Deutscher Übersetzerfonds* (they are located in Straelen, Germany; Visby, Sweden; or Arles, France).³⁸⁹

The *Deutscher Übersetzerfonds* offer three additional awards (briefly described below) that are named after German authors or translators. All three are professional development programs named after German literary figures. The *Johann Joachim Christoph Bode* scholarship is intended to encourage networking and to create connections through the financing of “private workshops” between two translators, where one is an experienced translator and the other a new translator.

The *Luise Gottsched Adelgunde-Victorie* Grant offers funding so the translator can take a leave in order to pursue some form of professional development. Finally, the *Barthold Heinrich Brockes* Grant is intended to reduce burnout in

³⁸⁷ Stipendien. In: Deutscher Übersetzerfonds website. Creation date unknown. <http://www.uebersetzerfonds.de/stipendien/bin/stipendien.php> [07.02.2012]

³⁸⁸ Ibid. [31.10.2013]

³⁸⁹ Richtlinien. In: Deutscher Übersetzerfonds website. Creation date unknown. <http://www.uebersetzerfonds.de/stipendien/bin/richtlinien.php> [13.02.2012]

translators by funding a short, paid hiatus from working.³⁹⁰

2.4.5 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE MARKETING OR PROMOTION OF BOOKS AND READING

ORGANIZATION SUPPORT

Another of the three goals of the *Deutscher Literaturfonds* is the support of nationwide initiatives in the area of literature, specifically focusing on *vermittlung* (dissemination) and *rezeption* (engagement or reception).³⁹¹ The *Deutscher Literaturfonds* further state that they do not only wish to simply meet the immediate requirements for literary creation, but they also wish to improve the overall climate for literary reception, discussion and development in the country (a goal in line with the German federal department for culture, the BKM, who aim to “[create] a framework for the arts.”).³⁹²

As previously mentioned, grants for *vermittlung* (dissemination) offered by the *Deutscher Literaturfonds* are open-application. In addition to the translation support and networking support that were already described, the *Deutscher Literaturfonds* also support projects with a nationwide area of scope that promote reading to youth or the public. Applicants can also take the initiative and create a new idea for a project inspired by the existing support programs.³⁹³

PERIODICAL SUPPORT

Finally, as part of their support for nationwide projects for dissemination or

³⁹⁰ Richtlinien. In: Deutscher Übersetzerfonds website. Creation date unknown. <http://www.uebersetzerfonds.de/stipendien/bin/richtlinien.php> [13.02.2012]

³⁹¹ Vergaberichtlinien. In: Deutscher Literaturfonds website. Creation date unknown. <http://www.deutscher-literaturfonds.de/?k=1&sk=7> [31.10.2013]

³⁹² Ibid. [31.10.2013]

³⁹³ “Eigene Initiativen zur Realisierung von Modellvorhaben im Sinne der genannten Förderungsmöglichkeiten.”

promotion of literature, the *Deutscher Literaturfonds* offer grants for periodicals that promote contemporary German literature and literary development.³⁹⁴

PUBLIC ENGAGEMENT

Funding from the *Deutsche Literaturfonds Vermittlungsförderung* is also available for projects that promote the development of contemporary German literature and adhere to the goals of the *Deutscher Literaturfonds*, specifically by funding conferences and similar events (although festivals and readings are usually excluded from eligibility).³⁹⁵ Funding for similar projects but on a national or international scale is available, particularly for projects that encourage cross-cultural exchange, and serve to establish and strengthen relationships between authors, translators, interpreters, publishers and editors, both domestic and foreign.³⁹⁶ As is typical for an open application program, this one does not state specific requirements, and instead provides a number of suggestions for potential applicants.

2.4.6 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

I was unable to find any support programs that stimulate the purchase of the product offered by the arts development organizations in Germany.

³⁹⁴ Vergaberichtlinien. In: Deutscher Literaturfonds website. Creation date unknown. <http://www.deutscher-literaturfonds.de/?k=1&sk=7> [31.10.2013]

³⁹⁵ Ibid., [15.02.2013]

³⁹⁶ Ibid., [13.02.2013]

CHAPTER 3: REGIONAL GOVERNMENT SUPPORT FOR PUBLISHING IN THE FOUR COUNTRIES

3.1 INTRODUCTION TO REGIONAL GOVERNMENTS AND REGIONAL DEPARTMENTS FOR CULTURE

The previous two chapters introduced the federal departments for culture and the national arts development organizations in each country. Support for publishing is not exclusive to the national level; regional governments, along with regional arts development organizations support book publishing in each of the four countries.

In this and the next chapter I will provide detailed information about the regional governments, the regional arts development organizations and the actions taken by both to support book publishing in each of the four countries. This chapter begins with an introduction to the regional divisions of each of the four countries and the regional governments. The bulk of the chapter is devoted to detailed descriptions of the specific kinds of regional support offered by the

regional departments for culture.

Each of Canada, France, Germany and the UK have large administrative subdivisions called provinces, *régions* (regions), *Länder* (states) and constituent countries respectively.

There are further subdivisions in each of the four countries beyond what I call “regional,” including counties and municipalities in Canada, districts and boroughs in the UK, *départements* and *communes* in France, and *Landkreise* and *Gemeinde* in Germany. However, this thesis only deals with the national governments of each of the four countries, and the level of government directly below national in each country. I will use the term regions, and regional governments to refer to the areas and their level of government directly below federal.

The regions in Canada, France, Germany and the UK each have a regional government that has a department with a mandate to support culture. These regional departments for culture in Canada, France, Germany and the UK also use arm’s-length entities, regional arts development organizations, to help them achieve their goals for culture.

So, at the regional level, support comes from regional departments for culture and their arm’s-length entities, the regional arts development organizations. In all, I review 54 regional governments in this thesis. 13 in Canada, 21 in France, 16 in Germany and the four constituent countries in the UK. In chapters 1 and 2, I went through each country using the six categories of support. However, like at the national level, not all regional governments offer support in each of the six categories. Rather than go through the six categories of support 54 times, I will present the findings first by country then sorted alphabetically by region. Note that I will only provide an entry for a region if that region offers at least one

program. This means that if a region does not appear under a certain category, they do not offer a program that fits that category.

The names for regional departments for culture vary from country to country and sometimes even from region to region.

3.1.2 CANADA

In Canada, the regional departments for culture in each of the 13 provinces or territories are called departments or ministries. Like the federal Department of Canadian Heritage, many of the regional departments for culture in Canada also cover topics like sports, tourism, heritage and education in addition to arts and culture.

3.1.3 FRANCE

Although France is divided into 27 *régions* (21 mainland regions, five overseas regions and Corsica), I have excluded Corsica and the five overseas territories because of their size and non-uniformity with the 21 regions in mainland France. Each of the remaining 21 *régions* has its own government, called a *conseil régional*, or regional council, and each of the regional councils has a *direction* (a directorate or section) to deal with cultural matters and provide support for cultural industries.

In addition to the regional governments in France, the federal *Ministère de la Culture et de la Communication* (MCC) has regional offices called *directions régionale des affaires culturelles* (regional directorate for cultural affairs) (known as DRACs) that offer federal level support offered in the regions. The regional governments and the DRACs work together in the interest of supporting the arts in their particular region.

3.1.4 GERMANY

In Germany, the 16 German states are called *Länder* (including the cities of Berlin, Hamburg and Bremen), each with its own government. These regional governments are responsible for the support of arts and culture in their jurisdictions.³⁹⁷ These governments each have departments or ministries called *ministerien* (singular: *ministerium*). The ministries that handle arts or culture are often responsible for multiple topics, including sports, heritage, science and education.

3.1.5 UK

The UK is made up of four constituent countries, each with its own government. As previously mentioned, the governments in each constituent country are (like the regional governments in Canada, France and Germany) responsible for many topics, including arts and culture and have specific branches of government called departments to deal with those topics.

To summarize, Canada has 13 regions, France 21, Germany 16, and the UK has four. Each region has their own regional government.³⁹⁸

The information in this section details the various ways the regional departments for culture support book publishing in their regions. The same six support categories will be used per country and, as explained, there will only be

³⁹⁷ Art 30. In: Bundesministerium der Justiz und für Verbraucherschutz. Creation date unknown. http://www.gesetze-im-internet.de/gg/art_30.html [07.05.2013]

³⁹⁸ Counties of England. In: Wikipedia website. 01.10.2005. http://en.wikipedia.org/wiki/Counties_of_England [25.10.2013]

an entry in a category if a support program is offered by a region of that country.

These categories are:

1. Direct support for publishing by supporting production
2. Direct support for publishing by offsetting marketing and promotion costs and other expenses
3. Direct support for publishing by supporting topics not related to production
4. Indirect support for publishing by supporting authors
5. Indirect support for publishing by stimulating the marketing or promotion of books and reading
6. Indirect support for publishing by stimulating the purchase of product

The countries will also be presented in alphabetical order (Canada, France, Germany and the UK) and within each country the regions will be presented in alphabetical order.

National level support is typically limited to applicants that operate in the granting country, that is to say a grant offered in Germany is typically limited to recipients from Germany. Regional programs are also typically limited in the same way, that is, only applicants based in a certain region are eligible for support from their region, so support offered by Northern Ireland would be limited to recipients from Northern Ireland. There are however some exceptions and they are noted below.

3.2 SUPPORT OFFERED BY REGIONAL DEPARTMENTS FOR CULTURE IN CANADA

Canada has 10 provinces and three territories, for a total of 13 regions. Depending on the region, both English and French are spoken and there are some aboriginal languages used as well. As you will see, some regions are more active than others when it comes to support for publishing.

3.2.1 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING PRODUCTION

Alberta Culture, the name of the ministry for culture in Alberta, offers the Cultural Industry Grant program that “supports Alberta-based book and magazine publishing.” The program is intended to support cultural industry producers in Alberta (including book publishers)³⁹⁹ and to provide “Albertans [with] the opportunity to access the product that public funding helped create.”⁴⁰⁰ The grant has two options for book publishers, an Operating Grant and a Project Grant.

The Operating Grant is offered to assist with “annual operating expenses,” for established publishers.⁴⁰¹ The Project Grant offers funding for the creation of a new book, but the program is smaller than the Operating Grant and while open to established companies, new companies are also eligible.⁴⁰²

In New Brunswick, the Department for Tourism, Heritage and Culture offers the Book and Publishing Development Program to publishers based in the

³⁹⁹ Alberta Multimedia Development Fund: Cultural Industry Organizations Operating Grant Stream Guidelines. Edmonton: Alberta Government, 2012. <http://culture.alberta.ca/forms/AFD0014.pdf> [05.03.2014] P. 2

⁴⁰⁰ Cultural Industry Organizations Operating Grant Stream. In: Alberta Culture website. Modified 05.02.2014. <http://culture.alberta.ca/mediafund/culturalindustriesorganizations.aspx> First accessed [05.03.2014]

⁴⁰¹ Alberta Multimedia Development Fund: Cultural Industry Organizations Operating Grant Stream Guidelines. Edmonton: Alberta Government, 2012. <http://culture.alberta.ca/forms/AFD0014.pdf> [05.03.2014] P. 2

⁴⁰² Alberta Multimedia Development Fund: Cultural Industry Organizations Project Grant Stream Guidelines. Edmonton: Alberta Government, 2012. <http://culture.alberta.ca/forms/AFD0013.pdf> [05.03.2014] P. 2-6

province.⁴⁰³ The goals of the program are to encourage and support the literary arts and the growth of New Brunswick's book publishing industry. Production support is offered through the "Publishers Operational Grant" and is intended to help publishers to "produce and present literary works" and it is calculated based on books produced by the publisher in the preceding year (you will recall that the national arts development organization in Canada also calculates the grant using the number of books published in the previous year by a publisher). Books published must be at least 50 percent Canadian authored and eligibility requirements also require publishers to be based in New Brunswick, and the publisher must be majority owned and operated by New Brunswick residents.⁴⁰⁴

The Department of Tourism, Culture and Recreation in Newfoundland and Labrador offers funding for book publishers through the Newfoundland and Labrador Publishers Assistance Program. It was implemented in response to the perceived "economic disadvantages faced by the [Newfoundland & Labrador] publishing sector due to the small domestic market, difficulty in distribution, and pressures from national and international competitors."⁴⁰⁵ The aim of the program is to "strengthen the publishing and the literary sectors" by providing funding to Newfoundland and Labrador-based (and controlled) publishers for editing and design costs.⁴⁰⁶ The program's budget is typically distributed among

403 Book and Publishing Development Program. In: New Brunswick Tourism, Heritage and Culture website. Creation date unknown. <http://www2.gnb.ca/content/gnb/en/departments/thc/culture/content/books.html> First accessed at <http://www2.gnb.ca/content/gnb/en/departments/thc.html> [10.05.2013]

404 Book and publishing development program, Publishers operational grant component. 2010-2011 guidelines. Fredericton: Government of New Brunswick, 2009. <http://www2.gnb.ca/content/dam/gnb/Departments/thc-tpc/pdf/Culture/Books-Livres/GuidelinesBookPublishers.pdf> [10.05.2013] P. 1-2

405 Publishers Assistance Program Application Guidelines. In: Newfoundland Labrador Government website. Modified 12.02.2014 http://www.tcr.gov.nl.ca/tcr/arts/culture/cedp/publishers_assistance_program.html First accessed [23.11.2011]

406 Ibid. [23.11.2011]

five to six publishers per year.

The Nova Scotia Department of Communities, Culture and Heritage offers a program called Assistance to Book Publishers that is intended to reduce the impact of the changes happening in the cultural sector, and to encourage industry growth. The publishing industry, called “vital” to Nova Scotia, is also described as having “unique needs and developmental goals which require sector-specific public investment.”⁴⁰⁷ The goals of the Assistance to Book Publishers program are to “encourage and develop Nova Scotia stories and authors” and to increase sales of Nova Scotia books outside of the region, while ensuring the presence of a “viable book publishing industry in Nova Scotia.”⁴⁰⁸ To be eligible for the program, a publisher must be based and operate in Nova Scotia and must receive funding from the Canada Book Fund, the program offered by the Canadian federal department for culture. Applicants are also required to be members of the Atlantic Publishers Marketing Association, an industry support organization that promotes books and reading and is based in the easternmost provinces of Canada.

TRANSLATION GRANTS

Although support for translation is more commonly offered to authors/translators, some departments for culture offer translation grants to publishers as well. These kinds of grants are intended to encourage publishers to publish a translation of a work by reducing or completely covering the translation costs. For instance, the Department for Tourism, Heritage and Culture in New Brunswick, offers as part of the Publishers Operational Grant Component, a grant that covers translation

⁴⁰⁷ Assistance to Book Publishers. Halifax: Government of Nova Scotia, 2011. <http://cch.novascotia.ca/sites/default/files/inline/images/book-publishers.pdf> [05.03.2014] P. 1

⁴⁰⁸ Ibid., [05.03.2014] P. 1

costs of up to 75 percent (to a maximum of \$5000 or ~€3300) for translating New Brunswick books into French, English, or “one of Canada’s Aboriginal languages.”⁴⁰⁹

3.2.2 DIRECT SUPPORT FOR PUBLISHING BY OFFSETTING MARKETING AND PROMOTION COSTS AND OTHER EXPENSES

Marketing grants are provided to help a publisher to market or promote their products.

Marketing is one of the “eligible expenses” listed as part of the Publishers Assistance Program offered by Newfoundland’s Department of Tourism, Culture and Recreation. The grant is intended to encourage marketing activities by offsetting costs “directly related to the promotion and sale of books” that “[enhance] audience development locally, nationally and internationally.”⁴¹⁰

Manitoba’s Ministry of Culture, Heritage and Tourism offers a program called the Manitoba Book Publishers Marketing Assistance Program that is intended to help “Manitoba book publishers reach new markets/audiences and increase sales by providing grants for publishers’ marketing activities.”⁴¹¹

INCOME TAX CREDITS

Income tax credits are offered in four regions: British Columbia, Manitoba, Ontario and Quebec. An income tax credit is a refund on taxes that have already been paid. The recipient, after paying taxes on eligible expenses, receives a refund

409 Book and publishing development program, Publishers operational grant component. 2010-2011 guidelines. Fredericton: Government of New Brunswick, 2009. <http://www2.gnb.ca/content/dam/gnb/Departments/thc-tpc/pdf/Culture/Books-Livres/GuidelinesBookPublishers.pdf> [02.06.2013] P. 2

410 Publishers Assistance Program Application Guidelines. In: Newfoundland Labrador Government website. Modified 12.02.2014 http://www.tcr.gov.nl.ca/tcr/artsculture/cedp/publishers_assistance_program.html First accessed [14.06.2011]

411 Arts Branch Services and Programs. In: Manitoba Government Website. Creation date unknown. <http://www.gov.mb.ca/chc/artsbranch/services.html> [15.07.2013]

by claiming for those expenses.

The Government of British Columbia offers an income tax credit for book publishers based in British Columbia. The credit is called the Book Publishing Tax Credit and publishers can receive “a credit of up to 90% of the base amount of [Canada Book Fund] Support for Publishers contributions received in the tax year.”⁴¹²

In Manitoba, the Department of Finance offers a refundable Book Publishing Tax Credit to publishers based in the province. The credit covers “labour costs,” that are defined as “non-refundable author advances; salaries for editing, design and project management; fees to freelancers for editing, design and research; artwork; development of prototype; and set-up and typesetting.”⁴¹³ The refund is capped at a maximum of \$100,000 (CAD).⁴¹⁴

In Ontario, the Ontario Book Publishing Tax Credit is administered by the Ministry of Tourism, Culture and Sport in Ontario and the arts development organization in Ontario called the OMDC (Ontario Media Development Corporation). It was originally intended to encourage book publishing companies to publish first-time authors by offering a credit of up to 30 percent of “eligible expenditures” related to publishing a book written by a first-time, Canadian author.⁴¹⁵ In 2000 the program was changed to remove the first-time author requirement. The maximum was also increased from \$10,000 to \$30,000 per

412 Book Publishing Tax Credit. In: British Columbia Government website. Creation date unknown. http://www.sbr.gov.bc.ca/business/income_taxes/corporation_income_tax/tax_credits/book_publishing.htm [15.11.2013]

413 Book Publishing Tax Credit. In: Manitoba Government Website. Creation date unknown. <http://www.gov.mb.ca/finance/ccredits.html#book> [08.11.2013]

414 Ibid., [08.11.2013]

415 Ontario Book Publishing Tax Credit. In: Ontario Government website. March 2001. http://web.archive.org/web/20120703013945/http://www.fin.gov.on.ca/en/bulletins/ct/obptc_frost_0102.html First accessed [01.12.2011]

book.⁴¹⁶ Publishers that apply for the refund must be Canadian-controlled, based in Ontario, pay income tax in the region and publish books as a main activity.⁴¹⁷

Revenu Québec (Revenue Quebec) provides a tax credit program (called *Crédit d'impôt pour l'édition de livres* or Book Publishing Tax Credit) for Quebec-based publishers, and the program is administered by their arts development organization, *Société de développement des entreprises culturelles* or Agency for the Development of Cultural Enterprises, commonly called SODEC.⁴¹⁸ SODEC describes eligible expenses as “preparation costs, digital version publishing costs” and printing or reprinting costs.⁴¹⁹ The program refunds up to 35 percent of eligible expenses related to preparation costs, and/or up to 27 percent of eligible printing costs to a maximum of \$437,500.⁴²⁰ The grants for digital versions were added to the program in 2011.⁴²¹

3.2.3 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING TOPICS NOT RELATED TO PRODUCTION

Professional development for publishers refers to a mixture of skills training, education and knowledge acquisition. Some regional governments provide funds to publishing companies so their employees can attend workshops, courses,

416 Ontario Book Publishing Tax Credit. In: Ontario Government website. March 2001. http://web.archive.org/web/20120703013945/http://www.fin.gov.on.ca/en/bulletins/ct/obptc_frost_0102.html First accessed [01.12.2011]

417 Ontario Book Publishing Tax Credit. In: Ontario Government website. Modified 30.03.2012. <http://web.archive.org/web/20120701201650/http://www.fin.gov.on.ca/en/credit/obptc/> First accessed [01.12.2011]

418 *Crédit d'impôt pour l'édition de livres* (English courtesy translation). In: Quebec Government website. Modified June 2012. http://www.revenuquebec.ca/en/sepf/formulaires/co/co-1029_8_36_el.aspx [11.06.2012]

419 Tax Credit for Book Publishing. Quebec: Revenu Québec, 2012. [http://www.revenuquebec.ca/documents/en/formulaires/co/co-1029_8_36_el-t\(2012-06\).pdf](http://www.revenuquebec.ca/documents/en/formulaires/co/co-1029_8_36_el-t(2012-06).pdf) [15.06.2012] P. 2, 6

420 Budget Plan. Quebec: Gouvernement du Québec, 2011. <http://www.budget.finances.gouv.qc.ca/Budget/2011-2012/en/documents/BudgetPlan.pdf> [15.06.2012] Section J, P. 25

421 Mesures fiscales pour la lecture et le livre. In: Culture et Communications Québec website. <http://www.mcc.gouv.qc.ca/index.php?id=139> [05.12.2011]

conferences or other kinds of similar events in order to develop or reinforce new or existing skill-sets.

In Manitoba, the Book Publisher Project Support Program offered by the department for Culture, Heritage and Tourism provides a grant for professional development for publishers to “improve company efficiency.” These grants enable employees to attend courses or workshops to upgrade “professional skills,” or other “publishing initiatives not normally undertaken by a company”⁴²² There is an infrastructure renewal portion of this program that is described on the next page.

The Book and Publishing Development Program offered by the Department for Tourism, Heritage and Culture in New Brunswick also provides professional development support for publishing companies. The program is non-specific, stipulating only that funds will be provided to enable employees to partake in training or development opportunities, and includes funds to offset travel and lodging costs.⁴²³ However, this particular part of the New Brunswick program is only open to publishers that have received direct production funding from the program in the previous year.

The Department of Tourism, Culture and Recreation in Newfoundland and Labrador offers funds for publishers that wish to engage in professional development through workshops, training programs, information sessions and other similar actions. This program allows for travel outside of the region as well.⁴²⁴

INFRASTRUCTURE RENEWAL

⁴²² Arts Branch Services and Programs. In: Manitoba Government Website. Creation date unknown. <http://www.gov.mb.ca/chc/artsbranch/services.html> [16.07.2013]

⁴²³ Book Publishing - Business and Professional Development Grant. In: New Brunswick Government website. http://www2.gnb.ca/content/gnb/en/services/services_renderer.201077.html [14.06.2013]

⁴²⁴ Publishers Assistance Program Application Guidelines. In: Newfoundland Labrador Government website. Modified 12.02.2014 http://www.tcr.gov.nl.ca/tcr/artsculture/cedp/publishers_assistance_program.html First accessed [14.06.2013]

The only infrastructure renewal program I was able to find is part of the Book Publisher Project Support Program offered by the department for Culture, Heritage and Tourism in Manitoba. It takes the form of a grant for publishers that want to upgrade their infrastructure or “buy new technologies,” in the areas of billing, inventory and distribution improvements.⁴²⁵

3.2.4 INDIRECT SUPPORT FOR PUBLISHING BY SUPPORTING AUTHORS

The Ministry for Communities, Culture and Heritage in Nova Scotia, offers a program called Grants to Individuals that includes a creation grant for artists (authors included). This is the only regional government creation grant for authors I was able to find in Canada. The grant is intended to help artists/authors to create new work by “contributing towards the artist’s subsistence and the project costs.”⁴²⁶ The goals of the program are not only to support artists and artistic expression and creation, but also to “develop new audiences for the arts and maintain existing audiences.”⁴²⁷

PROFESSIONAL DEVELOPMENT GRANTS/RESIDENCIES

Professional development grants are offered so authors can attend workshops, training sessions or conferences to improve their skills. Residencies are slightly different as they tend to take place over a longer period and the authors often live with a host organization and receive free lodging (and sometimes a grant) in exchange for participating in workshops or other events for the benefit of the

⁴²⁵ Arts Branch Services and Programs. In: Manitoba Government Website. Creation date unknown. <http://www.gov.mb.ca/chc/artsbranch/services.html> [19.07.2013]

⁴²⁶ Grants to Individuals, Guidelines. Halifax: Government of Nova Scotia, 2013. <http://cch.novascotia.ca/sites/default/files/inline/documents/individualsguidelines20131112.pdf> Previous version first accessed on [05.07.2013] P.

1

⁴²⁷ Ibid., [05.07.2013] P.2

organization. Professional development and residencies are included together as one category because the goals—personal and professional improvement through interaction and activities in a new or uncommon workspace—are very similar.

The Yukon Department of Tourism and Culture offers a program for artists (authors included) that can be used for professional development called the Advanced Artist Award. The program provides grants for artists to attend workshops, or post-secondary education “that is related to a specific project.”⁴²⁸ The program, as the title suggests, is intended for established artists. Eligibility requirements state that any individual who has lived in the Yukon for at least one year prior to application, has training in their field, is “recognized by their peers,” and “has a history of public presentation of his or her work,” may apply.⁴²⁹

TRAVEL AND TOURING GRANTS

Travel and Touring Grants assist authors who wish to attend events outside their home region in order to promote new or previously published work to a broader audience. Where a residency aims to develop an author’s skills, the focus of travel and touring grants is more of a showcase of those skills and focuses on the presentation of a author’s work in a commercial setting. Only one region in Canada, Yukon, offers a grant of this kind.

The Yukon government offers a Touring Artist Fund that is intended to spread Yukon culture throughout Canada as well as internationally by supporting artists working in all art forms that wish to tour outside of the Yukon in support of their work. Travel within the Yukon is not eligible for funding and artists must have lived in the Yukon for at least one year prior to application. “Public

⁴²⁸ Application & Guidelines, Project assistance for individual Yukon artists working at an advanced level. Whitehorse: Government of Yukon, publication date unknown. http://www.tc.gov.yk.ca/pdf/AAA_Eng_Writeable.pdf [21.07.2013] P. 1

⁴²⁹ Ibid., [21.07.2013] P. 1

presentation of the applicant's work must be important to his or her artistic career and development."⁴³⁰ The Yukon government offers a separate program that provides funds for artists (authors included) to travel to a "specific event related to the artistic development of the applicant."⁴³¹

3.2.5 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE MARKETING OR PROMOTION OF BOOKS AND READING

ORGANIZATION FUNDING

In Alberta, the regional department for culture (called Alberta Culture) offers an operating grant for organizations that work in support of cultural industries in the region.⁴³² The program is only open to the organizations that Alberta Culture has designated as Cultural Industry Support Organizations. These are the Alberta Magazine Publishers Association, The Alberta Music Industry Association, the Alberta Media Productions Industries Association and the Book Publishers Association of Alberta. All are professional associations that work for their respective industries and Alberta Culture supports the "financial and creative sustainability" of these organizations by offering operating grants to cover "annual operating expenses".⁴³³

In New Brunswick, the Department for Tourism, Heritage and Culture offers a grant through their Strategic Initiatives Fund. The program is open to all art forms and is intended to encourage the creation of innovative projects that

⁴³⁰ Application & Guidelines, for professional artists and ensembles or companies touring outside of Yukon. Whitehorse: Government of Yukon, 2012. http://www.gov.yk.ca/forms/forms/5000/YG5820_09_2012_English_enabled.pdf [21.07.2013]

⁴³¹ Application & Guidelines, Project assistance for individual Yukon artists working at an advanced level. Whitehorse: Government of Yukon, publication date unknown. http://www.tc.gov.yk.ca/pdf/AAA_Eng_Writeable.pdf [21.07.2013] P. 1

⁴³² Cultural Industry Support Organizations Operating Grant Stream Guidelines. Edmonton: Alberta Government, 2011. <http://culture.alberta.ca/forms/AFD0013.pdf> [14.12.2011] P. 3

⁴³³ Ibid., [14.12.2011] P. 3

contribute to artistic and cultural development that fosters the growth of cultural industries in the region.⁴³⁴

The Department of Culture and Heritage in Nunavut offers grants for projects with specific start and end dates. The goal is to support “individuals and non-profit organizations that want to undertake activities that foster the promotion or enhancement of culture and heritage in Nunavut.”⁴³⁵

In Yukon, the Department of Tourism and Culture offers a program called Arts Operating Funds that is intended to “encourage the development of the arts and to enhance the contribution of the arts to the Yukon by supporting arts organizations towards sustainable and effective planning, governance, and human and financial resources to meet their arts mandates.”⁴³⁶ The program has two components. First is the Annual Operating Component that provides operating funds for arts support organizations. The second component is the Annual Project Component and provides funds to assist organizations with project costs associated with “ongoing annual projects.”⁴³⁷ An ongoing annual project is something that has been offered each year for at least three consecutive years.⁴³⁸

434 Strategic Initiatives Fund (SIF) Guidelines. Fredericton: Government of New Brunswick, 2012. <https://www.pxw1.snb.ca/snb7001/e/1000/CSS-FOL-SNB-61-0007E.pdf> [13.06.2013] P. 1-2

435 Culture and Heritage Grants and Contributions Policy. Iqaluit: Government Nunavut, 2012. <http://www.cley.gov.nu.ca/pdf/Culture%20and%20Heritage%20-%20GC%20Policy%20Revised%20June%202012.docx> [05.03.2014] P. 3, 8

436 Arts Operating Funds, In: Yukon Government website. Creation date unknown. <http://www.tc.gov.yk.ca/aof.html> [24.06.2013]

437 Application & Guidelines, Project funds for groups with established annual arts projects that foster the development of the arts in Yukon. Whitehorse: Yukon Government, Modified 2013. http://www.gov.yk.ca/forms/forms/5000/yg5807_e.pdf [24.06.2013] P. 1

438 Application & Guidelines, Operational support for non-profit arts societies with ongoing activity. Whitehorse: Yukon Government, Modified 2013. http://www.gov.yk.ca/forms/forms/5000/yg5801_e.pdf [24.06.2013] P.

SUPPORT FOR PERIODICALS

Although it is not a grant, it is worth mentioning the funding offered by the department of Culture, Heritage and Tourism in Manitoba (through their Industry-Wide Assistance Program) for a promotional magazine called *Prairie Books Now*.⁴³⁹ Described as a “marketing tool for book publishers,” the magazine is published three times per year in three provinces and used to promote books from those regions in the regions. The publication only promotes publishers that are members of the Manitoba industry support association, the Association of Manitoba Book Publishers.⁴⁴⁰

PUBLIC ENGAGEMENT

Book fairs bring members of the book industry together to promote and market their products, to network and create new business ventures and to negotiate rights sales. Generally speaking, a book fair is typically for industry professionals while book festivals are more consumer-oriented, however both fairs and festivals are usually open to both the publishing industry and the public.

Manitoba’ Department of Culture, Heritage and Tourism provides funding for an event called Manitoba Book Week, an event that promotes books and reading and is intended to benefit all players in the Manitoba book industry.⁴⁴¹ This grant is part of the same program that offers funding for the promotional publication *Prairie Books Now*.⁴⁴²

In Yukon, the Arts Fund program offered by the Department of Tourism and Culture is intended to “encourage activities of communities, arts collectives,

439 Credits. *Prairie Books Now* website. 2007. <http://web.archive.org/web/20110827110607/http://www.bookpublishers.mb.ca/pbn/credits/> [24.06.2013]

440 Arts Branch Services and Programs. In: Manitoba Government Website. Creation date unknown. <http://www.gov.mb.ca/chc/artsbranch/services.html#cultural> [20.06.2013]

441 Ibid., [20.06.2013]

442 Ibid., [20.06.2013]

non-profit groups and First Nations in the performing, literary and visual arts.” Eligibility is however limited. The focus is on non-profit organizations, government agencies or departments and artist collectives. Some examples of eligible projects are “festival development, special initiatives, training ... and event production.”⁴⁴³

3.2.6 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

BOOKSTORE SUPPORT

The Book and Publishing Development Program offered by the Department for Tourism, Heritage and Culture in New Brunswick includes a Technology Development Grant. The grant is aimed at independent bookstores and is intended to help a bookstore to “adapt to changing trends in the book retail sector (e.g. information technology),” thereby improving competitiveness.⁴⁴⁴ The grant provides funds for bookstores that can be used to create or update a website or bookstores that want to improve the online presence of their bookstore.⁴⁴⁵

In Quebec, the *Loi sur le développement des entreprises québécoises dans le domaine du livre*, or the law for the development of Quebec businesses in the book industry, mandates an agreement for distributors, publishers and booksellers.⁴⁴⁶ The goal is to increase the access to books for everyone, even in rural areas by

⁴⁴³ Application & Guidelines, For group projects that foster the development of the arts in Yukon. Whitehorse: Government of Yukon, publication date unknown. http://www.tc.gov.yk.ca/pdf/AF_Eng_Writeable.pdf [20.06.2013] P. 3

⁴⁴⁴ Book and Publishing Development Program, Independent Booksellers Technology Development Grant. Fredericton: Government of New Brunswick, publication date unknown. <http://www2.gnb.ca/content/dam/gnb/Departments/thc-tpc/pdf/Culture/Books-Livres/GuidlinesBooksellersTechnology.pdf> [27.11.2013] P. 1

⁴⁴⁵ Book and Publishing Development Program. In: New Brunswick Tourism, Heritage and Culture website. Creation date unknown. <http://www2.gnb.ca/content/gnb/en/departments/thc/culture/content/books.html> First accessed at <http://www2.gnb.ca/content/gnb/en/departments/thc.html> [10.05.2013]

⁴⁴⁶ Loi sur le développement des entreprises québécoises dans le domaine du livre/ In: Ministère de la Culture et des Communications Quebec website. <http://www.mcc.gouv.qc.ca/index.php?id=4385> [05.12.2011]

providing support for the creation and maintenance of a network of accredited book stores throughout Quebec.

The government of Quebec believes that supporting bookstores in this way will contribute to a high-quality and competitive book industry by creating a positive economic environment for the book industry.⁴⁴⁷ The law works by splitting the potential parties into two groups. One group includes accredited booksellers, publishers and distributors while the other group is made up of institutional buyers (including schools and school boards, libraries and government agencies). Accredited publishers and distributors are required to offer a discount on books sold to accredited booksellers. In return for this discount, accredited booksellers are required to buy books from accredited publishers and distributors. Institutions (schools, government agencies, etc) are also required to buy books *at retail prices* from accredited booksellers in their administrative regions.⁴⁴⁸ Institutional buyers are further required (where possible) to divide their purchases among at least three different accredited booksellers (owned by different owners) and must file a report on their annual purchases at the end of the fiscal year.⁴⁴⁹

While buyers have to pay retail price for books, the belief is that the regional arts development organization grants offered to book publishers in Quebec benefit institutional buyers by reducing publishing costs, thus keeping prices artificially low.⁴⁵⁰ That said, some institutions are eligible for book purchasing grants from the ministry. The ministry describes the role of the accredited bookstores as

447 Loi sur le développement des entreprises québécoises dans le domaine du livre/ In: Ministère de la Culture et des Communications Quebec website. <http://www.mcc.gouv.qc.ca/index.php?id=4385> [05.12.2011]

448 Acquisition de livres par les acheteurs institutionnels. In: Ministère de la Culture et des Communications Quebec website. <http://www.mcccf.gouv.qc.ca/index.php?id=4432> [05.12.2011]

449 Ibid., [05.12.2011]

450 Ibid., [05.12.2011]

“fundamental” to the development of books and reading in the region.⁴⁵¹

3.3 SUPPORT OFFERED BY THE REGIONAL DEPARTMENTS FOR CULTURE IN FRANCE

3.3.1 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING PRODUCTION

REGIONAL SUPPORT FROM THE FRENCH FEDERAL DEPARTMENT FOR CULTURE

The French *Ministère de la culture et de la communication* (or MCC) is represented in each region of France by a *direction régionale des Affaires culturelles*, or DRACs that “implement the priorities defined by the Ministry adapting them to regional contexts.”⁴⁵² The MCC, through their regional DRACs, offers a grant program called *Soutien aux maisons d'édition* (or support for publishing houses) to every region in France. The grant is intended to encourage the publication of high-quality works in French. Funds are for production costs, but the grant can also be used for modernization or development projects, or for the creation of co-operative projects within the book chain in the region.⁴⁵³ Publishers must apply for this program through the DRAC in their home region.

PRODUCTION GRANTS

France's *conseils régionaux*, or regional councils, also offer support programs for book publishers. While regional programs offered in France require applicants to

451 Loi sur le développement des entreprises québécoises dans le domaine du livre/ In: Ministère de la Culture et des Communications Quebec website. <http://www.mcc.gouv.qc.ca/index.php?id=4385> [05.12.2011]

452 DRAC. In: Artquest website. Creation date unknown. <http://www.artquest.org.uk/articles/view/drac> [23.04.2014]

453 Catalogue des Subventions. Paris: Ministère de la Culture et de la Communication, 2012. http://www.culturecommunication.gouv.fr/content/download/34869/284490/file/catalogue_subventions_fevrier_2014.pdf First accessed 2012 version [12.06.2012] P. 60-66

come from the region, some do accept outside applications if the applicant can show how the work has a connection to the region.

In Alsace, the regional council offers a broad program for book publishing called *Soutien à l'Édition en Alsace* (Support for publishing in Alsace). The program is designed to offset costs associated with publishing works that preserve or promote the heritage of Alsace, or can be used for unpublished university theses on the topic of social, cultural and economic life in Alsace.⁴⁵⁴ The application requires a financial plan to be submitted and the amount is dependent on that plan and the decision of the committee.⁴⁵⁵

In Aquitaine, the *Édition indépendante* (independent publishing) grant, in addition to providing assistance with production costs, is also intended to support professional publishers in the region and assist in the creation of regional literature that will add value to the cultural heritage of the region. The council provides consultation and advice to publishers where possible, but also provides a grant up to €20,000 for projects and assists in the economic development of publishers in the region.⁴⁵⁶ The program is not limited to publishers from Aquitaine; but applications from the region are given special attention.⁴⁵⁷ Projects that take into account the cultural policy of the region are given priority.⁴⁵⁸

The *Direction de la Culture* in Basse-Normandie supports publishers that want to produce new books through a grant called *Fonds d'Aide à l'Économie*

454 Fonds régional de soutien à l'économie du livre. In: Région Alsace website. Creation date unknown. <http://www.region-alsace.eu/aide/fonds-regional-de-soutien-leconomie-du-livre> First accessed at <http://www.region-alsace.eu/aide/soutien-ledition-en-alsace-fral> [28.08.2012]

455 Ibid., [28.08.2012]

456 Protocole Livre - Édition indépendante. In: Région Aquitaine website. Creation date unknown. <http://les-aides.aquitaine.fr/article747.html> [29.05.2013]

457 Protocole Livre - Édition indépendante. In: Région Aquitaine website. Creation date unknown. <http://les-aides.aquitaine.fr/article747.html> [26.05.2013]

458 Ibid., [20.01.2014]

du Livre (grants for the book industry). Publishers can also apply to the same grant program to obtain funds to cover reprint costs, but both the new books and reprints need to have a relationship to the region to be eligible for funding.⁴⁵⁹

The regional council of Bourgogne offers a grant for independent publishers called *Aide à l'édition indépendante* (support for independent publishing). It is intended to support and develop publishing activity in Bourgogne. The focus is on developing new businesses, as only publishers that have been in operation for less than two years may apply. The program has two separate areas of focus, *Aide à la publication* (support for publishing), and *Aide à la traduction* (support for translation). Applicants from outside Bourgogne are eligible, provided their work has a tie to the region.⁴⁶⁰

The regional council in Franche-Comté offers a program called support for publishing (or *Aides à l'édition [revue, livre, catalogue d'éditeur]*) to stimulate or energize (*dynamiser*) the industry in the region, and to support publications that have not only regional but also national significance.⁴⁶¹ Funds from the program are primarily to be used to offset book production costs for a “quality book” that will be sent to bookstores, but can also be used to assist in reducing costs associated with creating and distributing a catalogue of titles used as a form of promotion.⁴⁶² In order to be eligible, the publisher or author must come from the region, or the project itself must have some kind of tie to the region. All genres are eligible with

459 Fonds d'Aide à l'Economie du Livre (FAEL). In: Région Basse Normandie website. Modified 21.02.2014 <http://aides.region-basse-normandie.fr/index.php/3-education-enseignement-superieur-jeunesse-et-sports-vie-associative-et-culture/116-culture/livre-et-lecture/252-fonds-d-aide-a-l-economie-du-livre-fael> [03.04.2014]

460 Edition indépendante. In: Région Bourgogne website. 08.02.2008 <http://www.region-bourgogne.fr/AIDE-Edition-independante,673,gda:741> [03.06.2013]

461 Livre et vie littéraire – Aides à l'édition (revue, livre, catalogue d'éditeur). In: Franche-Comté Conseil Régional website. Creation date unknown. <http://www.franche-comte.fr/aides-et-services/guides-des-aides-regionales.html?idFiche=266> First accessed [05.05.2013]

462 Ibid., [05.05.2013]

the exception of “highly specialized texts intended for a specific audience,” like university publications or publications from professional associations. Applicants have to show that without the grant, the project would not be possible.⁴⁶³

The regional council in Haute-Normandie offers a grant for independent book publishers called *Aide à l'édition et à la librairie indépendantes* (support for publishing and independent bookstores) that is intended to encourage creation and improve audience engagement throughout the region (the program also addresses the changes that e-books and online sales have brought about in the industry).⁴⁶⁴

Languedoc-Roussillon, through its regional council, offered a grant that included production. The grant was called *Soutien à l'édition, aux librairies indépendantes, à la vie littéraire et aux résidences d'auteurs* and covered publishing, bookstores, literary life and author residencies. The program has since been discontinued.⁴⁶⁵

In Limousin the regional council offers a production grant called *Aides à l'édition* for publishers in or outside the region that are working with a Limousin author on a topic with regional significance for Limousin.⁴⁶⁶ The grant can be used to directly offset costs of publishing a specific work, or can be used for more general purposes that support the editorial program and/or the economic

463 *Livre et vie littéraire – Aides à l'édition* (revue, livre, catalogue d'éditeur). In: Franche-Comté Conseil Régional website. Creation date unknown. <http://www.franche-comte.fr/aides-et-services/guides-des-aides-regionales.html?idFiche=266> First accessed [05.05.2013]

464 *Aide à l'édition et à la librairie indépendantes*. In: Région Haute-Normandie website. Creation date unknown. <http://www.hautenormandie.fr/LA-REGION/Guide-des-aides/Aide-a-l-edition-et-a-la-librairie-independantes> [08.11.2013]

465 *Soutien à l'édition, aux librairies indépendantes, à la vie littéraire et aux résidences d'auteurs*. In: La Région, Languedoc-Roussillon website. 11.01.2012. <http://web.archive.org/web/20120111131148/http://www.laregion.fr/3292-soutien-a-l-edition.htm> First accessed [05.06.2013]

466 *Aides à l'édition*. In: Région Limousin website. Creation date unknown. <http://www.region-limousin.fr/Aides-a-l-edition> [05.06.2013]

development of the publishing house.⁴⁶⁷

In Midi-Pyrénées, publishers based in the region can apply for a grant called *aide à l'édition* to cover costs associated with creating a new book. The goal of the grant is to provide economic and cultural support to the book industry in the region.⁴⁶⁸

A production grant offered by the regional council in Picardie called *Aide à la publication* aims to “vitalize and promote literary creation in the region.”⁴⁶⁹ The publisher must be “professional” (used here to differentiate between traditional publishing and vanity or self-publishing) and the author of the potential publication must have been previously published by a traditional publisher.⁴⁷⁰ In contrast to some of the other regional programs that permit outside publishers or authors if the project has a connection to the region, in Picardie the publisher must be based in Picardie or have a connection to Picardie, although the project itself does not require such a connection to the region.

Poitou-Charentes' regional council offers a direct production grant called *Aide au projet éditorial de création* (Support for the creation of editorial projects) that provides funding to encourage publishing in the region. Eligibility is only open to companies from Poitou-Charentes, and publishers are required to use a professional

⁴⁶⁷ Aides à l'édition. In: Région Limousin website. Creation date unknown. <http://www.region-limousin.fr/Aides-a-l-edition> [05.06.2013]

⁴⁶⁸ Livre et lecture: aide à l'édition. In Région Midi-Pyrénées website. 02.06.2011. http://www.midipyrenees.fr/Guide-des-interventions?slug=midi-pyrenees&sipguide=guide-des-interventions&sipccm=31555&sippub=FL_73_259&siprpt=NL_73_67 [07.06.2013]

⁴⁶⁹ Aide à la publication, Direction du développement culturel. In: La Région Picardie website. Creation date unknown. http://www.picardie.fr/spip.php?page=aide&id_dispositif=104 [07.06.2013]

⁴⁷⁰ Ibid., [07.06.2013]

distributor in order to be eligible (a variation on the “professional” requirement).⁴⁷¹

In Provence-Alpes-Côte d’Azur, the regional council provides support to publishers that want to publish a new work or a reprint, but this grant can also be used for translations.⁴⁷² The grant does not have a name, but is part of the *Soutien à la création dans le secteur de la culture régionale et des cultures régionales* (Support for creation in the regional cultural sector). It covers new books, new collections of books (that work together as one coherent project)⁴⁷³ and translations of previously published works. As in Poitou-Charentes, publishers in Provence-Alpes-Côte d’Azur must also use a professional distributor in order to be eligible for the program.

Another grant program called *Soutien au développement de projets transmedia* (Support for the development of transmedia projects) deals with development of projects that present one idea across multiple forms of media, called transmedia. Specifically, the program is intended to assist the presentation of some form of narrative together with some form of interactivity on one or more devices. The program is open to all art forms, but video games, reference works and tourism promotion are excluded.⁴⁷⁴ Although it is not specifically for book publishers, an adventurous publisher could capitalize on the program and the

471 Aide au projet éditorial de création, Aide à la promotion des maisons d’édition. In: La Région Poitou-Charentes website. Modified 22.03.2012 <http://www.poitou-charentes.fr/services-en-ligne/guide-aides/-/aides/detail/161> [08.11.2013]

472 Cadre d’intervention “Edition – Arts Visuels – Cultures Régionales”. Marseille: Conseil Régional Provence-Alpes-Côte d’Azur, 2010. http://www.regionpaca.fr/uploads/media/criteresinterventioneditionartsvisuelsculturesregionales_01.pdf [22.06.2013] P. 22

473 Cadre d’intervention “Edition – Arts Visuels – Cultures Régionales”. Marseille: Conseil Régional Provence-Alpes-Côte d’Azur, 2010. http://www.regionpaca.fr/uploads/media/criteresinterventioneditionartsvisuelsculturesregionales_01.pdf [22.06.2013] P. 8

474 Aide au développement de projets transmedia et web. Marseille: Région Provence-Alpes-Côte d’Azur, 2013. http://www.primipro/sites/default/files/Soutien_aux_Projets_Transmedia_et_Web_2014.docx First accessed [06.10.2013] P. 1

€5000 to €15000 grants offered.⁴⁷⁵

The regional council for Rhône-Alpes offers a grant called *Aide à la publication d'ouvrages et à l'édition numérique* (or support for publication and digital works) that is intended to offset production costs and includes a digital portion as well. The program cannot be used to digitize previously published works. It is instead intended to help publishers from the region who already have a digital distribution program in place to complement their traditional publishing activities.⁴⁷⁶ The regional council in Rhône-Alpes also offers a grant to publishers called *aide à la réimpression d'ouvrages de fonds* (or support for the reprint of significant publications) and is intended to reduce the costs associated with reprinting so-called “significant publications.”⁴⁷⁷

Two regions in France offer support for production, but specifically for books called *rotation lente* (literally, “slow rotation”), in other words, books that take a long time to sell in any sort of meaningful quantity.

The first program is offered by the regional council in Auvergne and is called *le fonds régional d'aide à l'édition* (regional funding for publishing support). It is a grant program for publishers intended to offset costs associated with an editorial project or specific book that, without public assistance, would not otherwise be

⁴⁷⁵ Aide au développement de projets transmédia et web. Marseille: Région Provence-Alpes-Côte d'Azur, 2013. http://www.primi.pro/sites/default/files/Soutien_aux_Projets_Transmedia_et_Web_2014.docx First accessed [06.10.2013] P. 2

⁴⁷⁶ L'aide à la publication d'ouvrage et à l'édition numérique. Creation date unknown. http://www.rhonealpes.fr/TPL_CODE/TPL_AIDE/PAR_TPL_IDENTIFIANT/86/PAG_TITLE/Livre++Aide+%C3%A0+la+publication+d'ouvrages+et+%C3%A0+l'%C3%A9dition+num%C3%A9rique/ID_AIDESDOMAINEMDL/8/ID_AIDESPROFILMDL/RETURN/1/18-les-aides-de-la-region-rhone-alpes.htm [11.06.2013]

⁴⁷⁷ Aide à la Réimpression d'ouvrages de fonds. In: Région Rhône-Alpes website. Creation date unknown. http://www.rhonealpes.fr/TPL_CODE/TPL_AIDE/PAR_TPL_IDENTIFIANT/246/PAG_TITLE/Livre++Aide+%C3%A0+la+r%C3%A9impression+d'ouvrages+de+fonds/ID_AIDESDOMAINEMDL/8/ID_AIDESPROFILMDL/RETURN/1/18-les-aides-de-la-region-rhone-alpes.htm [10.06.2013]

published. The program covers up to 25 percent of costs for books that are difficult to find finances for (“slow rotation” books) and is open to publishers based in Auvergne that have been in operation for over one year.⁴⁷⁸

The second is the grant offered by the regional council in Bretagne. Book publishers based there can apply for a production grant called *Les aides à l'édition d'ouvrages* and is intended to provide support for “slow rotation books.”⁴⁷⁹ Again, like in Auvergne, the intention in Bretagne is to encourage production of less commercial books, in this case described as poetry, philosophy, art books, etc.⁴⁸⁰

Another topic covered by four different regional councils in France is that of *projets d'envergure*, or large/complex/ambitious projects. These grants are intended to encourage publication of books that, due to their lack of commercial appeal and/or the extra effort required to bring them to market, would likely not be produced.

Champagne-Ardenne's *Aide à la publication* is a grant for professional publishers that is intended to assist with costs associated with the production of ambitious projects.⁴⁸¹

The regional council of Île-de-France also offers a program for independent publishers based in the region called *Projets éditoriaux exceptionnels des éditeurs indépendants*, or exceptional editorial projects by independent publishers. Exceptional in this case refers to a project that requires an above normal amount

478 Le fonds régional d'aide à l'édition en Auvergne. Clermont-Ferrand: Conseil Régional Auvergne, 2013. http://www.auvergne.fr/sites/default/files/appels_projets/fonds_aide_edition_20131.doc [31.08.2013] P. 1-2

479 Les aides à l'édition d'ouvrages. In: Région Bretagne website. 27.03.2010 http://web.archive.org/web/20100327104707/http://www.bretagne.fr/internet/jcms/I_22054/les-aides-a-ledition-douvrages [31.08.2012]

480 La région soutient la chaîne du livre. In: Région Bretagne website. 11.03.2009 http://www.bretagne.fr/internet/jcms/preprod_34153/la-region-soutient-la-chaine-du-livre [30.08.2012]

481 Aide à la publication. In: Région Champagne-Ardenne website. 2012. <https://www.champagne-ardenne-guide-des-aides.fr/lesaidess/Pages/CULT-Publication.aspx> [03.06.2013]

of work, like the grant program offered in Champagne-Ardenne. The program is a production grant intended to encourage publishers to undertake a large and difficult project that would not, under normal circumstances, be financially feasible.⁴⁸²

In Haute-Normandie, publishers can apply for a grant from the regional council to assist with publishing new books, reprinting old ones, or undertaking complex editorial projects (*projets éditoriaux lourds*). But, the same program can also be used to obtain grants to cover training costs, fees associated with attending book fairs outside the region and large-scale promotional projects and infrastructure costs.⁴⁸³

The regional council in Rhône-Alpes offers the *Aide à l'évènementiel pour les éditeurs* (Event support for publishers) in addition to the production grant. The grant is for publishers wishing to undertake an exceptional publishing project, or to reduce the costs in creating an event that will be of benefit to the publishing house.⁴⁸⁴

TRANSLATION GRANTS

Bourgogne's regional council offers a program called *Aide à l'édition indépendante* (Support for independent publishing) that has two parts.

While the first is concerned with publishing (see section 3.3.1), the second part is called *Aide à la traduction* (support for translation) and is intended to be

⁴⁸² Projets éditoriaux exceptionnels des éditeurs indépendants. In: Région Île-de-France website. Creation date unknown. <http://www.iledefrance.fr/aides-regionales-appels-projets/projets-editoriaux-exceptionnels-editeurs-independants> [05.06.2013]

⁴⁸³ Ibid., [05.06.2013]

⁴⁸⁴ Aide à l'évènementiel pour les éditeurs. In: Région Rhône-Alpes website. Creation date unknown. http://www.rhonealpes.fr/TPL_CODE/TPL_AIDE/PAR_TPL_IDENTIFIANT/247/PAG_TITLE/Livre+++Aide+%C3%A0+l'%C3%A9v%C3%A8nementiel+pour+les+%C3%A9diteurs/ID_AIDESDOMAINEMDL/8/ID_AIDESPROFILMDL/RETURN/1/18-les-aides-de-la-region-rhone-alpes.htm [11.06.2013]

used to offset the translation of a work either into French or from French into another language.⁴⁸⁵

In Provence-Alpes-Côte d'Azur the regional council provides two different translation grants for publishers in the region. One is a part of a grant to support production of books (*Soutien à la création des éditeurs de livres et de revues*), while the other is a part of a general cultural support program that includes support for music, theatre as well as publishing. The second program is called *Soutien à la création dans le secteur de la culture régionale et des cultures régionales* (Support for creation in the sector of regional culture and regional cultures).⁴⁸⁶ Both are simply to support the translation of a contemporary work.

The first translation grant assists book publishers that want to produce a translation of an existing book into French. Applications must include the original work, and an sample translation of at least 30 pages.⁴⁸⁷

The second translation grant covers three art forms (publishing, music and theatre) and provides funds for new translations of contemporary or historical works.⁴⁸⁸

3.3.2 DIRECT SUPPORT FOR PUBLISHING BY OFFSETTING MARKETING AND PROMOTION COSTS AND OTHER EXPENSES

Île-de-France's regional council offers a program called *Les actions collectives et interprofessionnelles* (collective and interprofessional actions). The program

⁴⁸⁵ Edition indépendante. In: Région Bourgogne website. 08.02.2008 <http://www.region-bourgogne.fr/AIDE-Edition-independante,673,gda:741> [31.08.2013]

⁴⁸⁶ Cadre d'intervention "Edition – Arts Visuels – Cultures Régionales". Marseille: Conseil Régional Provence-Alpes-Côte d'Azur, 2010. http://www.regionpaca.fr/uploads/media/criteresinterventioneditionartsvisuelsculturesregionales_01.pdf [13.06.2013] P. 9-22

⁴⁸⁷ Ibid., [13.06.2013] P. 8

⁴⁸⁸ Ibid., [13.06.2013] P. 22

provides grants to encourage partnerships within the book chain in the region.⁴⁸⁹

The regional council in Languedoc-Roussillon offers a program called *Soutien aux technologies numériques*, or “Support for digital technology.” The program is intended to assist and encourage technological development in order to ensure that culture and cultural heritage are both preserved and also prepared for online dissemination/distribution.⁴⁹⁰ The program is primarily open to publishers, but bookstores, authors and associations are also eligible.

The regional council for Pays de la Loire has a grant program called *Aide aux éditeurs et aux diffuseurs* (aid to publishers and disseminators/distributors) that assists with marketing and promotion activities by providing assistance to publishers that wish to create a catalogue or website, engage in technical upgrades and participate in book fairs.⁴⁹¹ Also included in this program is a dissemination/distribution portion that provides grants for publishers to improve infrastructure in order to improve distribution capacity. These two activities are grouped together because the council considers publishing and dissemination/distribution to function hand-in-hand, thus the program is designed to support both.⁴⁹²

The regional council in Rhône-Alpes offers a program called *aide à la réalisation de catalogues* or, support for the creation of catalogues. The grant is intended to offset costs incurred when a publisher wants to create a catalogue

489 Les actions collectives et interprofessionnelles. In: Région Île-de-France website. Creation date unknown. <http://www.iledefrance.fr/aides-regionales-appels-projets/actions-collectives-interprofessionnelles> [05.06.2013]

490 Soutien aux technologies numériques. In: La Région, Languedoc-Roussillon website. 2010. <http://web.archive.org/web/20130123192807/http://www.laregion.fr/3293-soutien-aux-technologies-numeriques.htm> First accessed [05.06.2013]

491 Aide aux éditeurs et aux diffuseurs. In: Conseil Régional des Pays de la Loire website. Creation date unknown. http://www.paysdelaloire.fr/no_cache/region-actu/actu-detaillee/n/aide-aux-editeurs-et-aux-diffuseurs/ [07.06.2013]

492 Ibid., [07.06.2013]

intended to be used as a promotional outlet to market titles.⁴⁹³

DISTRIBUTION

Île-de-France, through the program *Actions favorisant la diffusion des éditeurs indépendants* (Actions that favor the dissemination of books by independent publishers) aims to encourage increased distribution of books published by independent book publishers in the region by supporting “actions with strong cultural value.”⁴⁹⁴

Distribution is also a topic in Champagne-Ardenne, and the regional council offers a program called *Aide aux outils de promotion* (Support for tools of promotion) designed to help publishers to develop promotional tools in an effort to increase their distribution/dissemination network. The region gives priority to projects that are based on partnerships, but the relevance of the project, method of execution and reach of the program are also important to the selection committee.⁴⁹⁵

TRAVEL AND TOURING GRANTS

Two regions in France provide assistance for publishers that wish to travel to book fairs outside their home regions.

Languedoc-Roussillon offers a travel grant called *soutien à l'export pour le secteur du livre* to assist publishers based in the region. The grant is intended to encourage publishers to attend book fairs and other similar events that take place

493 Aide à la réalisation de catalogues. In: Région Rhône-Alpes website. Creation date unknown. http://www.rhonealpes.fr/TPL_CODE/TPL_AIDE/PAR_TPL_IDENTIFIANT/85/PAG_TITLE/Livre++Aide+%C3%A0+la+r%C3%A0galisation+de+catalogues/ID_AIDESDOMAINEMDL/8/ID_AIDESPROFILMDL/RETURN/1/18-les-aides-de-la-region-rhone-alpes.htm [10.06.2013]

494 Actions favorisant la diffusion des éditeurs indépendants. In: Région Île-de-France website. Creation date unknown. <http://www.iledefrance.fr/aides-regionales-appels-projets/actions-favorisant-diffusion-editeurs-independants> [05.06.2013]

495 Aide aux outils de promotion. In: Région Champagne-Ardenne website. 2012. <https://www.champagne-ardenne-guide-des-aides.fr/lesaides/Pages/CULT-Aide-aux-outils-de-promotion.aspx> [03.06.2013]

in other regions of France, as well as internationally.⁴⁹⁶

The regional council in Rhône-Alpes offers a grant called *Participation des éditeurs à des salons nationaux et internationaux* to publishers from the region that wish to attend a book fair in another region of France, or in another country. The program is intended to increase the publishers profile and promote the works of the region in other regions and countries.⁴⁹⁷

3.3.3 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING TOPICS NOT RELATED TO PRODUCTION

INFRASTRUCTURE RENEWAL

Two regions in France offer grants that can be used for infrastructure renewal.

Pays de la Loire's regional council offers a program called *Aide aux éditeurs et aux diffuseurs* (support for publishers and distributors) that is specifically intended to assist publishing houses to improve their competitiveness by acquiring or upgrading assets, particularly informatics.⁴⁹⁸

In Poitou-Charentes, the *Service Culture* of the regional council also offers an infrastructure improvement grant called *Aide à l'investissement des maisons d'édition* (support for the investment in publishing houses) that can be used by publishers in the region to help pay for informatics upgrades, renovations, moving,

⁴⁹⁶ Soutien à l'export pour le secteur du livre. In: La Région, Languedoc-Roussillon website. 2012. <http://web.archive.org/web/20130123192724/http://www.laregion.fr/3295-soutien-a-l-export-pour-le-secteur-du-livre.htm> First accessed [05.06.2013]

⁴⁹⁷ Participation des éditeurs à des salons nationaux et internationaux. In: Région Rhône-Alpes website. RéCreation date unknown. http://www.rhonealpes.fr/TPL_CODE/TPL_AIDE/PAR_TPL_IDENTIFIANT/89/PAG_TITLE/Livre++Participation+des+%C3%A9diteurs+%C3%A0+des+salons+nationaux+et+internationaux/ID_AIDESDOMAINEMDL/8/ID_AIDESPROFILMDL/RETURN/1/18-les-aides-de-la-region-rhone-alpes.htm [10.06.2013]

⁴⁹⁸ Aide aux éditeurs et aux diffuseurs. In: Conseil Régional des Pays de la Loire website. Creation date unknown. http://www.paysdelaloire.fr/no_cache/region-actu/actu-detaillee/n/aide-aux-editeurs-et-aux-diffuseurs/ [07.11.2013]

expansion or reorganization.⁴⁹⁹ The program is intended to support favourable economic conditions for publishing in the region.

3.3.4 INDIRECT SUPPORT FOR PUBLISHING BY SUPPORTING AUTHORS

There are four regions in France that offer creation support for authors. These programs are specifically for authors, and are not open to artists working in other art forms.

In Franche-Comté, a *bourses de création* (creation grant) is offered by the regional council that is intended to support writing and creation in the region, but also make authors of the region “more professional.”⁵⁰⁰ The program is open to authors based in the region that have already had at least one book published.⁵⁰¹

Languedoc-Roussillon’s regional council supports authors by way of a creation grant called *Programme de bourses individuelles aux auteurs et traducteurs*, the goal of which is to support regional authors, cultural diversity and the dissemination of literature both in and outside the region.⁵⁰² The grant is offered by the *Direction de la Culture et du Patrimoine* (directorate for culture and heritage) and is available to authors from the region and favours “up-and-coming”⁵⁰³ authors

499 Aide à l’investissement des maisons d’édition. In: La Région Poitou-Charentes website. Creation date unknown. <http://www.poitou-charentes.fr/services-en-ligne/guide-aides/-/aides/detail/162> [09.11.2013]

500 Livre et vie littéraire - Aides aux auteurs : bourses de résidence et bourses de création. In: Franche-Comté Conseil Régional website. Creation date unknown. <http://www.franche-comte.fr/aides-et-services/guides-des-aides-regionales.html?idFiche=265> First accessed [21.01.2013]

501 Livres. In: Franche-Comté Conseil Régional website. Creation date unknown. <http://www.franche-comte.fr/politiques-actions/pour-ses-habitants/culture-patrimoine/livres.html> [21.01.2013]

502 Programme de bourses individuelles aux auteurs et traducteurs. Montpellier: Région Languedoc Roussillon, publication date unknown. http://www.laregion-culture.fr/include/viewFile.php?idtf=13007&path=af%2F13007_1312302807_Deliberation-n-02.pdf [21.01.2014] P. 1

503 Ibid., [21.01.2014] P. 2

working in literature or translation, but excludes works like scientific texts.⁵⁰⁴

In Picardie, the regional council's *Direction de la Culture et du Patrimoine* (directorate for culture and heritage) offers a program called *Soutien aux projets artistiques et culturels - Livre et lecture* (or support for artistic and cultural projects) that provides grants to previously published authors. Authors can apply for a creation grant or for a residency.⁵⁰⁵

In Rhône-Alpes, the *Direction de la Culture* (directorate for culture) of the regional council offers a program for authors and translators called *Bourse d'aide à l'écriture et à la traduction*, or grant for writing and translation. The grant is supposed to “*donner du temps*” or “provide time” to authors and translators to work on a project. Authors must have lived in the region for at least one year and have at least one book published in order to be eligible.⁵⁰⁶ There are three levels of support for creation, a lower amount (€4000) for first-time authors, and a larger amount for “encouragement” (€7000) and finally an even larger amount (€13000) for established authors working on ambitious writing projects, (including translation).⁵⁰⁷

TRANSLATION GRANTS FOR AUTHORS

Rather than offer a separate translation grant, Rhône-Alpes uses the *Bourse d'aide à l'écriture et à la traduction* described above, thus including translation as a genre

⁵⁰⁴ Livre, Lecture publique et Littérature orale. In: Région Languedoc Roussillon website. <http://www.laregion-culture.fr/2714-livre.htm> [21.01.2013]

⁵⁰⁵ Soutien aux projets artistiques et culturels - Livre et lecture, Direction du développement culturel. In: La Région Picardie website. Creation date unknown. http://www.picardie.fr/spip.php?page=aide&id_dispositif=102 [07.06.2013]

⁵⁰⁶ Bourse d'aide à l'écriture et à la traduction. In: Région Rhône-Alpes website. Creation date unknown. http://www.rhonealpes.fr/TPL_CODE/TPL_AIDE/PAR_TPL_IDENTIFIANT/243/PAG_TITLE/Bourse+d%27aide+%C3%A0+l%27%C3%A9criture+et+%C3%A0+la+traduction/ID_AIDESDOMAINEMDL/8/ID_AIDESPROFILMDL//RETURN/1/18-les-aides-de-la-region-rhone-alpes.htm [21.01.2014]

⁵⁰⁷ Ibid., [21.01.2014]

of writing. Translators can apply for a grant for up to €7,000 to work on a project for publication.⁵⁰⁸

Languedoc-Roussillon offers a grant called the *Programme bourses d'aides individuelles aux auteurs et traducteurs*. The grants are open to first-time and established translators, but in both cases the applicant must have a contract with a publisher in order to be eligible. The aim is to support cultural diversity and the literature of Languedoc-Roussillon, both inside and outside the region.⁵⁰⁹

RESIDENCY PROGRAMS

The *Service Livre* at the regional council in Île-de-France offers grants for residencies called *les résidences d'écrivains*. The residencies can range in length from two to 10 months and, like the program in Franche-Comté, this one has a specific requirement for authors to split their time (also 70/30 percent) between their own work and activities at the residence.⁵¹⁰ While most programs require some form of time-split, Île-de-France and the next grant, offered by Franche-Comté, set the same explicit expectations of how a resident author is to use their time.

The *Direction Culture, jeunesse, sports, vie associative* of Franche-Comté offers a residency grant for authors called *Aides aux auteurs : bourses de résidence et bourses de création* (Aide for authors: residency grants and creation grants). The program is intended to attract authors from outside the region that wish to come

508 Bourse d'aide à l'écriture et à la traduction. In: Région Rhône-Alpes website. Creation date unknown. http://www.rhonealpes.fr/TPL_CODE/TPL_AIDE/PAR_TPL_IDENTIFIANT/243/PAG_TITLE/Bourse+d%27aide+%C3%A0+l%27%C3%A9criture+et+%C3%A0+la+traduction/ID_AIDESDOMAINEMDL/8/ID_AIDESPROFILMDL//RETURN/1/18-les-aides-de-la-region-rhone-alpes.htm [21.01.2014]

509 Livre, Lecture publique et Littérature orale. In: Région Languedoc Roussillon website. <http://www.laregion-culture.fr/2714-livre.htm> [05.06.2013]

510 Les résidences d'écrivains. In: Région Île-de-France website. Creation date unknown. <http://www.iledefrance.fr/aides-regionales-appels-projets/residences-ecrivains> [05.06.2013]

to Franche-Comté to work on a project, but the eligibility requirements state that creation is to take up 70 percent of the author's time, and the remaining 30 percent is to be used for workshops, lectures, debates and other forms of animation.⁵¹¹

Languedoc-Roussillon's regional council, as part of their *soutien à l'édition* program also offers residency grants to authors and translators from the region. This grant is intended to allow the recipients freedom from financial pressures so they may write, but also acts as a form of official recognition of their status as an author/translator by the region.⁵¹²

Picardie's regional council also provides a residency grant for authors as part of their multi-purpose program called *Soutien aux projets artistiques et culturels - Livre et lecture* (support for artistic and cultural project – books and reading). This program also provides creation grants for authors, support for literary events and a project that promotes the development of reading in the region.⁵¹³

Provence-Alpes-Côte d'Azur, offers a residency grant to provide an author with time to work on their own projects. The residency must be at least one month long and the author is also required to take part in cultural activities at the host residence.⁵¹⁴

511 Livre et vie littéraire - Aides aux auteurs : bourses de résidence et bourses de création. In: Franche-Comté Conseil Régional website. Creation date unknown. <http://www.franche-comte.fr/aides-et-services/guides-des-aides-regionales.html?idFiche=265> [05.06.2013]

512 Soutien à l'édition, aux librairies indépendantes, à la vie littéraire et aux résidences d'auteurs. In: La Région, Languedoc-Roussillon website. 2010. <http://web.archive.org/web/20120307205559/http://www.laregion.fr/3292-soutien-a-l-edition.htm> First accessed [05.06.2013]

513 Soutien aux projets artistiques et culturels - Livre et lecture, Direction du développement culturel. In: La Région Picardie website. Creation date unknown. http://www.picardie.fr/spip.php?page=aide&id_dispositif=102 [19.06.2013]

514 Cadre d'intervention "Edition – Arts Visuels – Cultures Régionales". Marseille: Conseil Régional Provence-Alpes-Côte d'Azur, 2010. http://www.regionpaca.fr/uploads/media/criteresinterventioneditionartsvisuelsculturesregionales_01.pdf [12.06.2013] P.12

3.3.5 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE MARKETING OR PROMOTION OF BOOKS AND READING

REGIONAL SUPPORT BY DRACS

In France, the DRACs offer an open-application grant called *Développement de la lecture*, or development of reading that is intended to increase the number of readers in a region. In order to be considered, applicants must describe how their project will increase the number of readers, particularly young ones, for libraries in their region and must take into account any actions already taking place in that region. The eligibility requirements stipulate that some form of partnership with educational, or other social entities is required.⁵¹⁵

The DRACs also offer a very specific program for literature and literacy development called the *Développement de la lecture pour les publics spécifiques program*, a reading development program designed to increase reading among very specific audiences, like the socially disadvantaged and geographically isolated

The program also includes *publics empêchés*, (members of the community that are at a disadvantage compared to other members of society due to geographic, financial or other reasons, including being hospitalized or incarcerated) and aims to improve their access to literature or literacy programs.⁵¹⁶

ORGANIZATION SUPPORT

Access to culture by members of the public, or lack thereof, is addressed by the regional council in Haute-Normandie through a program called *Soutien à des associations oeuvrant en faveur de l'accès au livre et à la lecture* (Support for

⁵¹⁵ Catalogue des Subventions. Paris: Ministère de la Culture et de la Communication, 2012. http://www.culturecommunication.gouv.fr/content/download/34869/284490/file/catalogue_subventions_fevrier_2014.pdf
First accessed 2012 version [12.06.2012] P. 60-66

⁵¹⁶ Ibid., [12.06.2012] P. 64

associations working in favour of access to books and reading).

This program supports organizations or associations that work to improve access to books as well as to increase the number of readers in the region, with special emphasis on the previously mentioned disadvantaged members of the public (*publics empêchés*). The program also promotes networking by asking recipients to create partnerships with the *L'Agence régionale du livre et de la lecture* of Haute-Normandie or ARL, the regional arts development organization for books and reading in the region.⁵¹⁷ More about the ARL in Chapter 4.

PUBLIC ENGAGEMENT

The regional council in Aquitaine offers a grant called *Manifestations Littéraires*, or literary events. Events that promote books and reading in the region, specifically among youth, are favoured.⁵¹⁸ Successful applicants also have to demonstrate how the event will add value to or promote book publishing in the region and encourage “the discovery or a rich and varied offering of literary and editorial content” by people who live in the region.⁵¹⁹

Aquitaine also offers an open-application program called *Organismes de regroupement professionnel et d'animation collective autour du livre* that aims to encourage professional organizations to create animation programs to accompany book promotion and dissemination. The program is intended to address the “cultural imbalance” between urban and rural areas by encouraging the establishment of networks and partnerships that will contribute to increased

⁵¹⁷ Soutien à des associations oeuvrant en faveur de l'accès au livre et à la lecture. In: Région Haute-Normandie website. Creation date unknown. <http://www.hautenormandie.fr/Guides-des-aides/Soutien-a-des-associations-oeuvrant-en-faveur-de-l-acces-au-livre-et-a-la-lecture> [10.06.2013]

⁵¹⁸ Manifestations littéraires. In: Région Aquitaine website. Creation date unknown. <http://les-aides.aquitaine.fr/article103.html> [29.05.2013]

⁵¹⁹ Ibid., [29.05.2013]

access to culture and improved community engagement.⁵²⁰

The regional council in Bourgogne offers a grant called *Promotion du livre* that provides funding for regionally significant events that promote books and reading, take place over multiple days and that also attract professionals (e.g. published authors).⁵²¹ The events must be of value and interest to the people in the region.⁵²²

The *Direction de la Culture* for the regional council of the Centre supports books and reading in the region with a program called *Soutien aux manifestations littéraires* (Support for literary events). The program is intended to encourage the development of culture in the region, specifically through the promotion of reading and the book industry in the region.⁵²³ The program requires that the organizers are “professionals,” that an LiR accredited bookstore participates, and that the event caters in some way to youth or schools.⁵²⁴

Franche-Comté’s regional council offers a grant that addresses the *vie littéraire* in the region called - *Festivals régionaux* or literary festivals. The grant is intended to promote contemporary literature in the region.⁵²⁵ Associations, local governments and bookstores are all eligible for the program. Events that receive funding have to bring the public together with “professionals” and be free of

520 Organismes de regroupement professionnel et d’animation collective autour du livre. In: Région Aquitaine website. Creation date unknown. <http://les-aides.aquitaine.fr/article821.html> [29.05.2013]

521 Promotion du Livre. In: Région Bourgogne website. Creation date unknown. <http://www.region-bourgogne.fr/AIDE-Promotion-du-livre,673,gda:573> First accessed [31.08.2012]

522 Ibid., [31.08.2012]

523 Soutien aux manifestations littéraires. In: Région Centre website. Creation date unknown. <http://www.regioncentre.fr/accueil/les-services-en-ligne/la-region-centre-vous-aide/culture/livre-image-et-culture-numerique.html> [03.06.2013]

524 Ibid., [03.06.2013]

525 Livre et vie littéraire - Festivals régionaux. In: Franche-Comté Conseil Régional website. Creation date unknown. <http://www.franche-comte.fr/aides-et-services/guides-des-aides-regionales.html?idFiche=267> [05.06.2013]

charge. The council makes special note that any book sales at an event funded by the regional council must respect the fixed price law in place in France.⁵²⁶

Haute-Normandie's regional council offers two programs for the support of events. First, the *Aide aux manifestations littéraires, salons et festivals* (support for literary events, fairs and festivals) is specifically for the publishing industry and is intended to support events that increase access to authors, books, publishers, booksellers and other members of the book chain, making them available to the greatest audience possible.⁵²⁷ The second support program is called *Soutien aux festivals et manifestations culturelles* and is open to cultural events of all art forms, although the eligibility requirements allow applications from literary events as well.⁵²⁸

Île-de-France offers a grant called *vie littéraires* that provides support for literary events that are not “primarily commercial in nature” and can include book fairs, book festivals and author readings. The objectives of the program are to support events with a regional scope, and that promote contemporary literature, and that are created in conjunction with players in the book chain.⁵²⁹

The regional council in Languedoc-Roussillon supports book festivals in the region through a grant called *Événements et manifestations*, and is intended to increase rural access to culture and to ensure that rural citizens get as much access

526 Livre et vie littéraire - Festivals régionaux. In: Franche-Comté Conseil Régional website. Creation date unknown. <http://www.franche-comte.fr/aides-et-services/guides-des-aides-regionales.html?idFiche=267> [05.06.2013]

527 Aide aux manifestations littéraires, salons et festivals. In: Région Haute-Normandie website. Creation date unknown. <http://www.hautenormandie.fr/Guides-des-aides/Aide-aux-manifestations-litteraires-salons-et-festivals> [06.10.2013]

528 Ibid., [06.10.2013]

529 Vie littéraire. In: Région Île-de-France website. Creation date unknown. <http://www.iledefrance.fr/aides-regionales-appels-projets/vie-litteraire> [05.06.2013]

to culture and books as those in urban areas.⁵³⁰

Pays de la Loire offers a grant called *Aide aux manifestations autour du livre* that provides funding for literary events that take place in the region. The event in question must partner with regional players in the book chain in order to be eligible.⁵³¹ The regional council in Pays de la Loire also offers a residency grant called *résidences d'écrivains* where the funds go to the organization rather than the author. The aim of the program is to provide an author with a chance to create new work, but is also designed to be a mutually beneficial arrangement that focuses more on just the creative development of the author, as a recipient is expected to engage with the community (through workshops and other “public exchanges”) and the host organization.⁵³²

In Picardie, the same program (*Soutien aux projets artistiques et culturels - Livre et lecture* [or support for artistic and cultural projects]) that offers author grants is also used to offer grants to organizations that wish to put on a literary event with professionals from the book industry, or a cultural project that raises the profile of literature in the region.⁵³³

Poitou-Charentes' regional council offers a program for literary events (*Aides aux manifestations littéraires*, or support for literary events) that provides

⁵³⁰ Soutien à l'édition, aux librairies indépendantes, à la vie littéraire et aux résidences d'auteurs. In: La Région, Languedoc-Roussillon website. 2010. <http://web.archive.org/web/20130123193023/http://www.laregion.fr/3292-soutien-a-l-edition.htm> [05.06.2013]

⁵³¹ Aide aux manifestations autour du livre. In: Conseil Régional des Pays de la Loire website. 07.01.2009. http://www.paysdelaloire.fr/no_cache/region-actu/actu-detaillee/n/aide-aux-manifestations-autour-du-livre/ [07.06.2013]

⁵³² Résidences d'écrivains. In: Conseil Régional des Pays de la Loire website. 10.01.2009. <http://www.paysdelaloire.fr/services-en-ligne/aides-regionales/aides-regionales-themes/culture-et-sports/actu-detaillee/n/residences-decrivains/> [07.06.2013]

⁵³³ Soutien aux projets artistiques et culturels - Livre et lecture, Direction du développement culturel. In: La Région Picardie website. Creation date unknown. http://www.picardie.fr/spip.php?page=aide&id_dispositif=102 [27.02.2014]

funds for organizations in order to assist in the development of events and fairs in the region that promote reading, books, and by extension publishers.⁵³⁴ Events must be open to the largest possible number of the public (with a special emphasis on youth) and proposed events should also create partnerships or bring together members of the book chain in the region.⁵³⁵

In Provence-Alpes-Côte d'Azur, the regional council has a program to support a regional network of reference centres and/or events. Libraries are excluded from this program as are any events that are only local in scope. Events must be recurring, and must also attract authors and other book industry professionals as well as attract new readers, particularly young ones.⁵³⁶ Another program offers funding to organizations that wish to attract author to a reading or other literary event, or to a residency. Both forms of the program require the authors to participate in events involving the public with the aim of creating new readers.⁵³⁷

The *Direction de la Culture* of the regional council in Rhône-Alpes offers a grant program called *Soutien aux festivals et fêtes du livre* (support for festivals and book celebrations) for organizations that want to put on festivals, celebrations or book fairs in the region.⁵³⁸ A second grant called *aide aux résidences des écrivains* (support for author residencies) is an author residency grant, but

⁵³⁴ Aides aux manifestations littéraires. In: La Région Poitou-Charentes website. Creation date unknown. <http://www.poitou-charentes.fr/services-en-ligne/guide-aides/-/aides/detail/172> [08.11.2013]

⁵³⁵ Ibid., [08.11.2013]

⁵³⁶ Cadre d'intervention "Édition – Arts Visuels – Cultures Régionales". Marseille: Conseil Régional Provence-Alpes-Côte d'Azur, 2010. http://www.regionpaca.fr/uploads/media/criteresinterventioneditionartsvisuelsculturesregionales_01.pdf [12.06.2013] P.10

⁵³⁷ Ibid., [12.06.2013] P. 10

⁵³⁸ Soutien aux festivals et fêtes du livre. In: Région Rhône-Alpes website. Creation date unknown. http://www.rhonealpes.fr/TPL_CODE/TPL_AIDE/PAR_TPL_IDENTIFIANT/64/PAG_TITLE/Soutien+aux+festivals+et+f%C3%AAtes+du+livre/ID_AIDESDOMAINEMDL/8/ID_AIDESPROFILMDL/RETURN/1/18-les-aides-de-la-region-rhone-alpes.htm [10.06.2013]

a host organization in Rhône-Alpes must make the application and receive the funding.⁵³⁹ An author must however be involved in the process, and the author is also required to have lived in Rhône-Alpes for more than one year and have had at least one book published in order to be eligible. The grant itself consists of a monthly payment to the author, can include transportation costs to and from the residency location (depending on distance), and is dependent upon the planned activities and workshop and other cultural events planned around the author's residency.⁵⁴⁰

3.3.6 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

REGIONAL SUPPORT BY THE FEDERAL DEPARTMENT FOR CULTURE

DRACs

The DRACs offer the same program in every region, called *Soutien aux librairies* (support for bookstores). The program offers grants to independent bookstores and is intended to maintain and develop the book distribution network in France. Funds from the program can be used for technological improvement (called “modernization”), for creative projects like “animation,” or the funds can be used towards inventory improvements, increased marketing or even expansion of the bookstore itself.⁵⁴¹

539 Aide aux Résidences des écrivains. In: Région Rhône-Alpes website. Creation date unknown. http://www.rhonealpes.fr/TPL_CODE/TPL_AIDE/PAR_TPL_IDENTIFIANT/244/PAG_TITLE/Livre+-+Aide+aux+r%C3%A9sidences+des+%C3%A9crivains/ID_AIDESDOMAINEMDL/8/ID_AIDESPROFILMDL/RETURN/1/18-les-aides-de-la-region-rhone-alpes.htm [10.06.2013]

540 Ibid., [10.06.2013]

541 Catalogue des Subventions. Paris: Ministère de la Culture et de la Communication, 2012. http://www.culturecommunication.gouv.fr/content/download/34869/284490/file/catalogue_subventions_fevrier_2014.pdf First accessed 2012 version [12.06.2012] P. 60-66

BOOKSTORE SUPPORT

In addition to the bookstore support offered by the DRACs, regional governments also offer support programs for bookstores.

The regional council in Aquitaine offers a funding program for independent bookstores in the region as part of their *Protocole Livre - Librairies indépendante*. Independent bookstores can access free professional advice through the program, but grants are also awarded for economic development and infrastructure improvements, professional development training for booksellers, and for events or other promotional activities.⁵⁴² The program is geared towards small or medium-sized independent businesses. In order to qualify for the program, bookstores have to offer at least 6000 new books for sale; must order those books from at least three different suppliers; and must not operate any more than three stores.⁵⁴³

In Bourgogne, the *Librairie Indépendante* grant provides financial support to independent bookstores in the region that wish to improve their technological infrastructure, develop their current title list, or undertake work to improve their “commercial attractiveness.” The program is like the program offered in Aquitaine in that there are clear definitions as to what constitutes an independent bookstore. In Bourgogne, in order to be eligible for this particular grant, a bookstore must order from at least three different suppliers and have at least 4000 books for sale and have been open for at least three years. If the bookstore is a chain, there must

⁵⁴² Fonds régional d'acquisition des bibliothèques (FRAB). In: Région Aquitaine website. Creation date unknown. <http://les-aides.aquitaine.fr/article739.html> [29.05.2013]

⁵⁴³ Protocole Livre - Librairie indépendante. In: Région Aquitaine website. Creation date unknown. <http://les-aides.aquitaine.fr/article746.html> [29.05.2013]

be less than three stores.⁵⁴⁴

Independent bookstores in Bretagne are eligible for a regional council grant program called *Projets culturels des librairies* (cultural projects by bookstores) that assists in the creation and implementation of cultural projects, but does not provide funds for technological or stock improvements.⁵⁴⁵

Haute-Normandie's regional council offers a grant to independent bookstores as part of their *Aide à l'édition et à la librairie indépendantes* (support for publishing and independent bookstores) program. The grants for independent bookstores can be used to create, renew or modernize a bookstore, but funds can also be used for renovations, improvement of stock and the sale of digital content, as well as for improvements to an online presence and the development of an e-commerce program.⁵⁴⁶ The goal of the program is to support and maintain a healthy network of bookstores in the cities, towns and villages across the region of Haute-Normandie.

The regional council for Île-de-France also offers a program called *Soutien aux projets des librairies indépendantes* (project support for independent bookstores) that supports independent bookstores based in the region that sell new, "commercial" books to the public. The program offers grant money that can be used towards development and project creation,

544 Librairie indépendante. In: Région Bourgogne website. 08.02.2008 http://www.region-bourgogne.fr/index.php?&o=guide_des_aides&c=24&p=&guide_des_aides_id_aide=742&guide_des_aides_direction=fiche [03.06.2013]

545 Aide aux projets culturels des librairies indépendantes. In: Région Bretagne website. Modified 25.02.2014 http://www.bretagne.fr/internet/jcms/preprod_133385/projets-culturels-des-librairies First accessed [31.08.2012]

546 Aide à l'édition et à la librairie indépendantes. In: Région Haute-Normandie website. Creation date unknown. <http://www.hautenormandie.fr/LA-REGION/Guide-des-aides/Aide-a-l-edition-et-a-la-librairie-independantes> [08.11.2013]

and aims to encourage bookstores to create an animation program.⁵⁴⁷

In Languedoc-Roussillon, the regional council aims to create a strong network of “healthy bookstores,” thereby improving access to books for people in rural areas.⁵⁴⁸ The program, called *Programme de soutien aux librairies indépendantes* (program to support independent bookstores), offers a development grant for independent bookstores that recipients can use to renovate or develop their store, acquire equipment, and to upgrade information technology.⁵⁴⁹

The regional council for Pays de la Loire has a two-part program called *Aide aux librairies indépendantes* (support for independent bookstores) targeted at independent bookstores in the region. The first part of the program is intended to increase customer-numbers, through events held at the store and elsewhere. The program also has a focus on improved internet presence and increased publicity. The second part of the program is focused on economic development, and provides funds for IT upgrades, renovations, expansion, relocation, hiring of new staff and the addition of slow-rotation books to the stock.⁵⁵⁰

The regional council in Poitou-Charentes offers three different grants for bookstores. First, the regional council has built on the national recommended bookstore program (LiR) offered by the CNL and created their own label called

547 Soutien aux projets des librairies indépendantes. In: Région Île-de-France website. Creation date unknown. <http://www.iledefrance.fr/aides-regionales-appels-projets/soutien-aux-projets-librairies-independantes> [05.06.2013]

548 Programme de soutien aux librairies indépendantes. Montpellier: Région Languedoc Roussillon, publication date unknown. http://www.laregion-culture.fr/include/viewFile.php?idtf=20080&path=df%2F20080_1375884773_4-Fiche_Soutien_Librairies_independantes_2014.pdf First accessed [05.06.2013] P. 1

549 Soutien à l'investissement (construction d'équipements, acquisition de matériels). In: Région Languedoc Roussillon website. 2010. <http://web.archive.org/web/20121023234733/http://www.laregion.fr/3294-soutien-a-l-investissement.htm> First accessed [05.06.2013]

550 Aide aux librairies indépendantes. In: Conseil Régional des Pays de la Loire website. 06.01.2009 http://web.archive.org/web/20130918052958/http://www.paysdelaloire.fr/no_cache/region-actu/actu-detaillee/n/aide-aux-librairies-independantes/ First accessed [07.06.2013]

Librairies indépendantes régionales d'excellence (independent regional bookstores of excellence) or in its abbreviated form: LIRE (which also means “to read” in French).⁵⁵¹ The label system resembles the accredited bookstore program offered by the CNL not only in name, but also in practice as the objective is to get bookstores accredited. Once they receive accreditation, they can gain access to a grant for operating assistance as part of the program called *Labellisation et Aide à l'exploitation des lieux de diffusion du livre* (Accreditation and support for book distribution venues).⁵⁵² Independent bookstores that gain accreditation are then permitted to access the second grant (called *Aide à l'investissement des lieux de diffusion du livre*, or support for the investment in book distribution venues) that is intended to assist with specific bookstore improvement costs associated with renovations, expansions, extensions, technical upgrades.⁵⁵³

The third grant program from Poitou-Charentes (*Aide à l'animation des lieux de diffusion du livre*, or support for animation at book distribution venues) is for non-accredited bookstores and provides funds for animation and other events to be held in the store.⁵⁵⁴ Although the Poitou-Charentes LIRE accreditation is not required, bookstores without accreditation must sign a “best-practice” agreement that lays out a code of conduct for bookstores, ensuring a certain level of quality.⁵⁵⁵ The grant amount varies; bookstores without accreditation can receive up to

551 Label LIRE - Région Poitou-Charentes. In: Centre du livre et de la lecture en Poitou-Charentes website. Creation date unknown. <http://www.livre-poitoucharentes.org/librairies/dispositifs-de-soutien/152-label-lire-pc.html> [07.06.2013]

552 Labellisation et Aide à l'exploitation des lieux de diffusion du livre. In: La Région Poitou-Charentes website. Modified 22.03.2012. <http://www.poitou-charentes.fr/services-en-ligne/guide-aides/-/aides/detail/126> [08.11.2013]

553 Aide à l'investissement des lieux de diffusion du livre. In: La Région Poitou-Charentes website. Creation date unknown. <http://www.poitou-charentes.fr/services-en-ligne/guide-aides/-/aides/detail/127> [08.11.2013]

554 Aide à l'animation des lieux de diffusion du livre. In: La Région Poitou-Charentes website. Creation date unknown. <http://www.poitou-charentes.fr/services-en-ligne/guide-aides/-/aides/detail/185> [08.11.2013]

555 Charte “LIRE* en Poitou-Charentes”. Poitiers: Région Poitou-Charentes, 2012. http://www.poitou-charentes.fr/files/guide_aides/livre-charte.pdf [07.06.2013]

€1,500, while the LIRE accredited bookstores can receive up to €40,000.⁵⁵⁶

The regional council in Rhône-Alpes offers a development/improvement grant called *Aide à la création, à la rénovation, à la reprise ou à l'agrandissement d'une librairie* (Support for the creation, renovation, renewal or expansion of a bookstore) to assist in either the creation of an independent bookstore in the region or to assist independent bookstores that wish to expand, renovate or renew their store.⁵⁵⁷ Existing independent bookstores in Rhône-Alpes can also apply for a grant through the *aide à l'animation pour les librairies* (event/animation support for bookstores) to create and manage an “animation” program at the bookstore that is aimed at the public in the region.⁵⁵⁸ A third Rhône-Alpes program called *Aide au développement d'un fonds à rotation lente* (support for the development of a collection of slow-rotation books) is intended to encourage bookstores to increase their stock, specifically by acquiring books designated as “slow-rotation” or books with some cultural significance, called *ouvrages de fonds*.⁵⁵⁹

⁵⁵⁶ Aide à l'animation des lieux de diffusion du livre. In: La Région Poitou-Charentes website. Creation date unknown. <http://www.poitou-charentes.fr/services-en-ligne/guide-aides/-/aides/detail/185> [07.11.2013]

⁵⁵⁷ Aide à la création, à la rénovation, à la reprise ou à l'agrandissement d'une librairie. In: Région Rhône-Alpes website. Creation date unknown. http://www.rhonealpes.fr/TPL_CODE/TPL_AIDE/PAR_TPL_IDENTIFIANT/249/PAG_TITLE/Livre++Aide+%C3%A0+la+cr%C3%A9ation,+%C3%A0+la+r%C3%A9novation,+%C3%A0+la+reprise+ou+%C3%A0+l'agrandissement+d'une+librairie/ID_AIDESDOMAINEMDL/8/ID_AIDESPROFILMDL/RETURN/1/18-les-aides-de-la-region-rhone-alpes.htm [11.06.2013]

⁵⁵⁸ Aide à l'animation pour les libraires. In: Région Rhône-Alpes website. Creation date unknown. http://www.rhonealpes.fr/TPL_CODE/TPL_AIDE/PAR_TPL_IDENTIFIANT/251/PAG_TITLE/Livre++Aide+%C3%A0+l'animation+pour+les+libraires/ID_AIDESDOMAINEMDL/8/ID_AIDESPROFILMDL/RETURN/1/18-les-aides-de-la-region-rhone-alpes.htm [11.06.2013]

⁵⁵⁹ Aide au développement d'un fonds à rotation lente. In: Région Rhône-Alpes website. Creation date unknown. http://www.rhonealpes.fr/TPL_CODE/TPL_AIDE/PAR_TPL_IDENTIFIANT/248/PAG_TITLE/Livre++Aide+au+d%C3%A9veloppement+d'un+fonds+%C3%A0+rotation+lente/ID_AIDESDOMAINEMDL/8/ID_AIDESPROFILMDL/RETURN/1/18-les-aides-de-la-region-rhone-alpes.htm [11.06.2013]

3.4 SUPPORT OFFERED BY THE REGIONAL DEPARTMENTS FOR CULTURE IN GERMANY

3.4.1 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING PRODUCTION

In Germany, there are four states with regional governments that offer direct publishing grants. They are Bremen, Rheinland-Pfalz, Saarland and Sachsen-Anhalt. However, although the website for the *Senator für Kultur* in Bremen lists a direct printing-cost grant, I was unable to find any additional information about it. The grant was last awarded in 2009 and my requests for further information from the *Senator für Kultur* were not answered.⁵⁶⁰

In Rheinland-Pfalz, the *Ministerium für Bildung, Wissenschaft, Weiterbildung und Kultur des Landes* (the Ministry for Education, Science, Continuing Education and Culture, or MBWWK) offers a *Druckkostenzuschuss* or printing costs grant. Applicants must include an excerpt from the proposed publication and a financial plan including figures that detail the planned retail price, expected author royalties, and forecasted editorial and other production costs.⁵⁶¹ The program is intended to encourage publishers to publish a risky book, be it from a young or unknown author, or one covering a topic that may lack commercial appeal (similar to grants to support “ambitious projects” and slow-rotation books in France). Although the program exists, the MBWWK states that these subsidies are rarely granted, primarily because the developments to digital publishing and print-on-demand have reduced up-front costs (and therefore the

⁵⁶⁰ Vorlage 29 - für die Sitzung der Deputation für Kultur am 16. Mai 2012, Bremen: Der Senator für Kultur. <http://www.kultur.bremen.de/sixcms/media.php/13/Vorlage%2029%20-%20K%FCnstlerf%F6rderung.pdf> [15.06.2013] P. 7

⁵⁶¹ Antrag auf Gewährung eines Druckkostenzuschusses, Mainz: Ministerium für Bildung, Wissenschaft, Weiterbildung und Kultur. https://fms.service24.rlp.de/fms/findform?shortname=MB_Zuschuss_A2&formtecid=2&areashortname=MB [08.05.2013] P. 2

risk) that this program is intended to offset.⁵⁶²

Two other states in Germany, Saarland (through the *Ministerium für Bildung und Kultur*) and Sachsen-Anhalt (through the *Kultusministerium*), have direct printing-cost grants (*Druckkostenzuschuss*). I present these two programs together because neither of them resembles direct production grants that I have described so far. Instead of awarding the grant to the publisher, grants are awarded to the author who is then to use it to offset printing costs. In Saarland, the grant is dependent upon review of a manuscript, the author's CV, a comprehensive list of works by the artist/author, as well as a profit and loss statement from the publisher that includes print run, printing costs, special editions and the income and expenses for the first two years. If a loss is projected, the government of Saarland could choose to offer support in order to ensure the book's publication.⁵⁶³ Sachsen-Anhalt's printing-costs subsidy is also intended to encourage a publisher to take the risk in printing a new book created by a young or up-and-coming author by providing a printing cost grant, albeit to the author.⁵⁶⁴

The government of Saarland will not directly fund a publisher as it would be considered "business development" (*Wirtschaftsförderung*) and not arts development. By awarding the grant to the author (although it is intended to offset the publisher's costs) the government may indirectly fund a publisher, albeit through an author grant.

⁵⁶² Literaturförderung. In: Ministerium für Bildung, Wissenschaft, Weiterbildung und Kultur, Rheinland-Pfalz website. Creation date unknown. <http://www.kulturland.rlp.de/service/foerderprogramme/literaturfoerderung/> [08.05.2012]

⁵⁶³ Email correspondence with Dr. Stienke Kalbfuss, [29.05.2012]

⁵⁶⁴ Förderung der Literatur. In: Sachsen-Anhalt Government website. Creation date unknown. <http://www.lvwa.sachsen-anhalt.de/bildung-kultur/kultur/literatur/> [05.11.2012]

3.4.2 DIRECT SUPPORT FOR PUBLISHING BY OFFSETTING MARKETING AND PROMOTION COSTS AND OTHER EXPENSES

I was unable to find any programs offered in any German state that fit this category.

3.4.3 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING TOPICS NOT RELATED TO PRODUCTION

I was unable to find any support in Germany that could fit into this category.

3.4.4 INDIRECT SUPPORT FOR PUBLISHING BY SUPPORTING AUTHORS

Support programs for authors are offered in 14 of the 16 states in Germany. Some of these programs are not exclusively for authors, but are open to artists working in any art form.

The *Ministerium für Wissenschaft, Forschung und Kunst* (Ministry for Science, Research and Art) in Baden-Württemberg lists 8 different literature grant programs. Five are direct author grants, two professional development grants, and one is a translation grant.⁵⁶⁵ All five direct author grants are administered by outside organizations with the exception of one *Jahresstipendien* worth €12,000 where no application is possible.⁵⁶⁶ There are also translation and residency grants. They are detailed in the translation and professional development sections in this section under the heading Professional Development Grants/Residencies.

The *Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst* (Bavarian State Ministry for Science, Research and Culture) offers a grant called *Literaturstipendien des Freistaats Bayern* to previously published authors to

⁵⁶⁵ Literaturstipendien. In: Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg website. <http://mwk.baden-wuerttemberg.de/kunst-und-kultur/stipendien/literaturstipendien/> [04.05.2013]

⁵⁶⁶ Ibid., [04.05.2013]

support them financially while they complete a German-language work that has already been started.⁵⁶⁷

The *Kulturverwaltung* (Cultural Department) in Berlin offers support for authors in order to achieve the goals of promoting literature production and dissemination.⁵⁶⁸ The support is made up of one work grant and two fellowship grants for Berlin-based authors. The work grant is for €12,000 over six months and is aimed at helping authors (including unpublished ones) to start new projects, create drafts or finish already begun work.⁵⁶⁹ The fellowships are intended as creation grants to support authors in the creation phase, but they are not required to generate a finished product by the end of the support period.⁵⁷⁰

Artists in Brandenburg can apply for a grant offered by the *Ministerium für Wissenschaft, Forschung und Kultur* (Ministry for Science, Research and Culture). The grant is in the form of an *arbeitsstipendien*, or work grant. Authors and translators are considered artists and thus eligible for it. The objectives of the grant are to reduce financial pressures⁵⁷¹ and to provide artists

⁵⁶⁷ Literaturförderung. In: Bayerisches Staatsministerium für Bildung und Kultus, Wissenschaft und Kunst website. <http://www.stmwfk.bayern.de/kunst/literatur/foerderung/> [04.05.2013]

⁵⁶⁸ Literaturförderung. In: Berlin government website. <http://www.berlin.de/sen/kultur/foerderung/literatur/index.de.html> [30.04.2012]

⁵⁶⁹ Stipendien. In: Berlin government website. Creation date unknown. <http://web.archive.org/web/20100110014330/http://www.berlin.de/sen/kultur/foerderung/literatur/stipendien/index.html> [30.04.2012]

⁵⁷⁰ Ibid. [30.04.2012]

⁵⁷¹ Vergabeleitlinien. Potsdam: Ministerium für Forschung, Wissenschaft und Kultur, publication date unknown. http://www.mwfk.brandenburg.de/media_fast/4055/Vergabeleitlinien%20Arbeitsstipendium%20BB%202012.pdf [30.04.2012] P. 2

with a chance to complete their work with fewer distractions.⁵⁷²

The *Senator für Kultur* (Culture Senator) in Bremen provides a direct grant to assist authors with creative production.⁵⁷³

Hamburg's *Kulturbehörde* (Cultural Office) offers a *Förderpreise für Literatur* (support prize for literature) for six authors from Hamburg per year. While it is called a prize, it is awarded by the government of Hamburg (rather than through a foundation or other private organization) and is intended to support literature in the region and is only for not-yet-published works.⁵⁷⁴ Notable however is that applicants are required to apply anonymously.⁵⁷⁵

Work grants offered by the *Hessisches Ministerium für Wissenschaft und Kunst* (the Hessian Ministry for Science and Art) are intended to provide financial aid to Hessen-based authors with financial issues. The goal is to give authors the chance to focus more completely on the creation and completion of their work.⁵⁷⁶

In Mecklenburg-Vorpommern, authors (and artists working in all art forms) can apply for work grants from the *Ministerium für Bildung, Wissenschaft und Kultur* (Ministry for Education, Science and Culture).⁵⁷⁷ The work grant

572 Stipendien. In: Ministerium für Wissenschaft, Forschung und Kultur Brandenburg website. <http://www.mwfk.brandenburg.de/sixcms/detail.php/504893> [16.06.2013]

573 Vorlage 29 - für die Sitzung der Deputation für Kultur am 16. Mai 2012. Bremen: Der Senator für Kultur. <http://www.kultur.bremen.de/sixcms/media.php/13/Vorlage%2029%20-%20K%FCnstlerf%F6rderung.pdf> [16.06.2013] P. 7

574 Förderpreise für Literatur 2013 der Freien und Hansestadt Hamburg. In: Literatur Preise Hamburg website. Creation date unknown. http://www.literaturpreise-hamburg.de/htm/bew_literatur.htm [15.06.2013]

575 Hamburger Förderpreise für Literatur und Literarische Übersetzungen 2014. In: Literatur Preise Hamburg website. Creation date unknown. http://www.literaturpreise-hamburg.de/htm/bewerbung_literaturpreise_hamburg.htm [15.06.2013]

576 Literatur- und Leseförderung. In: Hessisches Ministerium für Wissenschaft und Kunst website. Creation date unknown. <https://hwmwk.hessen.de/foerderung/kulturfoerderung/literatur-und-lesefoerderung> [04.05.2013]

577 Literatur. In: Ministerium für Bildung, Wissenschaft und Kultur Mecklenburg-Vorpommern website. Creation date unknown. http://www.regierung-mv.de/cms2/Regierungsportal_prod/Regierungsportal/de/bm/Themen/Kultur/Aufgabengebiete/Literatur/index.jsp [16.06.2013]

is offered to freelance artists based in Mecklenburg-Vorpommern and is intended to support the development and dissemination of literature, a goal of the government.⁵⁷⁸ This is one part of a three-part program of work, travel and residency grants, but applicants are only permitted to apply for one out of the three per year.⁵⁷⁹ More on the other two categories of support is presented below.

In Niedersachsen, the Niedersachsen *Ministerium für Wissenschaft und Kultur* (Ministry for Science and Culture) offers three different grants for authors. The first grant, called *Stipendium für Kinder- und Jugendliteraturautoren* or grant for authors of children's or youth literature, is open to residents of the region but authors from outside Niedersachsen may apply if the project is thematically linked to the region. The second is a year-long grant (a *Jahresstipendium*) that provides up to €14,000 to previously published authors so they may devote considerable time to a literary project. Third, an *arbeitsstipendium*, or work grant provides funding to assist authors in realizing a project.⁵⁸⁰ For all three grants, authors must live or work in Niedersachsen, or the project must have a tie to the region.⁵⁸¹ There is only one youth grant, one year-long grant and three work grants awarded per year.

The *Ministerium für Familie, Kinder, Jugend, Kultur und Sport* (Ministry for Families, Children, Youth, Culture and Sport) in Nordrhein-Westfalen offers support grants for artists, cultural organizations and institutions.⁵⁸² The

⁵⁷⁸ Ausschreibung für Aufenthalts-, Arbeits- und Reisestipendien sowie für Katalogförderungen des Landes Mecklenburg-Vorpommern 2013. Schwerin: Ministerium für Bildung, Wissenschaft und Kultur Mecklenburg-Vorpommern, 2013. http://service.mvnet.de/_php/download.php?datei_id=111006 [15.06.2013] P. 2

⁵⁷⁹ Ibid., [15.06.2013] P. 2

⁵⁸⁰ Stipendien im Bereich Literatur. In: Niedersächsisches Ministerium für Wissenschaft und Kultur website. Creation date unknown. http://www.mwk.niedersachsen.de/portal/live.php?navigation_id=16781&article_id=90473&_psmand=19 [27.05.2013]

⁵⁸¹ Ibid., [27.05.2013]

⁵⁸² Kulturelle Förderprogramme der Landesregierung in Nordrhein-Westfalen. In: Ministerium für Familie,

literature support programs (*Förderprogramme Literatur*) have two stated goals: first, to preserve and promote development of the literary culture in Nordrhein-Westfalen through author and translator support; second, to develop and maintain the literary infrastructure in Nordrhein-Westfalen.⁵⁸³ Author grants enable recipients to complete work on a German-language project that is already underway.⁵⁸⁴ The grants, similar to author grants in other German states, are intended to reduce financial pressures and give the successful applicant freedom from other commitments so they can finish their work.

Saarland's *Ministerium für Bildung und Kultur* (Ministry for Education and Culture) offers literature and author support, particularly with the goal of promoting literature in the region. The support is intended to help both authors and readers by increasing the amount of literature from Saarland.⁵⁸⁵

The *Staatsministerium für Wissenschaft und Kunst* (State Ministry for Science and Art) in Sachsen offers author grants with a focus on young, up-and-coming authors. The goal is to support the creation of new literary work and to

Kinder, Jugend, Kultur und Sport des Landes Nordrhein-Westfalen website. Creation date unknown. <http://www.mfkjks.nrw.de/kultur/foerderprogramme/> [27.03.2013]

⁵⁸³ Förderprogramme Literatur. In: Ministerium für Familie, Kinder, Jugend, Kultur und Sport des Landes Nordrhein-Westfalen website. Creation date unknown. <http://www.mfkjks.nrw.de/kultur/foerderprogramme-literatur-8483/> [27.05.2013]

⁵⁸⁴ Arbeitsstipendien, Stipendien im Bereich Literatur. In: Ministerium für Familie, Kinder, Jugend, Kultur und Sport des Landes Nordrhein-Westfalen website. Creation date unknown. <http://www.mfkjks.nrw.de/kultur/arbeitsstipendien-8503/2/> [29.05.2013]

⁵⁸⁵ Literatur- und Autorenförderung. In: Ministerium für Bildung und Kultur Saarland website. Creation date unknown. <http://www.saarland.de/87696.htm> [28.05.2013]

TRANSLATION GRANTS

The *Ministerium für Wissenschaft, Forschung und Kunst* Baden-Württemberg offers a grant for professional translators based in Baden-Württemberg but it is administered by a translation society in the region.⁵⁹²

The *Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst* offers a €6,000 work grant for Bavarian-based literary translators so they can devote themselves to a translation project. Translators must have translated at least one book (that was subsequently published). Translators that apply must have an existing contract with a publisher for a specific project.⁵⁹³

Hamburg's *Kulturbehörde* offers a work grant to translators. The amount of the grant is capped at €2500.⁵⁹⁴ The requirements for the grant state that the applicant must be from the region and that the text must be translated into German.⁵⁹⁵ The grant is available for books that have either not yet been published or have already been published within the current calendar year.

The *Ministerium für Wissenschaft und Kultur* in Niedersachsen provides a grant to provide an income to translators for up to six months, for projects that will eventually be published by a recognized publisher, but the grant is only

07.05.2013 http://www.thueringen.de/th2/tmbwk/kultur/foerderung/stipendien_literatur/harald_gerlach/
[28.05.2013]

592 Baden–Württemberg-Stipendien. In: Freundeskreis zur internationalen Förderung literarischer und wissenschaftlicher website. Creation date unknown. http://freundeskreis-literaturuebersetzer.de/index.php?content_site=stipendien#BW [24.05.2013]

593 Literaturförderung, Arbeitsstipendium des Freistaats Bayern für literarische Übersetzerinnen und Übersetzer. In: Bayerisches Staatsministerium für Bildung und Kultus, Wissenschaft und Kunst website. Creation date unknown. <http://www.stmwfk.bayern.de/kunst/literatur/foerderung/#Arbeitsstipendium> [19.06.2013]

594 Förderpreise für Literatur und literarische Übersetzungen. In: Stadtportal Hamburg website. <http://www.hamburg.de/kulturfoerderung/literatur/179926/foerderpreise.html> [15.06.2013]

595 Förderpreise für Literatur 2013 der Freien und Hansestadt Hamburg. In: Literatur Preise Hamburg website. Creation date unknown. http://www.literaturpreise-hamburg.de/htm/bew_literatur.htm [15.06.2013]

awarded to one recipient per year.⁵⁹⁶ There are no stipulations regarding source language of the work to be translated.

The translation grant offered by the *Ministerium für Familie, Kinder, Jugend, Kultur und Sport* in Nordrhein-Westfalen is only intended to support translators so they can complete work that they have already started.⁵⁹⁷ Applicants to the grant program must show a contract with a publisher, and the grant requirements further stipulate that one of the two languages involved must be German.⁵⁹⁸

PROFESSIONAL DEVELOPMENT GRANTS/RESIDENCIES

The *Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst* offers residencies in Rome and in Venice, but they are only open to authors working on projects with a focus on Italian culture. The same location in Rome is used for a residency program offered by the *Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg* but the difference here is that the Baden-Württemberg program is open to all art forms not just literature, and does not require a focus on Italy or Italian culture.⁵⁹⁹

In Mecklenburg-Vorpommern, residency grants are offered to applicants from the region by the *Ministerium für Bildung, Wissenschaft und Kultur*. The location in Rome (the same one used by the both Bayern and Baden-Württemberg) is an option, but applicants can also apply for a host organization in Paris or Venice. The grant covers costs for stays of up to three months, covers all travel,

⁵⁹⁶ Stipendien im Bereich Literatur. In: Niedersächsisches Ministerium für Wissenschaft und Kultur website. Creation date unknown. http://www.mwk.niedersachsen.de/portal/live.php?navigation_id=16781&article_id=90473&_psmand=19 [27.05.2013]

⁵⁹⁷ Arbeitsstipendien, Stipendien im Bereich Literatur. In: Ministerium für Familie, Kinder, Jugend, Kultur und Sport des Landes Nordrhein-Westfalen website. Creation date unknown. <http://www.mfkjks.nrw.de/kultur/arbeitsstipendien-8503/2/> [29.05.2013]

⁵⁹⁸ Ibid.

⁵⁹⁹ Literaturstipendien. In: Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg website. <http://mwk.baden-wuerttemberg.de/kunst-und-kultur/stipendien/literaturstipendien/> [04.05.2013]

material and transportation costs and provides a monthly stipend.⁶⁰⁰ This is part of a three part program that covers residency, work and travel grants. Applicants can only apply for one category per year.⁶⁰¹

The government of Niedersachsen, through the *Ministerium für Wissenschaft und Kultur*, places an emphasis on contemporary literature and supports authors through education and professional development programs for authors.⁶⁰² Education and training grants enable authors to take courses offered at the University of Hildesheim, as well as other seminars, workshops and conferences offered at the *Bundesakademie für kulturelle Bildung Wolfenbüttel* (the Federal Academy for cultural education in Wolfenbüttel).⁶⁰³

The *Ministerium für Bildung und Kultur* in Saarland also offers further education grants, as well as separate grants for residencies in *Schloss Wiepersdorf* (Wiepersdorf Castle) in Berlin (a cultural centre in Germany that caters to artists [authors included] and promotes cultural exchange).⁶⁰⁴

TRAVEL AND TOURING GRANTS

In Mecklenburg-Vorpommern, the travel grant is the last part of the three-part artist support program (covering residency, work and travel grants) offered by the *Ministerium für Bildung, Wissenschaft und Kultur*. The travel grant

600 Ausschreibung für Aufenthalts-, Arbeits- und Reisestipendien sowie für Katalogförderungen des Landes Mecklenburg-Vorpommern 2013. Schwerin: Ministerium für Bildung, Wissenschaft und Kultur Mecklenburg-Vorpommern, 2013. http://service.mvnet.de/_php/download.php?datei_id=111006 [15.06.2013] P. 2

601 Ibid., [15.06.2013] P. 2

602 Literaturförderung in Niedersachsen. In: Niedersächsisches Ministerium für Wissenschaft und Kultur website. Creation date unknown. http://www.mwk.niedersachsen.de/portal/live.php?navigation_id=6404&article_id=19063&psmand=19 [27.05.2013]

603 Literaturförderung in Niedersachsen. In: Niedersächsisches Ministerium für Wissenschaft und Kultur. Creation date unknown. http://www.mwk.niedersachsen.de/portal/live.php?navigation_id=6404&article_id=19063&psmand=19 [03.04.2013]

604 Ireland, Kristian. :Residency at Künstlerhaus Schloss Wiepersdorf." In: Resonate Magazine website. <http://www.australianmusiccentre.com.au/article/residency-at-kuenstlerhaus-schloss-wiepersdorf> [28.05.2013]

provides funds for artists of all genres (authors included) to take part in domestic and international events in promotion of a newly released work.⁶⁰⁵

3.4.5 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE MARKETING OR PROMOTION OF BOOKS AND READING

ORGANIZATION SUPPORT

In Germany there are two organizations that deal with promotion of literacy and literature and they appear in almost every region.

The first is a non-profit *Bundesverband* (national organization) called the *Friedrich-Bödecker-Kreis* that works to increase literacy and promote reading among children and youth.⁶⁰⁶ The organization has offices in 15 of the 16 states in Germany⁶⁰⁷ (the only state without a branch of the *Friedrich-Bödecker-Kreis* is Berlin⁶⁰⁸) and works by offering author readings in schools as well as other kinds of youth literacy and reading programs.⁶⁰⁹ Each branch is supported by their respective state,⁶¹⁰ and the main branch in Hannover receives funding from the *Bundesministerium für Familie, Senioren, Frauen und Jugend* (Federal Department of Families, Seniors, Women and Youth).⁶¹¹ The second is not a single organization

605 Ausschreibung für Aufenthalts-, Arbeits- und Reisestipendien sowie für Katalogförderungen des Landes Mecklenburg-Vorpommern 2013. Schwerin: Ministerium für Bildung, Wissenschaft und Kultur Mecklenburg-Vorpommern, 2013. http://service.mvnet.de/_php/download.php?datei_id=111006 [15.06.2013] P. 4

606 Leseförderung und Literaturvermittlung für Kinder und Jugendliche. In: Friedrich-Bödecker-Kreise e.V. website. <http://www.boedecker-kreis.de/Aufgaben-Ziele.83.o.html> [27.05.2013]

607 Impressum. In: Friedrich-Bödecker-Kreise Rheinland-Pfalz e.V. website. Creation date unknown. <http://www.fbk-rlp.de/impressum.htm> [08.05.2013]

608 Die Landesverbände. In: Friedrich-Bödecker-Kreise e.V. website. <http://www.boedecker-kreis.de/Die-Landesverbaende.61.o.html> [27.05.2013]

609 Leseförderung und Literaturvermittlung. In: Niedersächsisches Ministerium für Wissenschaft und Kultur website. Creation date unknown. http://www.mwk.niedersachsen.de/portal/live.php?navigation_id=6405&article_id=19064&_psmand=19 [27.05.2013]

610 Leseförderung und Literaturvermittlung für Kinder und Jugendliche. In: Friedrich-Bödecker-Kreise e.V. website. Creation date unknown. <http://www.boedecker-kreis.de/Aufgaben-Ziele.83.o.html> [27.05.2013]

611 Homepage. In: Friedrich-Bödecker-Kreise e.V. website. <http://www.boedecker-kreis.de/> [29.07.2013]

like the *Friedrich-Bödecker-Kreis* but rather a common kind of organization called *literaturbüros*, but sometimes *literaturzentren*, or *literaturhäuser* (literature offices, literature centres, or literature houses, hereafter called literature houses). While the various branches of the *Friedrich-Bödecker-Kreis* (described above) are parts of the same organization, the literature houses are not connected to one another in any official way. The literature houses aim to promote literacy and literature dissemination while occasionally providing other in-kind services to authors and translators like business consulting, creative workshops and manuscript advice.

The *Ministerium für Wissenschaft, Forschung und Kunst* in Baden-Württemberg offers organization funding for the *Stuttgarter Schriftstellerhaus* and the *Förderkreis Deutscher Schriftsteller in Baden-Württemberg e.V.*⁶¹²

The *Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst* offers support for organizations in the region that promote literature. For example, the *Bayerische Akademie der Schönen Künste* (Bavarian Academy of Fine Arts) is one such recipient and receives organization support so they can put on readings, lectures, exhibitions, publications.⁶¹³

Brandenburg's *Ministerium für Wissenschaft, Forschung und Kultur* supports many small organizations and networks in the region that promote literature. One example of a recipient is the *Brandenburgische Literaturbüro* (Brandenburg Literature Office) a literature house that works with authors to organize readings in the region. The *Ministerium* in Brandenburg also coordinates

612 Institutionelle Literaturförderung. In: Ministerium für Wissenschaft, Forschung und Kunst Baden-Württemberg website. Creation date unknown. <http://mwk.baden-wuerttemberg.de/kunst-und-kultur/literatur/institutionelle-literaturfoerderung/?L=D> [25.06.2013]

613 Institutionen zur Literaturpflege. In: Bayerisches Staatsministerium für Bildung und Kultus, Wissenschaft und Kunst website. Creation date unknown. <http://www.stmwfk.bayern.de/kunst/literatur/institutionen/> [26.04.2013]

with the Brandenburg branch of the *Friedrich-Bödecker-Kreis*.⁶¹⁴

The *Staatsministerium für Wissenschaft und Kunst* (State ministry for Arts and Sciences) in Sachsen provides organizational funding for entities that assist in fulfilling cultural policies of the state, including the activities of literature houses.⁶¹⁵

In Schleswig-Holstein the *Ministerium für Justiz, Kultur und Europa* (Ministry for Justice, Culture and Europe) has an open-application project grant. Any art form is eligible, literature included.⁶¹⁶

The *Ministerium für Bildung, Wissenschaft und Kultur* in Thüringen has a program for arts organizations that provides successful applicants with funding for infrastructure improvements. Eligibility is limited to not-for-profit organizations.⁶¹⁷

PUBLIC ENGAGEMENT

In Germany, the *Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst* (Bavarian State Ministry for Science, Research and Art) offers a project grant for literary festivals and events that promote literature, including creative writing events and readings.⁶¹⁸ The *Bayerisches Staatsministerium für Wissenschaft,*

614 Brandenburgische Literaturlandschaft. In: Ministerium für Wissenschaft, Forschung und Kultur Brandenburg website. Creation date unknown. <http://www.mwfk.brandenburg.de/sixcms/detail.php/514004> [30.04.2013]

615 Richtlinie des SMWK zur Förderung der Kunst und Kultur im Freistaat Sachsen. In: FÖMISAX-Fördermitteldatenbank Sachsen website. Creation date unknown. http://www.foerderung.sachsen.de/foerderung/app/db/f?p=102:1:0:::Po_RL_ID:08074&cs=3A3E5C8A4D8ABF3AF8344B9A42BC04695 [23.03.2013]

616 Kulturförderung der Landesregierung. In: Kulturportal Schleswig-Holstein website. Creation date unknown. http://www.schleswig-holstein.de/Kultur/DE/Kulturfoerderung/OeffentlicheFoerderung/SchleswigHolstein/schleswigHolstein_node.html [29.05.2013]

617 Antragstellung für Projektförderung. In: Thüringer Ministerium für Bildung, Wissenschaft und Kultur website. Modified 08.11.2013. http://www.thueringen.de/th2/tmbwk/kultur/foerderung/projektfoerderung/projekt_antrag/ [13.11.2013]

618 Literaturförderung. In: Bayerisches Staatsministerium für Bildung und Kultus, Wissenschaft und Kunst website. <http://www.stmwfk.bayern.de/kunst/literatur/foerderung/> [26.04.2013]

Forschung und Kunst states that Bavaria has a rich literary tradition, and the project grant is intended to maintain that tradition while also engaging the public.⁶¹⁹

In Berlin, “individuals, societies, associations, institutions and initiatives” can, apply to an open-application program offered by the *Kulturverwaltung* (or culture department) that funds projects that encourage “innovative exchange of contemporary literature and literary expression.”⁶²⁰

Hamburg’s *Kulturbehörde* (cultural authority) supports literature with an open-application grant for literary events in Hamburg.⁶²¹ The *Kulturbehörde* also organizes weekly *Weblesungen* (online web readings) where authors can promote their work through live-performance short readings that are then made available online.⁶²²

The *Kultusministerium* in Sachsen-Anhalt states that they will provide funding for events and lists examples like “literature days” or “literature weeks” (*Landesliteraturtagen* and *Literaturwochen*), as well as literary events that occur over a longer period and that promote literature both in the region and beyond.⁶²³ A grant is available to support literacy and reading promotion for children and youth, but this grant is also available for any kind of program

619 Literaturförderung. In: Bayerisches Staatsministerium für Bildung und Kultus, Wissenschaft und Kunst website. <http://www.stmwfk.bayern.de/kunst/literatur/foerderung>

620 Projektförderung. In: Berlin government website. Creation date unknown. <http://www.berlin.de/sen/kultur/foerderung/literatur/projekte/> [29.03.2012]

621 Förderung des literarischen Lebens. In: Stadtportal Hamburg website. Creation date unknown. <http://www.hamburg.de/kulturfoerderung/literatur/1820350/literatur.html> [25.06.2013]

622 Ibid., [25.06.2013]

623 Förderung der Literatur. In: Sachsen-Anhalt Government website. Creation date unknown. <http://www.lwwa.sachsen-anhalt.de/bildung-kultur/kultur/literatur/> [05.11.2012]

that preserves and promotes the literary heritage of the region.⁶²⁴

In Mecklenburg-Vorpommern, the *Ministerium für Bildung, Wissenschaft und Kultur* offers a grant open to any kind of cultural project as long as there is a benefit to the people living in the region.⁶²⁵

The *Ministerium für Familie, Kinder, Jugend, Kultur und Sport* of Nordrhein-Westfalen, offers project grants for literacy/reading promotion.⁶²⁶ This grant is intended to satisfy one of the goals of their literature funding, namely the expansion and maintenance of the literary infrastructure of Nordrhein-Westfalen.⁶²⁷ The grant is open to arts organizations for literary events and readings, among other things.⁶²⁸

The *Ministerium für Bildung, Wissenschaft und Kultur* in Thüringen offers an open-application project support grant for which all art forms are eligible. The project must take place over a specified period of time (with both a fixed start and end date) but commercial projects are not eligible.⁶²⁹

624 Förderung der Literatur. In: Sachsen-Anhalt Government website. Creation date unknown. <http://www.lwwa.sachsen-anhalt.de/bildung-kultur/kultur/literatur/> [05.11.2012]

625 Kulturförderung. In: Ministerium für Bildung, Wissenschaft und Kultur Mecklenburg-Vorpommern website. Creation date unknown. http://www.regierung-mv.de/cms2/Regierungsportal_prod/Regierungsportal/de/bm/Themen/Kultur/Kulturfoerderung/index.jsp [02.04.2012]

626 Förderprogramme Literatur. In: Ministerium für Familie, Kinder, Jugend, Kultur und Sport des Landes Nordrhein-Westfalen website. Creation date unknown. <http://www.mfkjks.nrw.de/kultur/foerderprogramme-literatur-8483/> [29.05.2013]

627 Ibid., [04.03.2014]

628 Ibid., [29.05.2013]

629 Förderungen. In: Thüringer Ministerium für Bildung, Wissenschaft und Kultur website. Modified 27.02.2014. <http://www.thueringen.de/th2/tmbwk/kultur/foerderung/projektfoerderung/> [15.06.2013]

3.4.6 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

I was unable to find any programs offered by any regional German government that could be considered to be stimulating the purchase of the product.

3.5 SUPPORT OFFERED BY THE REGIONAL DEPARTMENTS FOR CULTURE IN THE UK

As mentioned in the introduction to this chapter, the UK is made up of four constituent countries. Each of these countries has its own unique culture (including in some cases unique languages like Irish in Northern Ireland, Gaelic in Scotland and Welsh in Wales). Due to the convoluted nature of the political system in the UK, the DCMS is the national department for culture for the UK, and it is also the regional department for culture for the UK constituent country of England. The devolved governments in Northern Ireland, Scotland and Wales are responsible for cultural matters in their respective jurisdictions. None of the four constituent country governments (the DCMS in England, the Department of Culture, Arts & Leisure for Northern Ireland, the Department for Arts, Culture & Sport in Scotland and the Department for Culture & Sport in Wales) offer any direct publishing support as regional level support in the UK is instead handled by arm's-length arts development organizations that are funded by each of the four constituent country's governments. These are reviewed in detail in Chapter 4.

CHAPTER 4: REGIONAL ARTS DEVELOPMENT ORGANIZATION SUPPORT IN THE FOUR COUNTRIES

4.1 INTRODUCTION TO REGIONAL ARTS DEVELOPMENT ORGANIZATIONS

Chapter 3 introduced the different regional governments and detailed if and how they support publishing in their regions. Some regional governments also have regional arts development organizations that support arts and culture at arm's-length from regional government, complementing or adding to what is already offered by the regional government. This model is particularly evident in the UK, where the regional governments do not provide any support, but rather provide it "at arm's-length" through their regional arts development organizations.

As in the previous chapters, this chapter will begin with an introduction to the regional arts development organizations, followed by an examination of the specific actions each regional arts development organization offers. This

information will be presented by country (Canada first, followed by France, Germany and the UK) and by using the six categories of support.

4.1.1 CANADA

In Canada, each region has a regional arts development organization, however two regions (Quebec and Ontario) stand out.

Quebec has two regional arts development organizations. Both support the arts in the region and both report to the *Ministère de la Culture et des Communications du Québec* (Ministry of culture and communication for Quebec). One is the *Conseil des arts et des lettres Québec* (roughly: The Quebec council of arts and letters), commonly referred to as CALQ, and the other is the *Société de développement des entreprises culturelles* (Society for the development of cultural businesses) called SODEC. CALQ focuses on artistic creation, while SODEC is more commercially oriented and focuses on the development of Quebec's creative industries. An article published in 2002 by the *Conseil québécois des arts médiatiques* (Quebec council for media arts) addresses the presence of two entities doing similar things but the conclusion is that although CALQ and SODEC's actions do overlap, that overlap is complementary and necessary.⁶³⁰

Ontario also has two separate entities that provide support for the arts in the region. The first is the Ontario Arts Council (OAC) that supports artistic creation and offers block grants for publishers, and the second is the Ontario Media Development Corporation (OMDC) that offers programs to support marketing initiatives and business development (both in and outside of Canada) for creative industry businesses.⁶³¹ The OMDC does not fund

⁶³⁰ Chevauchement des programmes du CALQ et de la SODEC en arts médiatiques: Perception ou réalité? Quebec: Conseil québécois des arts médiatiques, 2002. <http://www.cqam.org/files/pdf/chevauchement-calq-sodec.pdf> [25.06.2013] P. 23

⁶³¹ Funding. In: Ontario Media Development Corporation website. Creation date unknown. <http://www.omdc>

authors nor does it offer direct grants for publishing costs.

This appears to be an action made by both regions to differentiate between the arts and creative industries. While SODEC focuses more on creative industry, they nevertheless offer a production grant for publishers. CALQ offers mainly creation programs, but does have one grant that is intended to encourage literary events, a more commercially oriented program (as it is not focused on creation).

4.1.2 FRANCE

In France, every mainland region of France except Alsace has a book-specific regional arts development organization. This kind of organization is generally referred to as a *Centre Régional du Livre* (or CRL). Some provide grants for publishers, bookstores or authors, but not all of them offer financial support.

4.1.3 GERMANY

In Germany, the states have organizations called either *Kulturstiftungen* or *Kunststiftungen* (cultural foundations or arts foundations respectively) that have the mandate of preserving existing cultural heritage, but also encourage and support the creation of new, contemporary work. Literature support most often takes the form of direct support for authors in order to create new work, but programs that aim to preserve rare or significant books also exist.

4.1.4 UK

In the UK each of the constituent countries has an arts council that promotes culture and supports cultural industries, including publishing. In Wales there is an additional book development organization that receives funding from the government and in Scotland a professional publisher's association administers

on.ca/book/funding.htm [10.07.2013]

a government-funded program. Both of these are detailed below.

4.2 SUPPORT OFFERED BY THE REGIONAL ARTS DEVELOPMENT ORGANIZATIONS IN CANADA

4.2.1 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING PRODUCTION

PRODUCTION GRANTS

The British Columbia Arts Council (BC Arts Council) offers two different direct support programs for book publishers based in and operating in the province. The first is an annual grant called a Block Grant that provides funding “to established, eligible B.C. publishers” based on the books that company published in the previous year.⁶³² To be eligible, publishers must “have at least eight eligible titles in print; have published a minimum of three eligible first edition titles per year for the past three years; and be committed to an ongoing program of publishing original titles.”⁶³³ Books must be written by Canadian citizens or permanent residents of Canada, the print run has to exceed 350 copies and the books must be printed in Canada.⁶³⁴ Although the amounts awarded for the Block Grant are sales based, books must also satisfy “merit” requirements determined by a jury.⁶³⁵

The second program offered by the BC Arts Council is a Title Assistance grant, intended to support “the provincial publishing industry by assisting small

632 Block Funding Guidelines - Book Publishers. Victoria: British Columbia Arts Council, 2013, http://www.bcartscouncil.ca/documents/guidelines/pdfs/Block/guidelines_block_funding_nov2013.pdf First accessed [27.01.2013] P. 1

633 Block Funding Guidelines - Book Publishers. Victoria: British Columbia Arts Council, 2013, http://www.bcartscouncil.ca/documents/guidelines/pdfs/Block/guidelines_block_funding_nov2013.pdf First accessed [27.01.2013] P. 2

634 Block Funding Guidelines - Book Publishers. Victoria: British Columbia Arts Council, 2013, http://www.bcartscouncil.ca/documents/guidelines/pdfs/Block/guidelines_block_funding_nov2013.pdf First accessed [09.07.2013] P. 4

635 Block Funding Guidelines - Book Publishers. Victoria: British Columbia Arts Council, 2013, http://www.bcartscouncil.ca/documents/guidelines/pdfs/Block/guidelines_block_funding_nov2013.pdf

and emerging publishers with project-based support toward the publishing of up to three titles.”⁶³⁶ The Title Assistance grant is for single books or a series of related books and is intended to assist small and emerging publishers with publishing costs. This program is intended as a “gateway” program, meaning that small and emerging publishers (that do not yet have a large enough publishing program to be eligible for the Block Grant program described directly above) can benefit from some assistance until the time that they become eligible for the larger Block Grant program.⁶³⁷

Manitoba’s Arts Council offers a direct production grant for Manitoba-based publishers to encourage “the publication of original editions of Manitoban and Canadian books of cultural significance.”⁶³⁸ The grant is called Book Publishing Project Grants and offer up to \$3000 for a book, and publishers can apply for two grants per year.⁶³⁹

The Ontario Arts Council (OAC) also uses the title “block grant” for their grant for publishers. The program is intended to “assist book publishers with costs associated with the publication of eligible titles.”⁶⁴⁰ Like the BC Arts Council’s Block Grant program, funding decisions are made partly based on previous year’s

bcartscouncil.ca/documents/guidelines/pdfs/Block/guidelines_block_funding_nov2013.pdf First accessed [09.07.2013] P. 2

⁶³⁶ Title Assistance Guidelines - Book Publishers. Victoria: British Columbia Arts Council, 2012. http://www.bcartscouncil.ca/documents/guidelines/pdfs/Project%20Assistance/guidelines_title_asst_nov2013.pdf First accessed [09.07.2013] P. 1

⁶³⁷ Title Assistance - Book Publishers. In: British Columbia Arts Council website. Creation date unknown. http://www.bcartscouncil.ca/guidelines/organizations/publishers/bookpublisher_title_assist.htm [09.07.2013]

⁶³⁸ Book Publishing Project Grants. In: Manitoba Arts Council Website. Creation date unknown. <http://artscouncil.mb.ca/2010/02/book-publishers-project/> [08.07.2013]

⁶³⁹ Book Publishing Project Grants, Guidelines & Criteria. Winnipeg: Manitoba Arts Council, 2012. <http://artscouncil.mb.ca/wp-content/uploads/Book-Publishing-Project-Grants-Oct-2012.pdf> [08.07.2013] P. 1

⁶⁴⁰ Block Grants to Book Publishers. In: Ontario Arts Council website. Creation date unknown. <http://www.arts.on.ca/Page98.aspx> [10.07.2013]

titles, but also on the quality of the editorial program.

In Quebec, the *Société de développement des entreprises culturelles* or SODEC, offers a program called *Aide à l'édition et à la promotion* (Assistance for Publishing and Promotion) that “contribute(s) to the development of Quebec publishing houses by supporting development, publishing and promotional activities.” The goal of offering the grants is “to encourage publication and re-editing and re-issuing titles with a high cultural value,” and “to increase the visibility of Quebec authors through marketing and promotion of Quebec publishers.”⁶⁴¹

SODEC also offers *Aide à la numérisation*, or a grant to support digitization in Quebec. The program is intended to encourage the creation of electronic versions of new (and existing) Quebec publications in order to take advantage of the digital changes in the book market. Support covers costs for the production, promotion and distribution of Quebec literary works in digital format.⁶⁴²

SODEC also offers a grant called *Aide à l'édition spécialisée* (Assistance to Specialist Publishers) that supports publishers who create art or music books containing work by Quebec artists or composers.⁶⁴³

TRANSLATION GRANTS

SODEC in Quebec offers a direct grant called *aide à la traduction* (translation support) to publishers situated outside of Quebec. The grant is intended to encourage publishers to create translations of Quebec-authored books.

⁶⁴¹ Programme d'aide aux entreprises du livre et de l'édition spécialisée. Quebec: SODEC, 2013. http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/complements_programmes/livres/aide_financiere/livre_2013-2014.pdf [30.07.2013] P. 2

⁶⁴² Programme d'aide aux entreprises du livre et de l'édition spécialisée. Quebec: SODEC, 2013. http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/complements_programmes/livres/aide_financiere/livre_2013-2014.pdf [30.07.2013] P. 22

⁶⁴³ Ibid., P. 5

The goal is to support translation of Quebec literary works, but also to encourage the dissemination of Quebec literature in other markets while also increasing foreign-rights sales.⁶⁴⁴

4.2.2 DIRECT SUPPORT FOR PUBLISHING BY OFFSETTING MARKETING AND PROMOTION COSTS AND OTHER EXPENSES

In Ontario, the Ontario Media Development Corporation (OMDC) offers a digital improvements program intended to give publishers funds for “enhancing internal workflow/backend processes, selling and distribution of physical and digital books, and digitization/new formats of book content.”⁶⁴⁵ Publishers are requested, although not required, to attend an information session prior to applying for the program.⁶⁴⁶

The OMDC offers an export program that is intended to assist publishers looking to develop their business in other markets. The program’s “primary activities” are to provide funds for “targeted sales trips” and international events, which is similar to the SODEC program described directly below.⁶⁴⁷

SODEC has an export assistance program for Quebec cultural industry businesses (including publishers) that helps businesses that wish to expand internationally. The grant offers funds to publishers that have a business plan dealing with international expansion.⁶⁴⁸ There is also a second project grant that

644 Programme d’aide aux entreprises du livre et de l’édition spécialisée. Quebec: SODEC, 2013. http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/complements_programmes/livres/aide_financiere/livre_2013-2014.pdf [30.07.2013] P. 8

645 OMDC Book Fund Guidelines. Toronto: Ontario Media Development Corporation, 2013. <http://www.omdc.on.ca/Assets/Industry+Initiatives/English/Content+and+Marketing/Book+Fund/Book+Fund+Guidelines+Final+2013-14.pdf> [10.07.2013] P. 5

646 Ibid., [10.07.2013] P. 4

647 Export Fund – Book. In: Ontario Media Development Corporation website. Creation date unknown. http://www.omdc.on.ca/book/funding/export_fund_book.htm [10.07.2013]

648 Programme d’aide à l’exportation et au rayonnement culturel. Quebec: SODEC, 2013. <http://www.sodec.ca>

helps businesses to research new developments in foreign markets.⁶⁴⁹ This also includes support for publishers that wish to undertake foreign rights-buying trips overseas.⁶⁵⁰

LOANS

There are only two provinces that offer anything in this category, Saskatchewan and Quebec. While the Saskatchewan Arts Board offered short-term, low-interest loans to businesses and artists in the creative industries but as of the beginning of 2014, the program was under review.⁶⁵¹ In Quebec, SODEC offers financial services similar to those offered by a bank, the goal being to help publishing companies in Quebec to borrow funds to improve and develop their company, or to acquire property.⁶⁵²

4.2.3 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING TOPICS NOT RELATED TO PRODUCTION

TRAVEL AND TOURING GRANTS

In Quebec, SODEC offers a program called *Programme d'aide aux Salons du Livre* (or book fair grant) that provides funds to attend nine recurring book fairs in different regions of Quebec (Abitibi-Témiscamingue, Côte-Nord, L'Estrie, Montréal,

gouv.qc.ca/libraries/uploads/sodec/pdf/ddp/brochure_exp.pdf [12.07.2013] P. 2

649 Programme d'aide à l'exportation et au rayonnement culturel. Quebec: SODEC, 2013. http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/pdf/ddp/brochure_exp.pdf [12.07.2013] P. 4

650 Ibid., [07.03.2014] P. 7

651 Flexible Loan Program. In: Saskatchewan Arts Board website. Creation date unknown. <http://www.artsboard.sk.ca/grants/creative-industries/415-grants-and-funding/default15/1677-flexible-loan-program> First accessed [09.07.2013]

652 Financement. In: SODEC website. Creation date unknown. <http://www.sodec.gouv.qc.ca/en/page/route/1/2> [29.10.2012]

Outaouais, Quebec City, Rimouski, Saguenay-Lac-Saint-Jean and Trois-Rivières)

These fairs (according to SODEC) “support the promotion of Quebec books and reading through group activities involving several segments of the book industry.”⁶⁵³ SODEC provides grants to encourage Quebec book publishers to attend the Quebec Book Fairs to “increase the visibility of Quebec cultural products.”⁶⁵⁴ The grant amount increases based on the remoteness of the book fair in terms of how far they are from Montréal and Quebec City (the two largest cities in Quebec).

Publishers that attend the book fair in Montréal can receive up to \$300 (CAD), but the grant can be as high as \$850 (CAD) for the more remote areas. If publishers commit to attending all nine book fairs, they are eligible for the maximum grant amount of \$5,500.⁶⁵⁵

4.2.4 INDIRECT SUPPORT FOR PUBLISHING BY SUPPORTING AUTHORS

Some regional arts development organizations offer programs specifically for authors, but programs are more often multi-disciplinary (meaning they are open to artists working in any art form, this includes writers). Thus, when I use the word “artist” below, it should be understood to include authors.

WRITING GRANTS

The British Columbia Arts Council (BC Arts Council) offers a creation grant

⁶⁵³ Programme d'aide aux Salons du Livre. Quebec: SODEC, 2012. http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/complements_programmes/livres/aide_financiere/programme_salon_2012_13.pdf [29.10.2012] P. 1

⁶⁵⁴ Ibid., [29.10.2012] P. 1

⁶⁵⁵ Programme d'aide aux entreprises du livre et de l'édition spécialisée. Quebec: SODEC, 2013. http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/complements_programmes/livres/aide_financiere/livre_2013-2014.pdf [30.07.2013] P. 11

to authors to assist them in creating a new work or in editing or reworking unfinished or unpublished work. In order to be eligible, a recipient must be a Canadian citizen or permanent resident, a British Columbia resident, and have had at least one book published.⁶⁵⁶

In Manitoba the Arts Council offers a creation grant specifically for Canadian, Manitoba-based authors is called Writers Grants A-B-C,⁶⁵⁷ and is a creation grant.⁶⁵⁸ In this case, authors are organized into three tiers: senior (at least two books published), established (at least one book) and emerging (published work, but not necessarily a book). The differences between tiers are large, the corresponding grant amounts are \$10,000 for senior authors, \$5,000 for established authors and \$2,000 for emerging authors.⁶⁵⁹ Authors in the “senior” category can also access a separate program, called the Major Arts Grant, that provides a grant of up to \$25,000 to recipients who wish to “concentrate on a specific project.”⁶⁶⁰

The Newfoundland and Labrador Arts Council offers a grant program to artists that provides funding for “creation, production, operating and travel costs.” Applicants must be Canadian citizens or permanent residents,

656 Project Assistance for Creative Writers Guidelines. Victoria: British Columbia Arts Council, 2012. http://www.bcartscouncil.ca/documents/guidelines/pdfs/Arts%20Awards/guidelines_creative_writers_july2012.pdf First accessed [27.01.2013] P. 2

657 Writers Grants A-B-C and Spoken Word/Storytelling Grants. In: Manitoba Arts Council Website. Creation date unknown. <http://artscouncil.mb.ca/2010/03/writers-grants-a-b-c/> [08.07.2013]

658 Grants to Artists, (individuals and unincorporated groups). Winnipeg: Manitoba Arts Council, 2013. http://artscouncil.mb.ca/wp-content/pdfs/general-guidelines_ind.pdf [27.01.2014]

659 Writers Grants A-B-C and Spoken Word/Storytelling Grants. In: Manitoba Arts Council Website. Creation date unknown. <http://artscouncil.mb.ca/2010/03/writers-grants-a-b-c/> [08.07.2013]

660 Major Arts Grant. In: Manitoba Arts Council Website. Creation date unknown. <http://artscouncil.mb.ca/2010/02/major-arts-grant/> [08.07.2013]

and have lived in Newfoundland for at least one year.⁶⁶¹

New Brunswick's artsnb (*sic*) offers a tiered grant to professional artists called Creation so they may “devote some or most of their time to research and creative production.”⁶⁶² The grant is organized into three categories, offering grants to senior, mid-career and emerging “professional artists.”⁶⁶³

In the Northwest Territories, the NWT Arts Council provides contributions to authors to cover editing and proofreading costs. The NWT Arts Council also offers funding up to a maximum of \$5,000 for authors that want to self-publish a work.⁶⁶⁴ This is the only program in any of the four countries that provides funds for self-publishing.

The Ontario Arts Council offers two programs specifically for authors. The first is called Writers' Reserve and is intended to support professional authors (defined as those who have published at least one book, or three essays, poems, short stories) in the creation of a new work.⁶⁶⁵ The second program is called Writers' Works in Progress and is intended to support an author in completing a work that is already in progress.⁶⁶⁶

The PEI Council for the Arts (PEICA) offers a creation grant for artists to “create art.”⁶⁶⁷ Artists working in any art form are organized into two categories,

661 Professional Project Grants Program. In: Newfoundland and Labrador Arts Council website. Creation date unknown <http://www.nlac.ca/grants/index.htm> [09.07.2013]

662 Creation - Program Description. Fredericton: New Brunswick Arts Board, 2013, <http://artsnb.ca/site/en/files/2012/04/DESC-CR-13-E.pdf> [08.07.2013] P. 1

663 Ibid., [08.07.2013] P. 2

664 Email correspondence, Barb Cameron, Director, NWT Arts Council. [30.11.2011]

665 Writers' Reserve. In: Ontario Arts Council website. Creation date unknown. <http://www.arts.on.ca/Page119.aspx> [10.07.2013]

666 Writers' Works in Progress. In: Ontario Arts Council website. Creation date unknown. <http://www.arts.on.ca/Page118.aspx> [10.07.2013]

667 Step-By-Step Guide to Completing Your PEI Council of the Arts Grant Applications. Charlottetown: PEI

either established artists or emerging ones. The grant amount for an established artist is higher than the grant amount offered to an emerging artist.⁶⁶⁸

The PEICA also offers a dissemination grant for artists. The program is, according to the step-by-step application guide, “intended to help you share your art.”⁶⁶⁹ As with the creation grant they offer, this program differentiates between artists at different levels in their careers, meaning established artists receive a larger grant than emerging artists.⁶⁷⁰

The *Conseil des arts et des lettres Québec* or CALQ offers many different grants for “Literature and storytelling.”⁶⁷¹ The grants are offered to authors who reside in Quebec (who are also Canadian citizens or permanent residents) at different stages of their career. These stages are

- a) “up-and-coming” (at least one book published),
- b) “Mid-career” (at least two books published),
- c) “Development” (at least six books published),
- d) “Career” (at least “20 years of professional experience and have made an outstanding contribution to their discipline”).⁶⁷²

All four of the grants include sub-sections. For example, each of the grants include a section for creation, while only the up-and-coming, mid-career and

Arts Council, publication date unknown. <http://www.peiartscouncil.com/Portals/o/Grant%20applications/PEICA-stepbystepEN.pdf> [05.07.2013] P. 1-8

668 Step-By-Step Guide to Completing Your PEI Council of the Arts Grant Applications. Charlottetown: PEI Arts Council, publication date unknown. <http://www.peiartscouncil.com/Portals/o/Grant%20applications/PEICA-stepbystepEN.pdf> [05.07.2013] P. 4

669 Ibid., [05.07.2013] P. 1

670 Ibid., [05.07.2013] P. 9

671 Grant Program, Professional Artists. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/litterature_en.htm [21.07.2014]

672 Career Grants. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/carriere_

development grants offer travel and professional development sections.

a) The up-and-coming grant is intended to help new authors to “launch their careers by supporting their initial professional experience.”⁶⁷³ The “section” “Research, creation and exploration project” provides authors with a \$15,000 grant to enable them to write a new work of fiction or an essay “focusing solely on knowledge and the exploration of artistic and literary life.”⁶⁷⁴

b) and c) The goals of “research and creation section” of the Mid-career grant and Development grant are the same, namely to “financially support the research and writing of writers.”⁶⁷⁵ The minimum number of works required to qualify for mid-career is lower (at least two books) than the Development grant (six books). The grant amount for the mid-career research and creation section is \$20,000. The development grant research and creation section is slightly higher, at \$25,000. Eligible projects include a “research and/or” new work of fiction or an essay “focusing solely on knowledge and the exploration of artistic and literary life.”⁶⁷⁶

In addition to the research and creation section, the Mid-career and Development grants also have a section called “Literary or storytelling performances and hypermedia literary works.” The funding is intended to “support the creation of literary or storytelling performances and the creation of hypermedia literary works aimed at the public.” The grant amount is \$20,000

en.htm [21.07.2014]

673 Grants for up-and-coming writers and storytellers. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/litterature_en.htm#releve [22.07.2014]

674 Grants for up-and-coming writers and storytellers. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/litterature_en.htm#releve [22.07.2014]

675 Mid-career grants and Development grants. In: CALQ website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/litterature_en.htm#recherche [22.07.2014]

676 Mid-career grants and Development grants. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/litterature_en.htm#develop [22.07.2014]

for Mid-career authors and \$25,000 for Development authors.⁶⁷⁷ The storytelling aspect is more about performance than publishing so I will exclude it. The hypermedia aspect provides funding for “creation projects, including preliminary research, development, writing and technical experimentation based on the use of information and communications technologies (hypermedia literary works),” similar to the transmedia program offered in Provence-Alpes-Côte d’Azur.

d) The Career grant is intended to both provide funding so that the author can focus on creating new work, but the grant is also “intended to recognize the outstanding contribution that artists or writers make to Québec’s cultural vitality.”⁶⁷⁸ Authors must have worked as an “artist” for at least 20 years. The grant amount is for \$60,000, however “spread over two fiscal years.” An author can only receive the grant once in their lifetime.⁶⁷⁹

The Saskatchewan Arts Board offers a grant for artists called the Independent Artists Program. It provides grants for Saskatchewan-based artists that are either permanent residents or citizens of Canada. The grant is intended to support “creation, development or performance of new work in any art form,” but can also be used towards professional development costs or research costs associated with a new work. The grant, like many others in this category has two levels, established or emerging.⁶⁸⁰

Yukon’s Arts Centre offers an open-application grant for all art forms that is intended to encourage creation among artists and to “advance the development

677 Literature and Storytelling. In: CALQ website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/litterature_en.htm#shows [22.07.2014]

678 Career Grants. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/carriere_en.htm [21.07.2014]

679 Career Grants. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/carriere_en.htm [21.07.2014]

680 Independent Artists Program. In: Saskatchewan Arts Board website. Creation date unknown. <http://www>

of the arts and heritage in Yukon.”⁶⁸¹

PROFESSIONAL DEVELOPMENT/RESIDENCIES

The BC Arts Council provides a professional development grant to artists and arts administrators to attend courses or workshops in order to further develop their skills.⁶⁸²

Manitoba’s Arts Council offers a professional development grant program that is open to artists.⁶⁸³ The program is intended to encourage applicants to improve their professional skills through attending workshops through work-related travel.⁶⁸⁴

The Manitoba Arts Council also offers residency programs. One is offered in conjunction with New Brunswick and Quebec, and (similar to the exchange program offered between Nova Scotia and New Brunswick) provides funding for artists to undertake a residency in either New Brunswick or Quebec.⁶⁸⁵

Another program called the Artists in Community Residency Program aims to create a mutually beneficial situation by bringing an artist to a community that has little access to the arts, and is reminiscent of some of the programs offered in France

artsboard.sk.ca/grants/grant-programs/ia [08.07.2013]

681 Culture Quest. In: Yukon Government website. Modified 03.05.2014. <http://www.tc.gov.yk.ca/cq> First accessed [09.07.2013]

682 Professional Development Project Assistance. In: British Columbia Arts Council website. Creation date unknown. http://www.bcartscouncil.ca/guidelines/special_programs/training/professional_dev_assistance.html [09.07.2013]

683 Travel/Professional Development Grant. In: Manitoba Arts Council website. Creation date unknown. <http://artscouncil.mb.ca/2011/12/travelprofessional-development-grant/> [08.07.2013]

684 Ibid., [08.07.2013]

685 Manitoba/New Brunswick/Quebec Creative Residency. In: Manitoba Arts Council website. Creation date unknown. <http://artscouncil.mb.ca/2010/02/manitoba-new-brunswick-creative-residency/> [08.07.2013]

and England that aim to bring culture to rural areas to increase public engagement.⁶⁸⁶

In New Brunswick, the arts development organization artsnb (*sic*) offers a residency program that provides grants to artists interested in undertaking residencies in the province and elsewhere.⁶⁸⁷

In Nova Scotia, the arm's-length arts development organization, Arts Nova Scotia, provides a professional development grant to artists (authors included). The grant is intended to provide authors with funding to undertake a residency for up to three months. The goals of the program include enabling the artist to improve their artistic skills and to "strengthen ties between creators and communities."⁶⁸⁸ Artists must have lived in Nova Scotia for at least 12 months to be eligible.

The regional arts development organization called Arts Nova Scotia works in cooperation with Arts New Brunswick to offer an exchange residency. The program allows a Nova Scotia artist to undertake a residency in New Brunswick and vice versa. There is no specific host organization involved, and the artist is free to choose where to undertake the residency.⁶⁸⁹ The program has numerous goals, among them are to assist in the development of an artist's skills and to

686 Artists in Community Residency Program. In: Manitoba Arts Council website. Creation date unknown. <http://artscouncil.mb.ca/2010/02/artists-in-community-residency-program/> [08.07.2013]

687 Career Development. In: New Brunswick Arts Board website. 2014. <http://artsnb.ca/site/en/programs/career-development/> First accessed: [08.07.2013]

688 2014 Atlantic Public Art Funders Creative Residency Program Description. Halifax: Government of Nova Scotia, 2014. <http://cch.novascotia.ca/sites/default/files/inline/documents/s4cre residencyprogramdescription2014.pdf> [15.03.2014] P. 1-2

689 2014 Atlantic Public Art Funders Creative Residency Program Description. Halifax: Government of Nova Scotia, 2014. <http://cch.novascotia.ca/sites/default/files/inline/documents/s4cre residencyprogramdescription2014.pdf> [05.03.2014] P. 1-2

promote artistic exchange between the two regions.⁶⁹⁰

PEICA in Prince Edward Island offers a professional development grant to authors that provides grants for emerging, established and amateur artists. The program provides grants to successful applicants that are looking to improve their skills through mentoring, apprenticeships or by attending workshops, conferences or other events.⁶⁹¹

CALQ in Quebec offers professional development grants to authors at various levels in their careers. First is the up-and-coming grant that provides \$9,000 to authors that wish to undertake “advanced training through specialized workshops offered by recognized organizations,” to carry out a project “under the supervision of a mentor,” or to undertake a residency “in or outside Quebec.”⁶⁹²

Both the Mid-career grant and the Development grant is also for \$9,000. The goal is to “enrich [the author’s] knowledge, stimulate their artistic approach and acquire broader mastery of their art.” Projects eligible for funding include participation in a workshop to improve skills, to train “with a mentor” or any other “development activity that enables the applicant to enhance his writing.”⁶⁹³ Authors may not use the funds to pay for formal education.

CALQ also offers a residency/exchange grant called the Studios and Studio-apartments section (a section of the Mid-career grants and Development grants category). CALQ maintains a network of studio apartments around the

690 Ibid., [05.03.2014] P. 1

691 Step-By-Step Guide to Completing Your PEI Council of the Arts Grant Applications. Charlottetown: PEI Arts Council, publication date unknown. <http://www.peiartscouncil.com/Portals/0/Grant%20applications/PEICA-stepbystepEN.pdf> [05.07.2013] P. 6-7

692 Grants for up-and-coming writers and storytellers. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/litterature_en.htm#releve [22.07.2014]

693 Mid-career grants and Development grants. In: CALQ website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/litterature_en.htm#perf [22.07.2014]

world. Quebec authors can apply to spend time in a location of their choice. CALQ offers this form of support to “[encourage] the presence of Québec artists and their works on the international scene.”⁶⁹⁴

The program offers the as “a suitable environment ... to carry out and disseminate their works,” while also acting as locales for authors to use as “refresher stints.”⁶⁹⁵ Finally, CALQ mentioned the importance of exchange of “artistic or literary viewpoints” and the creation and maintenance of “durable ties between Québec and foreign artists.”⁶⁹⁶

TRAVEL AND TOURING GRANTS

British Columbia’s Arts Council also offers a grant to artists, and authors can apply for assistance to undertake a tour in support of an already completed work.⁶⁹⁷

artsnb (*sic*) offers a travel grant called “Arts by Invitation” that provides artists who have been invited to an event in New Brunswick or elsewhere with support to help offset travel and accommodation costs.⁶⁹⁸

The Newfoundland and Labrador Arts Council offers a travel grant intended to enable artists to attend “unexpected” events that showcase, promote or otherwise present their work (like an awards show). Travel that “could have been predicted,” travel that is part of an ongoing project and travel

694 Studios and studio-apartments. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/studios_prog_en.htm [22.07.2014]

695 Studios and studio-apartments. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/studios_prog_en.htm [22.07.2014]

696 Studios and studio-apartments. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/studios_prog_en.htm [22.07.2014]

697 Special Project Assistance - Touring Initiatives. In British Columbia Arts Council website. Creation date unknown. http://www.bcartsCouncil.ca/guidelines/special_programs/touring/Touring_initiatives.html [09.07.2013]

698 Career Development. In: New Brunswick Arts Board website. 2014. <http://artsnb.ca/site/en/programs/career-development/> First accessed: [08.07.2013]

to regularly occurring events (like annual conferences or festivals) is not eligible for funding.⁶⁹⁹

The up-and-coming grant offered to authors by CALQ in Quebec includes a Travel section that provides funding for authors to assist with expenses related to travel. Eligible expenses include responding to an invitation to attend “a conference, a seminar, a colloquium or a literary event,” to attend a book launch or a “literary show.”⁷⁰⁰ The funds can also be used in combination with the research and creation section. An author who has received funds to carry out research or create a new work can also apply for the travel section to offset any related travel expenses.

The mid-level and development grants also contain a travel section. The goal for both is to “enable writers ... to accept invitations from inside and outside Québec to participate in activities related to their artistic disciplines or career development.”⁷⁰¹ Authors can only receive three grants per year, and the total amount of all three combined cannot exceed \$5,000. The funds can be used to cover or offset travel and accommodation costs associated with various activities including participation in a seminar, attending a book launch, and offering a writing workshop. Furthermore, for travel within Canada, the destination must

699 Professional Artists' Travel Fund. In: Newfoundland and Labrador Arts Council website. Creation date unknown. <http://www.nlac.ca/grants/patf.htm> [10.07.2013]

700 Grants for up-and-coming writers and storytellers. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/litterature_en.htm#releve [22.07.2014]

701 Travel grants Categories : Development grants and Mid-career grants. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/deplacement_en.htm [22.07.2014]

be at least 400km from the authors home in Quebec to be eligible.⁷⁰²

The Saskatchewan Arts Board provides a grant for authors to reduce travel costs associated with promoting an already completed work outside of the province.⁷⁰³

4.2.5 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE MARKETING OR PROMOTION OF BOOKS AND READING

PUBLIC ENGAGEMENT

Newfoundland and Labrador's Arts Council has a Professional Festivals Program that offers grants for up to \$10,000 to not-for-profit organizations that put on arts festivals in the province.⁷⁰⁴ A book festival would satisfy the program requirements.

Ontario's Arts Council has a Literary Festivals and Organizations program that offers grants to non-profit organizations that put on literary festivals and organizations that "present Canadian literature to the public in order to sustain a healthy literary community."⁷⁰⁵

Saskatchewan's Arts Board manages a program called SaskFestivals that provides annual or multi-year funding for festivals and one-off projects that "celebrate their communities, promote tourism, deliver rewarding experiences for audiences and artists alike, and heighten awareness and appreciation of Saskatchewan art and

702 Travel grants Categories : Development grants and Mid-career grants. In: CALQ Website. Creation date unknown. http://www.calq.gouv.qc.ca/artistes/deplacement_en.htm [22.07.2014]

703 Travel Grant. In: Saskatchewan Arts Board website. Creation date unknown. <http://www.artsboard.sk.ca/grants/grant-programs/travel> [08.07.2013]

704 Professional Festivals Program. In: Newfoundland and Labrador Arts Council website. Creation date unknown <http://www.nlac.ca/grants/pfp.htm> [10.07.2013]

705 Literary Festivals and Organizations. In: Ontario Arts Council website. Creation date unknown. <http://www.arts.on.ca/Page117.aspx> [10.07.2013]

artists.⁷⁰⁶ Again, a book festival would satisfy the requirements of the program.

RESIDENCY GRANTS (FOR HOST ORGANIZATIONS)

In New Brunswick, the arts development organization there, called artsnb (*sic*), offers an Artist in Residence grant to organizations that want to invite artists to do a residency.

The program is intended to be mutually beneficial for both the invited author and host organization. While the program is intended to provide the author with time to focus on a piece of work, they are also expected to participate in events and activities during the residency.⁷⁰⁷

In Quebec, CALQ offers residency funding to authors through their up-and-coming, mid-career and Development grants. CALQ presents the residency funding as part of the professional development section and they are therefore detailed above under the professional development heading.

4.2.6 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

BOOKSTORE SUPPORT

In Quebec, the regional arts development organization SODEC offers two bookstore support programs. The first is called *Aide au transport de livres au Québec*, or support for the transportation of books in Quebec.⁷⁰⁸ Transportation costs are an issue in a region the size of Quebec, as it is very large with a relatively

706 Saskfestivals. In: Saskatchewan Arts Board website. Creation date unknown. <http://www.artsboard.sk.ca/grants/grant-programs/festivals> [05.07.2013]

707 Artist in Residence. In: New Brunswick Arts Board website. 2014. <http://artsnb.ca/site/en/programs/artist-in-residence/> First accessed: [05.07.2013]

708 Programme d'aide aux entreprises du livre et de l'édition spécialisée. Quebec: SODEC, 2013. http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/complements_programmes/livres/aide_financiere/livre_2013-2014.pdf [30.07.2013] P. 16

4.3 Support offered by the regional arts development organizations in France

small population of 8 million people. The program offers grants reduce costs associated with transporting books to the network of booksellers situated outside of Montréal and to other parts of the province. Bookstores must be accredited and be at least 143km away from Montréal in order to receive any funds. The grant amount increases with the distance from Montréal. For example, bookstores that are between 143km and 240km from Montréal can receive up to \$950 towards transport costs, and bookstores more than 800km away can receive up to \$1400.⁷⁰⁹

The second SODEC program offered for bookstores provides grants for a wide range of activities including development, promotion, technological upgrades, renovations, modernization and moving costs. The program is open to bookstores in Quebec. In rare instances funding for a bookstore outside of Quebec could be considered, provided that bookstore exclusively sells books from Quebec. Bookstores must also agree to match the grant amount received from SODEC, and to carry out their plans within 12 months of receiving the grant.⁷¹⁰

4.3 SUPPORT OFFERED BY THE REGIONAL ARTS DEVELOPMENT ORGANIZATIONS IN FRANCE

In France, the regional arts development organizations are commonly and collectively referred to as *structures régionales pour le livre* and are financially supported by both the regional governments and the DRACs (*direction*

⁷⁰⁹ Programme d'aide aux entreprises du livre et de l'édition spécialisée. Quebec: SODEC, 2013. http://www.sodec.gouv.qc.ca/libraries/uploads/sodec/complements_programmes/livres/aide_financiere/livre_2013-2014.pdf [30.07.2013] P. 16

⁷¹⁰ Ibid. P. 13

régionale des Affaires culturelles or regional directorate for cultural affairs).⁷¹¹

4.3.1 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING PRODUCTION

PRODUCTION GRANTS

In Basse-Normandie, the goal of the *Centre régional des Lettres* offers a direct production grant called *d'aide a la publication* (support for publication) to publishers in the region. Applicants must submit a copy of a final manuscript to the committee of the *Centre régional des Lettres* Basse-Normandie as part of the application.⁷¹²

Ciclic in the region of the Centre offers a direct production grant program called *Soutien aux entreprises d'édition de livres imprimés ou numériques* (support for publishers of printed or digital books) that supports publishers in a new print or digital publication. This grant can also be used to assist with translations.⁷¹³

In Haute-Normandie, the *Agence régional du livre et de la lecture* (ARL) offers a program called *Fonds pour le développement de l'économie du livre en Haute-Normandie*. Two separate programs, one for publishers and one for bookstores were merged in 2013 to create a new single program. The new program offers support in the form of a direct production grant for the creation of a new work, but other activities, including large-scale projects, digital productions, book fair attendance, website creation, marketing and promotion, and large editorial

⁷¹¹ Les structures régionales du livre. In: Ministère de la culture et de la communication website. Creation date unknown. <http://www.culturecommunication.gouv.fr/Disciplines-et-secteurs/Livre-et-lecture/Ressources-et-action-territoriale/Action-territoriale/Les-structures-regionales-du-livre> [11.03.2014]

⁷¹² Aides et ressources. In: Le Centre régional des Lettres de Basse-Normandie website. Creation date unknown. <http://www.crlbn.fr/les-aides-ressources/> [30.06.2013]

⁷¹³ Soutien aux entreprises d'édition de livres imprimés ou numériques. In: *ciclic* website. Creation date unknown. <http://www.ciclic.fr/livre-lecture/dispositifs-d-aides/soutien-la-diffusion-du-livre> [28.06.2013]

projects are also eligible for a grant under the same program.⁷¹⁴

4.3.2 DIRECT SUPPORT FOR PUBLISHING BY OFFSETTING MARKETING AND PROMOTION COSTS AND OTHER EXPENSES

In the region of Île-de-France, the regional arts development organization called *MOTif* offers professional training sessions for publishers on digital publishing, distribution, promotion and legal issues. *MOTif* offers these in conjunction with the regional council for Île-de-France and the publishers association there, called *Asford*.⁷¹⁵

In Midi-Pyrénées, the *Centre régional des lettres* offers in-kind support in the form of consultation and legal advice to publishers (and booksellers) at no cost.⁷¹⁶

4.3.3 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING TOPICS NOT RELATED TO PRODUCTION

The *Centre Régional du Livre* in Lorraine organizes display booths for publishers from the region at French and European book fairs, something they refer to as “professionalization” (*Professionnalisation des acteurs de la chaîne du livre*).⁷¹⁷

In Midi-Pyrénées, the *Centre régional des lettres*, puts on the *Vivons Livres! Salon du Livre Midi-Pyrénées*, a book fair in Toulouse that promotes

⁷¹⁴ Fonds pour le développement de l'économie du livre en Haute-Normandie. In: Agence Régionale du livre et de la lecture Haute-Normandie website. Creation date unknown. <http://www.arl-haute-normandie.fr/actualite-fonds-pour-le-developpement-de-leconomie-du-livre-en-haute-normandie-98.html> [28.06.2013]

⁷¹⁵ Formation professionnelle des éditeurs. In: Le *MOTif* website. Creation date unknown. <http://www.lemotif.fr/fr/nos-services/dispositifs-de-formation-pour-les-acteurs/formation-des-editeurs-au-numerique/> [28.06.2013]

⁷¹⁶ Accompagnement et assistance juridique. In: Centre Régional des Lettres Midi-Pyrénées website. 27.10.2010. <http://www.crl-midipyrenees.fr/economie-du-livre/accompagnement-et-assistance-juridique/> [28.06.2013]

⁷¹⁷ Centre Régional du Livre de Lorraine. In: Conseil Régional de Lorraine website. Creation date unknown. <http://www.lorraine.eu/accueil/conseil-regional/dynamique-des-territoires/centre-regional-du-livre-de-lorr.html> [28.06.2013]

the publishers and books of the region.⁷¹⁸

The *Agence Rhône-Alpes pour le livre et la documentation* (ARALD) does not offer specific funding for book fair attendance, but they do organize group display booths (or stands) for book fairs and festivals (such as the Paris Book Fair or Geneva Book Fair) every year on behalf of the regional council. Group display booths reduce the cost for individual publishers because they can share the cost of one stand among a few publishers, making it more affordable to attend a book fair. The goal is to encourage publishers to attend a high-profile event where they can present their wares, network and develop new business relationships.⁷¹⁹

4.3.4 INDIRECT SUPPORT FOR PUBLISHING BY SUPPORTING AUTHORS

WRITING GRANTS

In Midi-Pyrénées, France, the *Centre Régional des Lettres* offers a grant program called *Aide à la création* (support for creation) that offers authors (including illustrators) time to complete a project they have been working on. Authors must be residents of Midi-Pyrénées and have had at least one book published.⁷²⁰

PROFESSIONAL DEVELOPMENT/RESIDENCIES

The *Écla* in Aquitaine offers a three part residency program called *Résidences de la Prévôté*.

The program has three exchanges set up with the regions of Hesse in Germany, Quebec in Canada and Emilia-Romagna in Italy. This is a straight

718 Vivons Livres! Salon du Livre Midi-Pyrénées. In: Centre Régional des Lettres Midi-Pyrénées website. 05.10.2010. <http://www.crl-midi-pyrenees.fr/economie-du-livre/promotion-des-maisons-dedication/vivons-livres-salon-livre-midi-pyrenees/> [02.07.2013]

719 édition. In: Agence Rhône-Alpes pour le livre et la documentation (Arald) website. Modified 03.05.2013 <http://www.arald.org/sediteurs.php> First accessed [03.07.2013]

720 Aide à la création. In: Centre Régional des Lettres Midi-Pyrénées website. 27.04.2010. <http://www.crl-midi-pyrenees.fr/creation-et-vie-litteraires/aide-a-la-creation/> [28.06.2013]

exchange program where authors from one region switches with an author from another region.⁷²¹ *Écla* a one month residency for translators,⁷²² and a one month residency for authors not involved in an exchange that have had at least one book published.⁷²³

Ciclic in the region called Centre offers a grant called *Soutien aux structures pour les résidences d'auteur* (Organization support for author residencies).⁷²⁴ The program provides grants to host organizations that aim to support contemporary authors by assisting host organizations in inviting and remunerating contemporary authors for residency stays. Extra priority is given to organizations that choose authors in order to create a common artistic and cultural project.⁷²⁵

In Île-de-France the organization MOTif offers a training program for authors to further educate authors and contribute to developing their skills. Information sessions and workshops educate authors about their rights, but also cover courses on desktop publishing software, and writing techniques.⁷²⁶

4.3.5 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE MARKETING OR PROMOTION OF BOOKS AND READING

PUBLIC ENGAGEMENT

The *Centre régional des Lettres* in Basse-Normandie, France, provides advice to

721 Résidences de la prévôté. Bègles: *écla*, 2011. http://ecla.aquitaine.fr/content/download/110355/840796/version/1/file/1_RESIDENCES+PREVOTE2.pdf [28.06.2013] P. 5

722 Ibid., [28.06.2013] P. 17

723 Ibid., [28.06.2013] P. 9

724 Soutien aux structures pour les résidences d'auteur en région Centre. In: *ciclic* website. Creation date unknown. <http://www.ciclic.fr/livre-lecture/dispositifs-d-aides/soutien-aux-structures-pour-les-residences-d-auteur-en-region> [29.01.2014]

725 Ibid., [29.01.2014]

726 Formation professionnelle des auteurs. In: Le MOTif website. Creation date unknown. <http://www.lemotif.fr/fr/nos-services/dispositifs-de-formation-pour-les-acteurs/formation-des-auteurs/> [28.06.2013]

organizations that wish to organize literary events including book fairs, readings and events at libraries.⁷²⁷ Similarly, the *Centre régional du livre* in Limousin offers advice for organizations working on book fairs and advises on the various players who might attend.⁷²⁸

4.3.6 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

In France, the *Agence régionale du livre et de la lecture* (ARL) in Haute-Normandie supports independent bookstores in the region with a grant program called *Fonds pour le développement de l'économie du livre en Haute-Normandie* (funds for the development of the book industry in Haute-Normandie).⁷²⁹ The program covers topics ranging from the creation or renewal of a bookstore to modernization, animation, digital sales or improving the books in stock.⁷³⁰

The *Agence Rhône-Alpes pour le livre et la documentation* (ARALD) offers a grant for bookstores called *Conseil et expertise en gestion* (Management advice and expertise). The program provides funds to independent bookstores so that they can hire a professional to advise on management techniques and issues, or to provide business development advice.⁷³¹

In Midi-Pyrénées, the *Centre Régional des Lettres* (CRL) offers a program called *Aide à la création d'emploi et au conseil* (support for job creation

⁷²⁷ Aides et partenariats. In: Le Centre régional des Lettres de Basse-Normandie website. Creation date unknown. <http://www.crlbn.fr/les-aides-ressources/les-aides/> [28.06.2013]

⁷²⁸ Salons du livre / Les aides. In: Centre régional du livre en Limousin website. Creation date unknown. http://www.crl-limousin.org/site_crl/dossier_salons/aides_salons.html [28.06.2013]

⁷²⁹ Fonds pour le développement de l'économie du livre en Haute-Normandie. In: Agence Régionale du livre et de la lecture Haute-Normandie website. Creation date unknown. <http://www.arl-haute-normandie.fr/actualite-fonds-pour-le-developpement-de-leconomie-du-livre-en-haute-normandie-98.html> [28.06.2013]

⁷³⁰ Ibid. [28.06.2013]

⁷³¹ librairie. In: Agence Rhône-Alpes pour le livre et la documentation (Arald) website. Modified 20.12.2013. <http://www.arald.org/slibrairies.php> First accessed [03.07.2013]

and consultation) intended to assist bookstores with administrative topics (organization and training), development (digitization and expansion). The CRL performs what they call a “pre-diagnostic” with independent bookstores in the region. Once a bookstore has been assessed, they can be identified as being eligible for one of two grants described in the following paragraph.

The first grant is for job creation that provides support to bookstores for creating a full-time job. The CRL offers a grant amount of approximately €1500 per full-time job created in Toulouse, and a higher amount of approximately €3000 per full-time job created outside of Toulouse.⁷³² The second grant is to encourage business planning by providing from 50 percent to 80 percent of the cost of hiring a professional business consultant.⁷³³

The *Centre Régional des Lettres* in Midi-Pyrénées also offers a grant called *Aide à l'informatisation et aux services numériques* to assist with computerization or digitization of bookstores in the region. The grant can be used for an initial round of technological upgrades, or for improving existing systems.⁷³⁴

The *Centre Régional des Lettres* Basse-Normandie offers a grant to bookstores to encourage public engagement by paying expenses and fees of professional authors that come to conduct readings at a bookstore.⁷³⁵

In Île-de-France, the regional arts development organization MOTif provides an in-kind program called *Formation des libraires au numérique*. The

732 Aide à la création d'emploi et au conseil. In: Centre Régional des Lettres Midi-Pyrénées website. 07.10.2010. <http://www.crl-midipyrenees.fr/economie-du-livre/aides-a-la-librairie/aide-a-la-creation-demploi-et-au-conseil/> [31.01.2014]

733 Ibid., [31.01.2014]

734 Aide à l'informatisation et aux services numériques. In: Centre Régional des Lettres Midi-Pyrénées website. 21.04.2011 <http://www.crl-midipyrenees.fr/economie-du-livre/aides-a-la-librairie/aide-a-linformatisation-et-aux-services-numeriques/> [05.02.2014]

735 Aides et partenariats. In: Le Centre régional des Lettres de Basse-Normandie website. Creation date unknown. <http://www.crlbn.fr/les-aides-ressources/les-aides/> [28.06.2013]

support is in the form of a course for independent bookstores on topics related to the digital changes affecting the book retail market. These changes include online sales, social networks, increasing in-store traffic, and developing a range of digital books.⁷³⁶

COLLECTIVE INNOVATIVE PROJECTS

Ciclic in the Centre region of France offers a program intended to encourage co-operation between the book industry (any part of the book chain is eligible) and other creative industries in order to create something new and innovative. The program is called *Projets collectifs et innovants*, and in order to be eligible, projects must contribute to the development of the book industry, promote contemporary writing/books, or aid literacy development.⁷³⁷

4.4 SUPPORT OFFERED BY THE REGIONAL ARTS DEVELOPMENT ORGANIZATIONS IN GERMANY

4.4.1 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING PRODUCTION

PRODUCTION GRANTS

Sachsen-Anhalt's *Kunststiftung* (cultural or arts foundation) provides *Projektförderungen* (project support) that can include funding for publications. Up to 2000€ is available to reduce printing-costs of literary works, although the funds cannot be used towards a debut work.⁷³⁸ In order to be eligible for the grant,

⁷³⁶ Formation des libraires au numérique. In: Le MOTif website. Creation date unknown. <http://www.lemotif.fr/fr/nos-services/dispositifs-de-formation-pour-les-acteurs/formation-des-libraires-au-numerique-2012/> [28.06.2013]

⁷³⁷ Projets collectifs et innovants. In: ciclic website. Creation date unknown. <http://www.ciclic.fr/livre-lecture/dispositifs-d-aides/soutien-aux-projets-collectifs> [28.06.2013]

⁷³⁸ Projektförderungen. In: Kunststiftung Sachsen-Anhalt website. Creation date unknown. <http://www.kunststiftung-sachsen-anhalt.de/>

the project must be based in Sachsen-Anhalt but have an appeal outside the region as well.

TRANSLATION GRANTS

In Nordrhein-Westfalen, the *Kunststiftung* provides funds for the translation of German literary works from Nordrhein-Westfalen into French and vice versa, however the program is not application based, it is only for pre-selected publishers in Germany and France.⁷³⁹

4.4.2 DIRECT SUPPORT FOR PUBLISHING BY OFFSETTING MARKETING AND PROMOTION COSTS AND OTHER EXPENSES

I was unable to find any program that fit this category.

4.4.3 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING TOPICS NOT RELATED TO PRODUCTION

I was unable to find any program that fit this category.

4.4.4 INDIRECT SUPPORT FOR PUBLISHING BY SUPPORTING AUTHORS

WRITING GRANTS

The *Kunststiftung* Baden-Württemberg offers a grant program for artists working in any art form (including literature).⁷⁴⁰ Artists must have a connection to the region (through residency or birth) and must also be under 35 years of age.⁷⁴¹

kunststiftung-sachsen-anhalt.de/web/foerdermoeglichkeiten/projektfoerderungen/projektfoerderungen.html
[04.07.2013]

⁷³⁹ Literaturdialoge. In: Kunststiftung NRW website. Creation date unknown. <http://www.kunststiftungnrw.de/inhalt.php?id=77&lang=de> [04.07.2013]

⁷⁴⁰ Stipendien für junge Künstlerinnen und Künstler. In: Kunststiftung Baden-Württemberg website. Creation date unknown. <http://www.kunststiftung.de/stipendien.html> [04.07.2013]

⁷⁴¹ Ibid., [04.07.2013]

The goal of the *Kunststiftung* Baden-Württemberg is to support younger artists through grants and through increased exposure in order to help them to establish themselves in the free market (hence the age cap on the grant program).⁷⁴²

The Berlin *Hauptstadtkulturfonds* (Capital Cultural Fund) offers project funding via an open-application program that is open to all art forms. A project should contribute to the development of the arts in the region in order to be considered for a grant.⁷⁴³ Furthermore, projects should come from and have relevance for the region, but also appeal to people from outside the region as well.⁷⁴⁴

The *Senator für Kultur* in Bremen offered in 2013 two *arbeitsstipendien* (work grants) for two Bremen based authors. In 2014 the work grant is not a financial grant, but rather an apartment made available at no cost for a specific period (three months).⁷⁴⁵

The *Kulturstiftung* in Hamburg offers a grant program for artists working in any art form. A project must have a connection to Hamburg and must also be primarily non-commercial in nature. Publication grants are expressly described as being ineligible for funding.⁷⁴⁶

The *Stiftung Rheinland-Pfalz für Kultur* (Rhineland-Palatinate Cultural Foundation) offers a project grant.⁷⁴⁷ The focus of the foundation is the preservation

⁷⁴² Zur Organisation der Kunststiftung Baden-Württemberg. In: Kunststiftung Baden-Württemberg website. Creation date unknown. <http://www.kunststiftung.de/institution/organisation.html> [04.07.2013]

⁷⁴³ Förderbereiche. In: Hauptstadtkulturfonds website. Creation date unknown. <http://www.hauptstadtkulturfonds.berlin.de/index.php?id=109> [04.07.2013]

⁷⁴⁴ Förderkriterien. In: Hauptstadtkulturfonds website. Creation date unknown. <http://www.hauptstadtkulturfonds.berlin.de/index.php?id=108> [04.07.2013]

⁷⁴⁵ Ausschreibungen / Stipendien. In: Literaturkontor Bremen website. Creation date unknown. <http://www.literaturkontor-bremen.de/index.php?id=105> [11.03.2014]

⁷⁴⁶ Allgemeine Förderkriterien der Hamburgischen Kulturstiftung. Hamburg: Hamburgische Kulturstiftung, 2007. http://www.kulturstiftung-hh.de/uploads/media/Foerderkriterien_HKS.pdf [04.07.2013] P. 1

⁷⁴⁷ Förderrichtlinien. In: Stiftung Rheinland-Pfalz für Kultur website. Creation date unknown. <http://www.kulturstiftung-rlp.de/foerderung/foerderrichtlinien.html> [03.07.2013]

of cultural objects and valuable works of art. Literary projects by individuals and in rare cases organizations are eligible for funding, but in 2012/2013, no literary projects received any funding.⁷⁴⁸

The *Kulturstiftung des Freistaates Sachsen* (Saxon Arts Council) offers project grants to artists working in all art forms, including literature.⁷⁴⁹ Grants are typically awarded to projects “with regional, national and international importance.”⁷⁵⁰ The goal of the support is to encourage new forms of artistic expression and to create conditions for the development of arts and culture, including a focus on young artists (although is not limited to young artists like the Baden-Württemberg program described earlier).⁷⁵¹

The *Kunststiftung* in Sachsen-Anhalt aims to support the realization of artistic ideas, and offers work grants to artists to achieve this.⁷⁵² The work grants offered by the *Kunststiftung* are intended to support artists working in any art form, allowing them to focus on a project for a specific period of time, free from external financial pressures.⁷⁵³

The *Kulturstiftung* in Schleswig Holstein offers a work grant open to artists working in any art form, literature included, and is intended to encourage

748 Förderprojekte 2014. In: Stiftung Rheinland-Pfalz für Kultur website. Creation date unknown. <http://www.kulturstiftung-rlp.de/projekte.html> First accessed [03.07.2013]

749 Stipendien. In: Kulturstiftung des Freistaates Sachsen website. Creation date unknown. <http://www.kdfs.de/foerderung/stipendien/> [23.03.2013]

750 Förderrichtlinie. In: Kulturstiftung des Freistaates Sachsen website. Creation date unknown. <http://www.kdfs.de/foerderung/foerderrichtlinie/> [27.03.2013]

751 Förderziel. In: Kulturstiftung des Freistaates Sachsen website. Creation date unknown. <http://www.kdfs.de/foerderung/projekte/foerderziel/> [27.03.2013]

752 Die Kunststiftung des Landes Sachsen-Anhalt. In: Kunststiftung Sachsen-Anhalt website. Creation date unknown. <http://www.kunststiftung-sachsen-anhalt.de/web/stiftung/anliegen/index.html> [28.01.2013]

753 Arbeitsstipendien. In: Kunststiftung Sachsen-Anhalt website. Creation date unknown. <http://www.kunststiftung-sachsen-anhalt.de/web/foerdermoeglichkeiten/arbeitsstipendien/arbeitsstipendien.html> [04.07.2013]

and assist artists in the creation of new work.⁷⁵⁴ The quality of the applicant's previous work as well as the planned project play a role in the decision of the *Kulturstiftung*.

The *Kulturstiftung des Freistaats Thüringen* offers an open-application grant for artists (authors included) that supports the creation of new art in the state.⁷⁵⁵ The funding is intended to encourage the creation high quality artistic projects that have a regional, national and international impact.⁷⁵⁶

PROFESSIONAL DEVELOPMENT/RESIDENCIES

Artists based in Nordrhein-Westfalen can apply to the *Kunststiftung* for a residency grant.⁷⁵⁷ The goal of the grant is to establish artist exchanges between the region of Nordrhein-Westfalen and another country so the artists involved can make new contacts, experience a new culture and the local arts scenes in those areas, in order to influence their home arts scene once they return. The program is open to authors but also musicians, performance artists and visual artists.⁷⁵⁸

In Rheinland-Pfalz in Germany, two artist residencies are offered by the *Künstlerhaus Edenkoben der Stiftung Rheinland-Pfalz für Kultur* (the cultural foundation for Rheinland-Pfalz's artist house in Edenkoben) . One is open to artists working in literature or fine arts and provides grant and free lodging for a

⁷⁵⁴ Arbeits- und Reisestipendien der Kulturstiftung des Landes Schleswig-Holstein. In: Kulturstiftung des Landes Schleswig-Holstein website. Creation date unknown. <http://kulturstiftung-sh.de/content/stipendien.php?group=0&ugroup=0> [09.05.2013]

⁷⁵⁵ Richtlinie der Kulturstiftung des Freistaats Thüringen zur Förderung zeitgenössischer Kunst und Kultur. In: Kulturstiftung des Freistaats Thüringen website. Creation date unknown. http://kultur.cms-integration.info/frontend/de/Foerderrichtlinie/site__175/ [04.07.2013]

⁷⁵⁶ Ibid., [04.07.2013]

⁷⁵⁷ Artist-in-Residence. In: Kunststiftung NRW website. Creation date unknown. <http://www.kunststiftungnrw.de/inhalt.php?id=13&lang=de> [04.07.2013]

⁷⁵⁸ Artist-in-Residence. In: Kunststiftung NRW website. Creation date unknown. <http://www.kunststiftungnrw.de/inhalt.php?id=13&lang=de> [04.07.2013]

period of up to five months. The second is an author exchange program between Rheinland-Pfalz and Burgundy that is only open to one author from each region per year.⁷⁵⁹

The *Kunststiftung* in Sachsen-Anhalt offers two residency programs, one short term one in Ahrenshoop at the Baltic Sea, and long term one in *Schloss Wiepersdorf*, about 100km south of Berlin (the same location used by the *Ministerium für Bildung und Kultur* in Saarland for their residencies). The residencies are available to artists based in Sachsen-Anhalt working in any art form.⁷⁶⁰ In addition to these German-based residencies, artists can also apply for international work grants for a number of locations around the world. The intention of the program is to develop artists' skills and broaden their horizons by exposing them to new techniques, trends and cultures that they will bring back to Sachsen-Anhalt to enrich their home region.⁷⁶¹

The *Kulturstiftung des Landes* in Schleswig-Holstein offers a travel grant for artists that want to develop skills. The grant can be used to reduce costs associated with attending fairs, congresses, symposia, workshops, courses and other events.⁷⁶²

4.4.5 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE MARKETING OR PROMOTION OF BOOKS AND READING

The *Kulturstiftung des Freistaates Sachsen* in Germany offers an open-application

⁷⁵⁹ Stipendien - Leistungen und Bedingungen. In: Künstlerhaus Edenkoben website. Creation date unknown. <http://www.kuenstlerhaus-edenkoben.de/stipendien.html> [03.07.2013]

⁷⁶⁰ Aufenthaltsstipendien. In: Kunststiftung Sachsen-Anhalt website. Creation date unknown. <http://www.kunststiftung-sachsen-anhalt.de/web/foerdermoeglichkeiten/aufenthaltsstipendien/index.html> [04.07.2013]

⁷⁶¹ Internationale Arbeitsstipendien. In: Kunststiftung Sachsen-Anhalt website. Creation date unknown. <http://www.kunststiftung-sachsen-anhalt.de/web/foerdermoeglichkeiten/internationale-arbeitsstipendien/internationale-arbeitsstipendien.html> [03.07.2013]

⁷⁶² Arbeits- und Reisestipendien der Kulturstiftung des Landes Schleswig-Holstein. In: Kulturstiftung des Landes Schleswig-Holstein website. Creation date unknown. <http://kulturstiftung-sh.de/content/stipendien.php?group=0&ugroup=0> [09.05.2013]

project grant. Guidelines for the kinds of projects eligible for funding include “a) Literature Festival, reading series, literary events, b) regional and national competitions, c) regional and national writing workshops, d) literary magazines, and e) publications of outstanding literary quality.”⁷⁶³ The *Kulturstiftung des Freistaates Sachsen* states that primarily commercial projects are not likely to receive funding.⁷⁶⁴

In Schleswig-Holstein, the *Kulturstiftung* sometimes offers support for events or publications with cultural, artistic and/or historic significance to the region. Projects can also be co-produced by the *Kulturstiftung* itself.⁷⁶⁵ One example of this is a book and exhibition on the history of German cruise ship tourism between Norway and Schleswig-Holstein that the *Kulturstiftung* in Schleswig-Holstein supported in 2010.

4.4.6 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

I was unable to find any programs offered by a regional arts development organization in Germany that fit this category.

4.5 SUPPORT OFFERED BY THE REGIONAL ARTS DEVELOPMENT ORGANIZATIONS IN THE UK

As mentioned, the governments of the constituent countries of the UK do not offer any support programs for publishing. Instead, the governments of the four constituent countries support publishing through their arm’s-length entities.

⁷⁶³ Förderrichtlinie. In: Kulturstiftung des Freistaates Sachsen website. Creation date unknown. <http://www.kdfs.de/foerderung/foerderrichtlinie/> [27.03.2013]

⁷⁶⁴ Ibid., [27.03.2013]

⁷⁶⁵ Kulturstiftung des Landes Schleswig-Holstein. In: Kulturstiftung des Landes Schleswig-Holstein website. Creation date unknown. <http://kulturstiftung-sh.de/content/index.php?group=1&ugroup=0> [04.07.2013]

These are: the Arts Council England, the Arts Council of Northern Ireland, Creative Scotland (with Publishing Scotland) and the Arts Council of Wales (with Literate Wales and the Welsh Books Council).

The Arts Council England is the “national arts development organization in England.”⁷⁶⁶ It provides support⁷⁶⁷ for many art forms including music, theatre, visual arts and literature.⁷⁶⁸ It is however an independent entity that is nevertheless accountable to government for its actions. Its funding decisions are made “at ‘arm’s length’ (independently of, following guidance criteria) from Government...”⁷⁶⁹

In Northern Ireland, the Department of Culture, Arts and Leisure does not directly support literature or publishing, instead doing so through its arm’s-length arts development organization, the Arts Council of Northern Ireland. The Arts Council of Northern Ireland “[assists] and [supports] the development of authors, readers and publishers across a range of genres.”⁷⁷⁰ The government of Northern Ireland states on their website that there are approximately 36,000 people working in the creative industries in Northern Ireland.⁷⁷¹ In order to support the development of the creative industries, the Creative Industries Innovation Fund was established by the government

766 Arts Council England. In: Department for Culture, Media and Sport website. 27.02.2009 http://web.archive.org/web/20110715194045/http://culture.gov.uk/what_we_do/arts/3210.aspx [31.01.2013]

767 Apply for Funding. Arts Council England website. Creation date unknown. <http://www.artscouncil.org.uk/funding/apply-funding/> [11.10.2011]

768 The history of the Arts Council. Arts Council England website. Creation date unknown. <http://www.artscouncil.org.uk/who-we-are/history-arts-council/> [2.12.2012]

769 Arts Council England Funding. In: Department for Culture, Media and Sport website. 22.10.2008 http://web.archive.org/web/20120203063026/http://www.culture.gov.uk/what_we_do/arts/4078.aspx [15.10.2012]

770 Literature. In Arts Council of Northern Ireland website. Creation date unknown. <http://www.artscouncil-ni.org/the-arts/literature-language-and-culture/literature> [18.06.2014]

771 Arts, Creativity & Architecture. In: Department of Culture, Arts and Leisure website. Creation date unknown. http://www.dcalni.gov.uk/index/arts_and_creativity.htm [23.06.2014]

but in practice it is administered by the Arts Council of Northern Ireland.⁷⁷²

The Department of Arts, Culture & Sport in Scotland states that “[arts] and culture can bring real benefits for communities and individuals and sport can make a significant and positive contribution to many areas of our lives,” and suggests that public engagement with the arts is “vital.”⁷⁷³ However, rather than directly supporting publishing, the Scottish government works with what they call “key partners,” to “promote and develop the crucial role of culture and creativity in making the strongest contribution that we can to sustainable economic development” and to “focus on the contribution that culture can make to improving the health, wellbeing, confidence and quality of life for our communities.”⁷⁷⁴ Most notable of the key partners is the arm’s-length organization called Creative Scotland, a “non-departmental public body,” that was formed out of a merger of the Scottish Arts Council and another organization called Scottish Screen.⁷⁷⁵ Creative Scotland is “the national organisation responsible for Scotland’s arts, culture and creative industries.”⁷⁷⁶

The government of Wales likewise does not offer any support for production themselves, instead offering support through the organization called the Welsh Books Council, the Arts Council of Wales and a national organization

772 Arts, Creativity & Architecture. In: Department of Culture, Arts and Leisure website. Creation date unknown. http://www.dcalni.gov.uk/index/arts_and_creativity.htm [23.06.2014]

773 Arts, Culture & Sport. In: The Scottish Government website. Creation date unknown. <http://www.scotland.gov.uk/Topics/ArtsCultureSport> First accessed [23.06.2014]

774 Arts & Culture. In: The Scottish Government website. Creation date unknown. (Updated 29.09.2014) <http://www.scotland.gov.uk/Topics/ArtsCultureSport/arts> First accessed [24.06.2014]

775 Creative Scotland. In: The Scottish Government website. Creation date unknown. (Updated 26.09.2012) <http://www.scotland.gov.uk/Topics/ArtsCultureSport/arts/Sponsored-bodies/CreativeScotland> First accessed [24.06.2014]

776 Creative Scotland. In: The Scottish Government website. Creation date unknown. (Updated 26.09.2012) <http://www.scotland.gov.uk/Topics/ArtsCultureSport/arts/Sponsored-bodies/CreativeScotland> First accessed [24.06.2014]

“responsible for developing and promoting literature” called Literature Wales.⁷⁷⁷

Many of the programs offered by the Arts Councils in the constituent countries of the UK are not restricted to publishing. Instead, these programs are open to individuals and organizations (businesses) working with the arts in any art form. I call these open-application programs. “Open” because they are guided by more general priorities (like a mandate to support the arts), rather than specifically targeted programs with specific intended outcomes (like a grant to increase the number of authors going on promotional tours).

The benefit of an open system is the broad array of different kinds of applications the councils could receive. For example, the application guide for the Arts Council England’s Grants for the Arts program lists examples of the kinds of activities applicants can apply for: “festivals and carnivals, events, productions and exhibitions, artistic research and development, making work, residencies, commissions, participatory projects, workshops, audience development, marketing activities, professional development and training, organisational and business development, other arts-related projects.”⁷⁷⁸

With the addition of the phrase “other arts-related projects” the possibilities are effectively endless, truly open-application.

⁷⁷⁷ About Literature Wales. In: Literature Wales website. Creation date unknown. <http://www.literaturewales.org/about-literature-wales/> [10.06.2014]

⁷⁷⁸ Grants for the Arts, How to Apply over £15,000. London: Arts Council England, 2013. http://www.artscouncil.org.uk/media/uploads/pdf/Gfta_how_to_apply_Over_15k.pdf [18.03.2014] P. 6

4.5.1 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING PRODUCTION

PRODUCTION GRANTS

The Arts Council England offers a Grants for the Arts program that provides funding for non-recurring projects taking place over a fixed period of time. It is open-application and covers all art forms (including publishing). This means that members of the publishing industry can create an application to suit their needs. The Arts Council England reviews each application on its own merits.

Although the Grants for the Arts program is open-application, there are still requirements that applicants must meet in order to be eligible for the program. Specifically, the Arts Council England states that “individuals, organisations involved in arts related activity and other people who use the arts in their work,” are eligible. The application must address the “artistic quality” of the project as well as “how it will engage the public, how it will be managed, the budget for your activity.”⁷⁷⁹ The grant is intended to support “activities carried out over a set period,” (with a start and end date).⁷⁸⁰ Since a “publishing programme” (production) has a clear end date, (“that take place over a set period of time”) publishers can apply for direct production funding through the Grants for the Arts program.

The Arts Council England provides guidelines for potential applicants that are examples of the kinds of projects that could receive funding. Original works of fiction and poetry are the genres that the Arts Council England considers most

⁷⁷⁹ Grants for the Arts, How to Apply over £15,000. London: Arts Council England, 2013. http://www.artscouncil.org.uk/media/uploads/pdf/Gfta_how_to_apply_Over_15k.pdf [18.03.2014] P. 5-8

⁷⁸⁰ Grants for the arts. In: Arts Council England website. Creation date unknown. <http://www.artscouncil.org.uk/funding/grants-arts/> [16.10.2012]

“successfully satisfy the requirements for funding.”⁷⁸¹ Other activities eligible for support include grants for authors, translators, literary festivals and publishers, but there are also grants for less traditional topics like “digital activities,” live performances, storytelling and reader development.⁷⁸²

Individuals or organizations are eligible to apply, but there are limitations. Students, organizations that pay out profits to shareholders, and individuals or organizations outside of the EU are not eligible for funding.⁷⁸³ Also, if an organization already receives other funding from the Arts Council England, special permission is required from the Arts Council England prior to applying for funds through Grants for the Arts.⁷⁸⁴

The Arts Council England, in their guidebook for potential applicants to the Grants for the Arts program, sets the tone regarding self-publishing: “When a publisher acquires rights to a book, it immediately suggests an objective, professional view that the book is of a publishable standard. When an author chooses to self-publish their book, there is no such independent validation.” The passage continues to state that self-published books “struggle” and “may not meet ... eligibility criteria.”⁷⁸⁵

The Arts Council of Northern Ireland administers a program on behalf of the government of Northern Ireland called the Creative Industries Innovation

781 Literature Information Sheet. London, Arts Council England, 2013. http://www.artscouncil.org.uk/media/uploads/pdf/gfta_information_sheets_june_2013/Literature_information_sheet_June_2013.pdf [15.10.2013] P. 1

782 Ibid., [15.10.2013] P. 2-6

783 Grants for the Arts, How to apply. London: Arts Council England, 2010. http://www.artscouncil.org.uk/media/uploads/Gfta_how_to_apply.pdf [16.10.2012] P. 10-11

784 Ibid., [16.10.2012] P. 13

785 Literature Information Sheet. London, Arts Council England, 2013. http://www.artscouncil.org.uk/media/uploads/pdf/gfta_information_sheets_june_2013/Literature_information_sheet_June_2013.pdf [29.10.2013] P. 4

Fund, the aim of which is to “grow and develop the creative industries.”⁷⁸⁶ The program focuses on two kinds of recipients: businesses and “sectoral bodies,” the latter are defined as “organisations whose core purpose facilitates development of the creative industries through innovative initiatives that enhance the infrastructure, knowledge and people with the creative industries sector.”⁷⁸⁷ Local authorities and educational institutions are offered as examples of sectoral bodies.

The program is open to “all sectors within the Creative Industries in Northern Ireland wishing to deliver project[s] that will develop commercially viable content, products, services and experiences.”⁷⁸⁸ The motivation behind the grant stems from the understanding that “prosperous economies are characterised by a strong creative sector,” furthermore, the Department of Culture, Arts and Leisure states that “the creative industries are recognised across the world for their potential for wealth and job creation.”⁷⁸⁹

Projects with a digital focus, specifically those that deal with digital content, are “encouraged,” although projects with no “digital element” will still be considered.⁷⁹⁰ Applications are then reviewed based on how well they address “Cross-Sectoral Collaboration; Export-Focused Activity; Innovation and Entrepreneurial potential of Northern Ireland’s Culture, Arts and Leisure base,” the three priorities of the Creative Industries Innovation Fund.⁷⁹¹ The grant

786 Creative Industries Innovation Fund - Business. In: Arts Council of Northern Ireland website. Creation date unknown. <http://www.artscouncil-ni.org/funding/scheme/creative-industries-innovation-fund> [23.06.2014]

787 Creative industries innovation fund 2014/2015 guidance notes: Businesses and sectoral development bodies. Belfast: Arts Council of Northern Ireland, 2013. http://www.artscouncil-ni.org/images/uploads/funding-documents/CIIF_GUIDANCE_NOTES.pdf [23.06.2014] P. 3

788 Creative industries innovation fund 2014/2015 guidance notes: Businesses and sectoral development bodies. Belfast: Arts Council of Northern Ireland, 2013. http://www.artscouncil-ni.org/images/uploads/funding-documents/CIIF_GUIDANCE_NOTES.pdf [23.06.2014] P. 1

789 Ibid., [23.06.2014] P. 2

790 Ibid., [23.06.2014] P. 4

791 Ibid., [23.06.2014] P. 5

(the amount of which varies from a maximum of £10,000 for businesses to up to £20,000 for sectoral bodies) is intended to cover “content development costs” as well as other operational costs including salaries, short term freelance contracts, networking and export assistance and market research costs.⁷⁹²

Creative Scotland offers a program called Quality Production that is intended “to support the development and creation of high quality work that has a clearly described public outcome.”⁷⁹³ This is an open-application program, and is open to both individuals and organizations based in Scotland (although applicants from outside Scotland will be considered if they can demonstrate a connection to the region).⁷⁹⁴ This means that both authors and publishers are eligible to apply for funding through this program. The program has two streams.

The first stream is called Project Development and “supports the early research and development of new work, or a commissioning stage to test ideas and to establish appropriate methods and approaches.”⁷⁹⁵ An author or publisher can apply for this project stream to fund a single book.⁷⁹⁶

The second stream is called Production & Presentation and covers the creation of new work (as opposed to the “support for an early phase” offered by the Project Development grant). Publishers can apply to this stream for “what used to be called

792 Creative industries innovation fund 2014/2015 guidance notes: Businesses and sectoral development bodies. Belfast: Arts Council of Northern Ireland, 2013. http://www.artscouncil-ni.org/images/uploads/funding-documents/CIIF_GUIDANCE_NOTES.pdf [23.06.2014] P. 6

793 Quality Production. In: Creative Scotland website. Creation date unknown. <http://www.creativescotland.com/funding/funding-programmes/quality-production> [24.06.2014]

794 Quality Production. In: Creative Scotland website. Creation date unknown. <http://www.creativescotland.com/funding/funding-programmes/quality-production> [24.06.2014]

795 Quality Production. In: Creative Scotland website. Creation date unknown. <http://www.creativescotland.com/funding/funding-programmes/quality-production> [24.06.2014]

796 Email correspondence, Aly Barr, Development Officer at Creative Scotland. [04.06.2014]

Block Grants” and would cover “upto a year’s worth of publishing (...10 books or so).⁷⁹⁷” In Wales, production grants for publishers are handled by the Welsh Books Council, the “non-statutory body providing specialist services to the book and magazine publishing trade in Wales.”⁷⁹⁸ The Welsh Books Council received almost £4 million pounds in financing from the Welsh Government in 2013-2014.⁷⁹⁹

The Welsh Books Council divides their publishing support into Welsh-language grants and English language grants.

The Welsh language grants for publishers are split into two main production grants. These are the Individual Book Publishing Grants Scheme and the Programme Grants Scheme. They both are intended to encourage Welsh publishers “to supply a wide range of books of quality, in Welsh, for both children and adults, and including both leisure titles and literary works.”⁸⁰⁰ Only professional publishers that publish in Welsh and have their books “available in shops throughout Wales” are eligible for the Individual Book Publishing Grant scheme.⁸⁰¹ Books in many genres are accepted, but some genres are excluded (including textbooks, theses and “books of very local interest.”)

Books must have a minimum print run of 750 copies, although literary titles with “narrower appeal” can have a lower run provided the publisher can justify the lower amount by showing that “the proposed print-run is adequate

797 Email correspondence, Aly Barr, Development Officer at Creative Scotland. Jun 4, 2014

798 Publishing. In Welsh Government website. Creation date unknown. <http://wales.gov.uk/topics/cultureandsport/mediapublishing/publishing/?lang=en> [17.06.2014]

799 Publishing. In Welsh Government website. Creation date unknown. <http://wales.gov.uk/topics/cultureandsport/mediapublishing/publishing/?lang=en> [17.06.2014]

800 Welsh-language publishing grants guidelines: Individual book publishing grants. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2008. <http://www.clc.org.uk/1337.file.dld> [17.06.2014] P. 1

801 Welsh-language publishing grants. Guidelines: Individual Book Publishing Grants. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2008. <http://www.clc.org.uk/5232.file.dld> [18.06.2014] P. 1-2

to achieve the highest sales possible.”⁸⁰²

Although the grant is intended for Welsh-language publishers only, the grant can be used for bilingual versions of books, provided the Welsh sections are “substantial” or the book is published completely in two languages. The contents and quality of production are taken into account in the assessment, as well as demand and the “publisher’s ability to edit, publish, market and distribute throughout Wales.” The Welsh Books Council states that “grants of more than £4,000 are rarely awarded.”⁸⁰³

The Programme Grants are intended to support a publisher’s programme “of ten titles or more.” The goal is to provide a grant to Welsh-language publishers to ensure “greater freedom and flexibility in responding to the market. It is aimed primarily at books of broad appeal and at publishers with substantial previous output in relevant areas.”⁸⁰⁴ The technical requirements are similar to the Individual grant. Many genres are eligible, with only a few exclusions (among them, textbooks, theses and “books of very local interest.”) The requirement of a minimum print run of 750 copies is however more strictly enforced, as the Programme grant is aimed at books with more commercial appeal. Specifically, the Welsh Books Council aims to support “good, popular books with print-runs of 2,000 or more; popular, plot-driven novels; factual books with print-runs of 1,500 or more; original fiction for older children and young adults; books for learners of Welsh.” Again, the assessment is based on the “likely quality” of the proposed titles in the application and the quality of previous titles produced.⁸⁰⁵ The

802 Welsh-language publishing grants guidelines: Individual book publishing grants. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2008. <http://www.clc.org.uk/1337.file.dld> [17.06.2014] P. 1

803 Ibid., [17.06.2014] P. 2

804 Welsh-language publishing grants: Guidelines Programme Grants. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2008. <http://www.clc.org.uk/1338.file.dld> [17.06.2014] P. 1

805 Ibid., P. 2 [17.06.2014]

amount of the grant is dependent on the assessment, “it is important, therefore, [that the publisher] include sufficient information to enable the Council to assess the material being offered and the amount of grant required.”⁸⁰⁶

The English-language production grant for individual titles offered by the Welsh Books Council is called the Individual Literary Book Grants program. The program “funds the publication of mainly literary and occasionally artistic and cultural books of Welsh interest or by authors living in Wales, for adults or children. Grants are offered as contributions towards anticipated deficits.”⁸⁰⁷ In order to be eligible for support, books must be of Welsh interest or written by authors living in Wales.⁸⁰⁸ The program is however open to publishers from outside Wales (“who wish to publish eligible books”) but only if there are no other support opportunities available.⁸⁰⁹ The overall budget for the program is £50,000 so the individual grant amount varies according to the number of successful applicants.

Small presses in Wales can apply for individual title support through the Small Literary Magazines and Presses program. The program provides grants to small presses in Wales working in poetry, fiction and autobiography and are assessed based on “the degree to which the project offers an outlet for new writing of promise and/or innovation, and/or under-represented voices in print.”⁸¹⁰ Small

806 Welsh-language publishing grants: Guidelines Programme Grants. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2008. <http://www.clc.org.uk/1338.file.dld> [17.06.2014] P. 1

807 English-language publishing grants guidelines: Individual literary book grants. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2010. <http://www.clc.org.uk/1403.file.dld> [18.06.2014] P. 1

808 *Ibid.*, [18.06.2014] P. 1

809 *Ibid.*, [18.06.2014] P. 1

810 English-language publishing grants guidelines: Small literary magazines and presses. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2010. <http://www.clc.org.uk/1412.file.dld> [18.06.2014] P. 1

literary magazines can also apply to this program for funding.

The Welsh Books Council offers a completely unique grant for English-language publishers (among the countries in this thesis) called the Advances/Fees to Authors and Illustrators Scheme. The grant is awarded to publishers and “is designed primarily to provide advances on royalties for authors, but may also be used to provide flat fees for contributors to multiple-authored volumes and to support the commissioning of illustrations.” The maximum grant amount per book is £10,000 and can cover 100% of the advance normally paid to an author. Authors cannot apply, publishers must do so. Books of many genres are permitted, with a focus on more commercially viable books.⁸¹¹ Print runs are expected to be at least 2000 copies, but this is not a strict requirement. Also, books that receive funding through this program “normally” means exclusion from the other production grants because “revenue from sales will be expected to exceed production costs.”⁸¹² Finally, “where all other factors are equal, preference will be given to projects involving Welsh or Wales- resident authors and illustrators, and/or books about Welsh subjects.”⁸¹³

There is an “add-on” grant to the English-language program Advances/Fees to Authors and Illustrators scheme called the Freelance Editor Grants program. The Freelance Editor Grants program is specifically to provide support for publishers so they may “employ freelance editors to work on specific titles

811 English-language publishing grants guidelines: Advances/fees for authors and illustrators. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2010. <http://www.clc.org.uk/1405.file.dld> [18.06.2014] P. 2

812 English-language publishing grants guidelines: Advances/fees for authors and illustrators. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2010. <http://www.clc.org.uk/1405.file.dld> [18.06.2014] P. 3

813 Ibid., P. 2 [18.06.2014]

supported by the Advances/Fees to Authors and Illustrators scheme.”⁸¹⁴

A third program for authors (but applied for by publishers) is offered by the Welsh Books Council and is called the Small Literary Commission Grants program. The grant program is intended to provide financial support for publishers that wish to “commission creative authors to undertake research or other work for which advance payment is appropriate.”⁸¹⁵ The grant is only for Wales based publishers that have already planned to publish a literary book by an author (eligible topics include: poetry, fiction, biography, history [but not local history]).⁸¹⁶ Grants “will be modest and are unlikely to exceed £200 to £400 for a single author and £4,000 for a single project.”⁸¹⁷ Funds from this grant cannot be used for advances (as is the case with the Advances/Fees to Authors and Illustrators program).

The Welsh Books Council also offers an English-language program called Revenue Publishing Grants that “provides support for the staff and literary publishing programmes of publishers based in Wales in order to promote diversity, ambition and professionalism in this sector... in some cases [including a] contribution towards overheads.”⁸¹⁸ The grant is intended to encourage publishers to “publish literary titles, publishers must also produce a balanced list of titles.” The grant shores up a forecasted shortcoming, as publishers must demonstrate that they have a need for support (a “deficit”)⁸¹⁹ and that being awarded a grant

814 English-language publishing grants guidelines: Freelance editor grants. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2010. <http://www.clc.org.uk/1409.file.dld> [18.06.2014] P. 1

815 English-language publishing grants guidelines: Small literary commission grants. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2010. <http://www.clc.org.uk/1406.file.dld> [18.06.2014] P. 1

816 Ibid., [18.06.2014] P. 2

817 Ibid., [18.06.2014] P. 2

818 English-language publishing grants guidelines: Revenue publishing grants. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2011. <http://www.clc.org.uk/2847.file.dld> [18.06.2014] P. 1

819 Ibid., P. 2 [18.06.2014]

would “enhance the publisher’s effectiveness.”⁸²⁰ The grant is awarded in the form of a budget “towards its projected deficit” and “each publisher’s share of the scheme budget may increase or diminish over time, according to the publisher’s ability to meet targets agreed at the time of offering the grant.”⁸²¹

TRANSLATION GRANTS

The open-application Grants for the Arts program could also be used by applicants who wish to apply for translation grants. The Arts Council England states that grants are normally only awarded to publishers, but that individuals may apply “when appropriate.”⁸²² Funding is primarily offered for translation of fiction and poetry⁸²³ into English as these are genres that the Arts Council England believes “most successfully satisfy the requirements for funding”),⁸²⁴

The Wales Literature Exchange offers an translation grant for foreign publishers that wish to translate Welsh literature into languages other than Welsh or English. UK publishers are also eligible if they wish to translate Welsh into English. In either case, the grant is for 100% of the translator cost. The guidelines for the program make the distinction that “grants are awarded only for translation costs, not for production costs.”⁸²⁵

LOANS

The Creative Industry Finance Program offers loans to companies in the creative

820 English-language publishing grants guidelines: Revenue publishing grants. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2011. <http://www.clc.org.uk/2847.file.dld> [18.06.2014] P. 1 [18.06.2014]

821 Ibid., P. 2 [18.06.2014]

822 Ibid., P. 5 [29.10.2013]

823 Ibid., P. 1 [15.10.2013]

824 Ibid., P. 5 [15.10.2013]

825 Translation Fund. In: Wales Literature Exchange website. Creation date unknown. <http://waleslitexchange.org/en/translation/translation-fund1/> [17.06.2014]

industries. The loans are for £5,000 or £25,000 and can be used by “small to medium-sized creative industry enterprises.”⁸²⁶ This is a “pilot” program open for a limited time (one year, starting in 2014) and is only available to applicants in the London region and the Yorkshire & The Humber region.⁸²⁷

Creative Scotland is planning to offer a zero-interest loan starting in 2014/2015. The program is intended to support “creative projects” that are an interaction of digital companies and “music, film, publishing, visual arts or other creative industries.”⁸²⁸

4.5.2 DIRECT SUPPORT FOR PUBLISHING BY OFFSETTING MARKETING AND PROMOTION COSTS AND OTHER EXPENSES

The Grants for the Arts program offered in England, due to its open-application structure, can also be used for “projects with a digital focus that support and enhance the publication and distribution of literature, as well as new forms of writing that make use of digital technology.” The nature of the open-application system leaves the specifics up to the applicants.⁸²⁹

In addition to the Grants for the Arts program, the Arts Council England operates the Digital R&D Fund that is intended to encourage “organisations with arts projects, digital technology providers and academic researchers to collaborate [on] experiments from which the wider arts and cultural sector can learn.”⁸³⁰ The

826 Creative industry finance. In: Arts Council England website. Creation date unknown. <http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/creative-industry-finance/> [18.03.2013]

827 Ibid., [18.03.2014]

828 Innovation. In: Creative Scotland website. Creation date unknown. <http://www.creativescotland.com/funding/funding-programmes/closed/innovation> [24.06.2014]

829 Literature Information Sheet. London, Arts Council England, 2013. http://www.artscouncil.org.uk/media/uploads/pdf/gfta_information_sheets_june_2013/Literature_information_sheet_June_2013.pdf [29.10.2013] P. 6

830 Digital R&D Fund for the Arts. In: Arts Council England website. Creation date unknown. <http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/digital-rd-fund-arts/> 24.03.2014

program offers grants up to £125,000 for arts organizations that want to expand their audience or explore new business opportunities through a co-operative project with another company working in the technology sector.⁸³¹ In order to receive funding, at least one cultural organization and one technology organization must collaborate on a new project. The Arts Council, together with an organization in England focused on innovation and technology called NESTA, created a portal website so cultural organizations can search for technology organizations (and vice versa) to work with.⁸³² The program places a priority on a few themes more commonly associated with the technology industry, including user generated content, social media, digital distribution and exhibition.⁸³³

Go-Digital is a grant administered by Publishing Scotland and has “the help of funding from Creative Scotland.”⁸³⁴ The program is intended to encourage publishers based in Scotland to increase and incorporate digital activities into their publishing programme, specifically in three areas: “in accessing training or consultancy on digital matters; attending digital events in the UK and overseas; and marketing their digital books and content.”⁸³⁵ The maximum amount a

831 About the Digital R&D fund. In: Digital R&D Fund for the Arts website. 2012. <http://www.artsdigitalrnd.org.uk/content/about-digital-rd-fund> [31.10.2012]

832 Bakhshi, Hasan. Angela Pugh. An analysis of applications for the Digital R&D Fund for Arts and Culture. London: Nesta, 2011. http://www.nesta.org.uk/sites/default/files/an_analysis_of_applications_for_the_digital_rd_fund_for_arts_and_culture.pdf [31.10.2012] P. 3

833 Digital R&D Fund for the Arts. In: Arts Council England website. Creation date unknown. <http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/digital-rd-fund-arts/> 15.10.2013

834 Funding Information. In: Publishing Scotland website. Creation date unknown. <http://www.publishingscotland.org/about-publishing/funding-information/> [24.06.2014]

835 Ibid., [24.06.2014]

company can claim is £2,000.

The Go-Digital program requires applicants to demonstrate that they have a high-quality “publishing programme,” and also have the financial need for a grant.⁸³⁶

Grants for Talking Books is a grant program offered by the Welsh Books Council that provides a grant to encourage the production of audio-books to “promote reading.”⁸³⁷ The grant is for recordings of “original Welsh material,” “specific books,” but “adaptations and translations of other work” are also permitted. Production must also exceed 250 copies to be considered eligible.⁸³⁸ The overall budget for the program is £30,000, meaning that the grant amount varies depending on how many applicants are awarded funding.

MARKETING COSTS

The Welsh Books Council offers a Marketing Grants program designed to help “publishers in Wales promote English-language books in order to increase sales.” This is separate from the Welsh-language marketing support program. The program is open to publishers in Wales that have a “regular publishing program.”⁸³⁹ Priority is given to books that have been awarded an Advance/Fees to Authors and Illustrators grant because “[these] books have already been assessed for their strong market appeal and the likely quality of production.”⁸⁴⁰ Minimum print

836 Funding Information. In: Publishing Scotland website. Creation date unknown. <http://www.publishingscotland.org/about-publishing/funding-information/> [24.06.2014]

837 Welsh-language publishing grants guidelines: Grants for talking books. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2008. <http://www.clc.org.uk/1343.file.dld> [18.06.2014] P. 1

838 Ibid., [18.06.2014] P. 1

839 English-language publishing grants guidelines: Marketing grants. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2010. <http://www.clc.org.uk/1407.file.dld> [18.06.2014] P. 1

840 Ibid., [18.06.2014] P. 2

run is 2,000 copies and grant amounts are “approximately” £3,000 per book.⁸⁴¹

A second marketing grant called the Small Marketing Activities Grant is similar to the Marketing Grant program, but is intended to “to fund modest marketing activities such as small launches and advertising.”⁸⁴² This program is for books that are expected to have lower sales than those in the larger Marketing Grants program, although there is no minimum number of copies stated in the requirements. It is however stated that “most grants offered will not exceed £500.”⁸⁴³

TRAVEL AND TOURING GRANTS FOR PUBLISHERS

The Arts Council England uses touring as an example in their guidelines for potential applicants. A promotional tour includes audience engagement, has fixed start- and end-dates, and promotes reading and literature to a wider audience. A publisher may apply to the Grants for the Arts program for a touring grant.

The Arts Council of Northern Ireland’s International Programme for Organisations is broken into two streams: the Professional Arts Abroad stream and the Artists’ International Development Fund (cross-listed with artist support, and described on page XY). The Professional Arts Abroad program is intended to assist arts organizations with a “proven potential for exhibition, performance ... in the international arena, to present their work outside the United Kingdom and Ireland.”

Thus, the emphasis is on performances/exhibitions by arts organizations, meaning (in theory because it is not explicitly excluded) that publishers could apply

⁸⁴¹ Ibid., [18.06.2014] P. 3

⁸⁴² English-language publishing grants guidelines: Small marketing activities grants. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2010. <http://www.clc.org.uk/2110.file.dld> [18.06.2014] P. 1

⁸⁴³ Ibid., P. 2 [18.06.2014]

for the program to send authors on a tour promoting “new work and existing work created by Northern Ireland artists.”⁸⁴⁴

The Go-See grant is administered by Publishing Scotland but financing for the grant comes from Creative Scotland. The program is open to publishers based in Scotland and is intended to assist those publishers financially so they can “attend national and international book trade fairs for the first time.”⁸⁴⁵ The Go-See program requires applicants to demonstrate that they have a high-quality “publishing programme,” and also have the financial need for a grant.⁸⁴⁶

The Welsh Books Council offers a marketing grant called “Launches and Signing Tours” that assists Welsh publishers with costs associated with promotional events like book launches and author tours. Book publishers that have received funding from the Welsh Books Council are eligible for the program, and priority is granted to events deemed to have the best impact on sales of books. Launches are eligible for up to £1000, signings or promotional tours by an author are eligible for up to £1,500 and integrated launch/tours are eligible for up to €2,500.⁸⁴⁷

4.5.3 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING TOPICS NOT RELATED TO PRODUCTION

The open-application Grants for the Arts program offered by the Arts Council England provides publishers with the opportunity to apply for grants for professional development, research and development, audience development

844 International Programme for Organisations: Guidance Notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/IPO_guidance_notes_Mar14.pdf [23.06.2014] P. 8

845 Funding Information. In: Publishing Scotland website. Creation date unknown. <http://www.publishingscotland.org/about-publishing/funding-information/> [24.06.2014]

846 Ibid. [24.06.2014]

847 (Using Google Translator) Grantiau cyhoeddi cymraeg canllawiau: Grantiau i lansiadau a theithiau. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2008. <http://www.clc.org.uk/1342.file.dld> [17.06.2014] P. 2

and infrastructure improvements, although again, the open-application leaves it up to the publisher to specify exactly what it is they wish to do.⁸⁴⁸

The Arts Council of Northern Ireland also offers a infrastructure improvement grant called the Equipment and Minor Refurbishment program.⁸⁴⁹ The grant is intended to assist organizations that wish to “purchase equipment and carry out minor refurbishment to their premises to enhance their artistic services.”⁸⁵⁰ The program is open to commercial organizations, but only if the “project is primarily for the benefit of the public rather than their own commercial interests.”⁸⁵¹ Although the application guidelines state the Arts Council of Northern Ireland accepts applications for this program from the “widest possible range of organisations,” the current priorities of the program are to assist with costs to cover “Lighting Equipment, Stage Equipment, Sound Equipment, Musical Instruments, Rostra, Video equipment, Transport [and finally] Minor building refurbishment.”⁸⁵² This indicates that the focus is on stage and musical productions.

The Arts Council of Northern Ireland offers an Annual Funding Programme to arts organizations working “in all art forms.”⁸⁵³ The program is not intended to assist with “short term or fixed term projects, or single or one-

848 Grants for the arts. In: Arts Council England website. Creation date unknown. <http://www.artscouncil.org.uk/funding/grants-arts/> [13.02.2013]

849 Equipment and Minor Refurbishment. In Arts Council of Northern Ireland website. Creation date unknown. <http://www.artscouncil-ni.org/funding/scheme/equipment-and-minor-refurbishment> [23.06.2014]

850 Equipment and minor refurbishment programme: Application guidance notes. Belfast: Arts Council of Northern Ireland, 2013. http://www.artscouncil-ni.org/images/uploads/funding-documents/equipment_guide.pdf [23.06.2014] P. 2

851 Ibid., [23.06.2014] P. 2

852 Ibid., [23.06.2014] P. 3

853 Annual Funding Programmes 2014/15. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/guidance_notes_final.pdf [23.06.2014] P. 2

off annual events,”⁸⁵⁴ rather, the grant is to be used for what are called “core costs” (including salaries, rent, utilities, etc) and “associated programming costs” (including artists’ costs, marketing, transportation, travel, etc).⁸⁵⁵ The program is a straightforward grant to provide operating costs to arts organizations.

The Supported Posts program offered by the Welsh Books Council “is based on the belief that one of the main needs of the Welsh-language publishing industry is the need to strengthen its basic infrastructure. The scheme enables publishers to employ creative editors and thereby improve the quality and broaden the range of their output.” The program provides financial support that is to be used to increase the salaries of creative editors (full-time and part-time are eligible). The budget for the program is £100,000 and the maximum amount awarded to support a salary is £25,000. Publishers that receive funding from the Welsh Books Council are eligible for the grant, but priority is given to publishers receiving funding through the Programme Grant program.⁸⁵⁶ This program is also offered for English-language publishers based in Wales with a “high-quality publishing programme of Welsh writing in English which is of literary or cultural merit,” but the maximum grant is £15,000 for a full-time position (although part-time and freelance positions are also “acceptable.”⁸⁵⁷

The Arts Council of Northern Ireland offers an internship program called the Creative Apprenticeship Programme. The program exists to address the fact that “many of our young people encounter difficulties entering the workforce,” and the aim is to “encourage [young people] to see the arts as an attractive career

854 Ibid., [23.06.2014] P. 2

855 Ibid., [23.06.2014] P. 3-4

856 English-language publishing grants guidelines: Supported posts. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2011. <http://www.clc.org.uk/2848.file.dld> [18.06.2014] P. 1-2

857 Ibid., [18.06.2014] P. 1

option.”⁸⁵⁸ The program provides a subsidy for paid entry-level positions and is open to “arts and cultural sector employers” in Northern Ireland.⁸⁵⁹ The aim is to create “100 new apprenticeships and paid internships over a 3-year period across the arts and cultural sector.”⁸⁶⁰ These jobs are split into two groups, “apprenticeships” and “paid internships.” Apprenticeships are for people age 16-24 that are still attending college, while the paid internships are intended for graduates up to the age of 24. The Arts Council of Northern Ireland states that, through the program, approximately £300,000 will be “spent directly on wage subsidies.”⁸⁶¹

4.5.4 INDIRECT SUPPORT FOR PUBLISHING BY SUPPORTING AUTHORS

WRITING GRANTS

The Arts Council England does not have a specific writing grant program, but authors can apply for support through the Grants for the Arts program. The guidelines state that grants are “normally offered” to authors that have already had a book published, but it is not a strict pre-requisite.⁸⁶² The Arts Council also states that they will support first-time authors if those authors can “demonstrate the quality of their work objectively, with references from agents, publishers or other [authors].”⁸⁶³ Applicants must outline in their application

858 Creative apprenticeships and internships programme. Belfast: Arts Council of Northern Ireland, beginning 2014. [http://www.artscouncil-ni.org/images/uploads/funding-documents/creative_apprentice_guide_may2014\(2\).pdf](http://www.artscouncil-ni.org/images/uploads/funding-documents/creative_apprentice_guide_may2014(2).pdf) [23.06.2014] P. 2

859 Creative apprenticeships and internships programme. Belfast: Arts Council of Northern Ireland, beginning 2014. [http://www.artscouncil-ni.org/images/uploads/funding-documents/creative_apprentice_guide_may2014\(2\).pdf](http://www.artscouncil-ni.org/images/uploads/funding-documents/creative_apprentice_guide_may2014(2).pdf) [23.06.2014] P. 4

860 Ibid., [19.06.2014] P. 3

861 Ibid., [19.06.2014] P. 6

862 Literature Information Sheet. London, Arts Council England, 2013. http://www.artscouncil.org.uk/media/uploads/pdf/gfta_information_sheets_june_2013/Literature_information_sheet_June_2013.pdf [13.2.2013] P. 3

863 Ibid., [13.02.2013]

how receiving a grant will benefit their artistic or professional development.⁸⁶⁴

Another grant, called the Artists' international development fund, is open to artists working in any art form (authors included) and is intended to encourage co-operations between artists from England in order to establish "links with artists, organisations and/or creative producers in another country."⁸⁶⁵

Creative Scotland offers a program called Artist's Bursaries for artists in Scotland. The program is a sort of creation grant because it is intended to provide an artist with a financial grant thus giving them "time and resources to develop their practice."⁸⁶⁶ That said, the program "exists to enable the research and development of new work, rather than supporting its final publication, presentation or dissemination."⁸⁶⁷ This means that the grant is more geared towards giving an artist "time to think, research, reflect and/or experiment with new ideas," meaning an author would need to apply for this program in order to develop a new project, as a specific book idea would not be eligible for funding under this program.

The Arts Council of Wales offers support for artists, but it funds literature (authors specifically) through a separate, literature-specific agency called Literature Wales "that works with the support of the Arts Council of Wales and the Welsh Assembly Government."⁸⁶⁸ Literature Wales is the "national organisation

⁸⁶⁴ Ibid., [13.02.2013]

⁸⁶⁵ Artists' international development fund. In: Arts Council England website. Creation date unknown. <http://www.artscouncil.org.uk/funding/apply-funding/apply-for-funding/artists-international-development-fund/> [18.03.2014]

⁸⁶⁶ Artists' Bursaries. In: Creative Scotland website. Creation date unknown. <http://www.creativescotland.com/funding/funding-programmes/artists-bursaries> [24.06.2014]

⁸⁶⁷ Artists' Bursaries Application Guidelines 2014. Edinburgh: Creative Scotland, 2014. http://www.creativescotland.com/__data/assets/pdf_file/0020/25931/Artists-Bursaries-Guidelines-2014-v1-1.pdf [24.06.2014]

⁸⁶⁸ About Literature Wales. In: Literature Wales website. Creation date unknown. <http://www.literaturewales.org/about-literature-wales/> [16.06.2014]

responsible for developing and promoting literature” in Wales and has a focus on authors.⁸⁶⁹ Grants for authors offered by Literature Wales are offered to authors that work in any language (but recipients must be residents of Wales). The grants are called bursaries and are split into two main categories, “Buying Time” and “Enabling Bursaries.”⁸⁷⁰

Buying Time bursaries are intended to provide a author with a financial grant so they can take time off from their job in order to concentrate on writing, thus they are a creation grant. There are three different levels of recipients for this program. The first is called the New Writer Bursary and is only open to authors who have not yet been published before. The maximum grant amount is £10,000 and authors must include a sample of writing consisting of at least 10,000 words of the work in progress.

The second part is for established authors, and is called Published Writers’ Bursaries. The maximum grant amount is the same at the New Writer Bursary (£10,000) but writers only have to submit 4,000 words with their application.

The third and final part of the Buying Time bursaries are for authors of children’s books. The program is intended to encourage the creation of new books for young people in Wales, specifically “English-language writers whose work has a Welsh background” and “writers producing longer novels in the Welsh language.” The maximum grant amount is £10,000.

The Enabling Bursary grants focus more on peripheral costs associated with writing, whereas the Buying Time grants are more for creation. For instance, the first part of the Enabling Bursary program is called the Miscellaneous Fund

869 About Literature Wales. In: Literature Wales website. Creation date unknown. <http://www.literaturewales.org/about-literature-wales/> [16.06.2014]

870 Services for Writers. In: Literature Wales website. Creation date unknown. <http://www.literaturewales.org/services-for-writers/i/124046/> [16.06.2014]

and provides authors with “small-scale support related to specific writing projects. Examples include travel costs, research, work in other languages, renting quiet space to write and other items.”⁸⁷¹ The maximum grant amount is £2,000. The Enabling Bursary program also offers a maximum grant of £2,000 for “writers with disabilities” to assist in the purchase of “specialist equipment.”

In addition to the bursaries they offer, Literature Wales also maintains a house called Ty Newydd that acts as a sort of literature centre. Courses are offered, and authors can come for writing retreats. There are also bursaries offered to individuals who live in the region of Gwynedd (where the house is located) who wish to take a writing course but cannot otherwise afford it.⁸⁷²

TRANSLATION GRANTS

The Arts Council England has identified translation as a priority for the future and wants to ensure that “readers [will] enjoy a range of high quality literature from authors of all nationalities and backgrounds, particularly poetry and work in translation.”⁸⁷³ Even though the Arts Council does not offer a specific translation program, they nevertheless described translation as a priority. The open-application Grants for the Arts program follows a process that informs potential applicants about possibilities that can be applied for (like translation). This information can help the Arts Council England to receive the kinds of applications they favour.

Translation grants are offered in Wales through the Wales Literature Exchange, an agency supported by the Welsh Government, the Arts Council of

871 Services. In Literature Wales website. Creation date unknown. <http://www.literaturewales.org/services-for-writers/i/124046/> [16.06.2014]

872 Bursaries. In Literature Wales website. Creation date unknown. <http://www.literaturewales.org/bursaries/> [16.06.2014]

873 Literature Information Sheet. London, Arts Council England, 2013. http://www.artscouncil.org.uk/media/uploads/pdf/gfta_information_sheets_june_2013/Literature_information_sheet_June_2013.pdf [31.10.2013] P. 1

Wales and Literature Wales. Translation support is another way of encouraging cross-cultural exchange, and on their website the Wales Literature Exchange posted an article entitled “by translating a text we open a new world to others.”⁸⁷⁴ Residencies for translators are offered in the same Ty Newydd house used by Literature Wales for writing courses. The residencies are for two weeks room and board, and have a value of £420 and are intended to bring translators together and to connect with the literary scene in Wales.⁸⁷⁵ Like the writing courses offered at Ty Newydd, translation workshops are also administered by the Wales Literature Exchange at the house.

PROFESSIONAL DEVELOPMENT /RESIDENCIES

The Arts Council of Northern Ireland has a program called the Support for the Individual Artist Programme that (as of March 2014) had five streams: General Arts Awards, Self-Arranged Residencies, Artists’ International Development Fund (Individuals), Minority Ethnic Individual Artists Awards and a Travel Award. The streams of the program are open to “artists of all disciplines” who have “made a contribution to artistic activities in Northern Ireland for a minimum period of one year within the last five years.”⁸⁷⁶ The General Arts Awards stream has a maximum award amount of £1,500 for a single project that includes “specialised research, personal artistic development and certain materials/ equipment.”⁸⁷⁷

874 Latest News. In Wales Literature Exchange website. Creation date unknown. http://waleslitexchange.org/en/thw/view_news/by-translating-a-text-we-open-a-new-world-to-others [17.06.2014]

875 Short residencies in January 2014. Llanystumdwy: Ty Newydd Translators House Wales, around November 2013. http://waleslitexchange.org/uploads/resources/Translators_House_Wales_Residencies_January_2014.pdf [17.06.2014] P. 1

876 Support for Individual Artists Programme Guidance Notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/Guidance_Notes_March_14.pdf [18.06.2014] P. 4

877 Support for Individual Artists Programme Guidance Notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/Guidance_Notes_March_14.pdf [18.06.2014] P. 9

An additional £1,000 can be made available for projects with specific needs or equipment required for the project.

Self-Arranged Residencies are part of the Arts Council of Northern Ireland's Support for the Individual Artist Programme that is intended to encourage artists to take up residencies outside of Northern Ireland for the purposes of professional development. The maximum award amount is £5,000 and can be used to cover "travel, accommodation, visas, subsistence, carriage, insurance and approved exhibition/performance/materials costs." Artists cannot use this grant to apply for a residency at a location that already receives Arts Council of Northern Ireland funding.⁸⁷⁸

The Artists' International Development Fund (part of the Support for the Individual Artist Programme offered by the Arts Council of Northern Ireland) is a joint venture with the British Council branch in Northern Ireland (an organization that works to promote the UK's "creative and knowledge economy" through "international Cultural Relations").⁸⁷⁹ The program is intended to encourage and support "early stage international development opportunities for individual, freelance and self-employed artists and organisations based in Northern Ireland," with the goal of "[enhancing] Northern Ireland's international artistic development, reputation and standing."⁸⁸⁰ Grants amounts range from £1,000 to £5,000 and is intended for artists who meet the general criteria of the overall program, but lack "extensive international experience," would benefit from networking and

878 Support for Individual Artists Programme Guidance Notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/Guidance_Notes_March_14.pdf [18.06.2014] P. 10

879 Support for Individual Artists Programme Guidance Notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/Guidance_Notes_March_14.pdf [18.06.2014] P. 14

880 Support for Individual Artists Programme Guidance Notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/Guidance_Notes_March_14.pdf [18.06.2014] P. 13

may also be able to show foreign interest in their work.⁸⁸¹

The Minority Ethnic Individual Artists Awards are “for specific projects, specialized research, personal artistic development and certain materials/equipment that support professional arts practice and are specifically targeted at artists from Minority Ethnic communities.” The stream is open to artists working in all art forms, but they must “identify as being from a Minority Ethnic community” in Northern Ireland. The stream has six “strategic themes” and applications must address at least one of them in order to be considered. Those themes are: “Intercultural Engagement; Developing the Minority Ethnic Arts Infrastructure; Using the Arts to develop Community Cohesion; Using the Arts to increase awareness of diversity; Using the Arts to develop Good Relations; Using the Arts as a vehicle to Tackle Racism.”⁸⁸² Like the General Arts Awards, the grant amount for the Minority Ethnic Individual Artists Awards is capped at £1,500.

The Travel Award is intended to support the professional development of Northern Irish artists who have been invited by an arts organization outside Northern Ireland. The program enables the artists to travel abroad in order to “develop their skills and expertise.”⁸⁸³ There is more to this travel program on the following page.

The Professional Development program offered by Creative Scotland provides authors (or to a lesser extent, people working in the arts at a publishing

881 Support for Individual Artists Programme Guidance Notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/Guidance_Notes_March_14.pdf [18.06.2014] P. 13

882 Support for Individual Artists Programme Guidance Notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/Guidance_Notes_March_14.pdf [18.06.2014] P. 15

883 Support for Individual Artists Programme Guidance Notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/Guidance_Notes_March_14.pdf [18.06.2014] P. 17

house for instance) with a grant in order to undertake training or attend book fairs or festivals.⁸⁸⁴ Like with all professional development programs, the goal of this particular program is simply to “enable artists and other creative professionals to develop their skills and/or professional practice nationally and internationally.”⁸⁸⁵

TRAVEL AND TOURING GRANTS

The Arts Council of Northern Ireland offers a program to reduce travel or touring costs for authors (in addition to the Travel Award stream that is part of the Support for the Individual Artist Programme) called Touring and Dissemination of Work. The program is open to “professional artists” and covers “eligible costs,” (such as the cost of touring in support of a new book).⁸⁸⁶ There is no limit on the amount that an applicant can apply for.⁸⁸⁷

When it comes to literature specifically, the Arts Council of Northern Ireland states that they will place priority on applications that: “Focus on developing readership and audiences for contemporary literature; Seek to extend the audience for contemporary literary writing through live performance or by exploiting the opportunities presented by new media; Work in partnership with established literary organisations, publishers, multi-disciplinary venues and festivals; platform contemporary literature in ambitious

884 Professional Development. In: Creative Scotland website. Creation date unknown. <http://www.creativescotland.com/funding/funding-programmes/professional-development> [24.06.2014]

885 Professional Development. In: Creative Scotland website. Creation date unknown. <http://www.creativescotland.com/funding/funding-programmes/professional-development> [24.06.2014]

886 Touring and Dissemination of Work Scheme. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/Touring_Round_1_Guidelines_Final.pdf [18.06.2014] P. 5

887 Touring and Dissemination of Work Scheme. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/Touring_Round_1_Guidelines_Final.pdf [18.06.2014] P.

and imaginative ways; Work in partnership with established networks.”

The Travel Awards program offered by the Arts Council of Northern Ireland is different from the Touring and Dissemination of Work program in that it is solely focused on providing artists with funds for travel in order to engage in professional development (hence to “develop skills and expertise”).⁸⁸⁸ In fact, the guidelines clearly state that applicants can only apply for airfare at award-rates listed in the guidelines document.

4.5.5 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE MARKETING OR PROMOTION OF BOOKS AND READING

The Arts Council England in their pursuit of “great art for everyone,” also mentions the concepts of literature promotion and public engagement in their literature guidelines for the Grants for the Arts program.⁸⁸⁹ Applications for literary festivals can be made through the Grants for the Arts program but festivals must focus on fiction, poetry, international work or new writing.⁸⁹⁰

NATIONAL PORTFOLIO PROGRAM

The Arts Council England’s goal with the National Portfolio program is to build a balanced portfolio (or collection of organizations) that are based in England and somehow engage English people in the arts in order to “achieve the best result for the arts overall.”⁸⁹¹ The program provides operating funds for organizations in

888 Support for Individual Artists Programme Guidance Notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/Guidance_Notes_March_14.pdf [18.06.2014] P. 17

889 Grants for the arts Information Sheet: Literature. Manchester: Arts Council England, 2013. <http://www.artscouncil.org.uk/funding/apply-funding/apply-for-funding/artists-international-development-fund/> [31.10.2013] P. 9

890 Ibid., [25.10.2013] P. 7

891 How we made our decisions. In: Arts Council England website. Creation date unknown. <http://web.archive.org/web/20120228171857/http://www.artscouncil.org.uk/funding/apply-for-funding/national-portfolio-funding-programme/how-we-made-our-decision> [16.10.2012]

England over a three year period and opens for application once every three years. This program is open-application, like the Grants for the Arts program.

The National Portfolio Program of the Arts Council England is similar to the “portfolio organizations” of Canada’s Department of Canadian Heritage. As discussed on page 60, the Department of Canadian Heritage has portfolio organizations, a collection of organizations that complement the larger goals of the department.⁸⁹²

The Arts Council England accepted applications from any organization.⁸⁹³ Decisions on what organizations to include in the National Portfolio Program were based on the content of the applications and how well the applicants complemented one another and how they planned to satisfy the goals laid out in the 10 year plan, *Achieving Great Art for Everyone*,⁸⁹⁴ created by the Arts Council England that covers the years 2010 to 2020.⁸⁹⁵

892 Portfolio Organizations. In: Canadian Heritage website, modified 30.07.2013, <http://www.pch.gc.ca/eng/1266433674232/1266389969960>, first accessed [23.10.2013]

893 The National Portfolio Funding Programme Guidance for applicants. London: Arts Council England, 2010. http://www.artscouncil.org.uk/media/uploads/national_portfolio_funding_final/final_national_portfolio_funding_programme_guidance_251110.pdf [31.10.2013] P. 5

894 Ibid., [31.03.2013] P. 5

895 Our mission and strategic framework. In: Arts Council England website. Creation date unknown. <http://www.artscouncil.org.uk/what-we-do/mission/> [31.10.2013]

The five goals of the 10 year plan are:

1. Talent and artistic excellence are thriving and celebrated
2. More people experience and are inspired by the arts
3. The arts are sustainable, resilient and innovative
4. The arts leadership and workforce are diverse and highly skilled
5. Every child and young person has the opportunity to experience the richness of the arts.⁸⁹⁶

The National Portfolio Program offers recurring support to companies, individuals, organizations and other entities that work in the areas of dance, music, theatre, visual arts, literature and combined arts. At the time of writing, the program had 696 organizations covering all art forms. Of these 53 organizations are categorized as Literature (organizations that promote reading and/or writing), and 10 of those 53 are book publishers.⁸⁹⁷ In total, the Arts Council England allocated £20.9 million to be used in the Literature section between 2012 and 2015.⁸⁹⁸

In addition to the five overarching goals, the Arts Council England provided additional priorities that were specific to Literature applicants. These priorities are: “to ensure readers could enjoy a range of high quality literature from authors of all nationalities and backgrounds, particularly poetry and work in translation, to raise the standard and profile of work developing the writing

⁸⁹⁶ The Arts Council Plan, 2011-2015. London: Arts Council England, 2011. http://www.artscouncil.org.uk/media/uploads/pdf/Arts_Council_Plan_2011-15.pdf [31.11.2013] P. 17

⁸⁹⁷ National portfolio facts and figures. In: Arts Council England website. Creation date unknown. <http://web.archive.org/web/20130109205456/http://www.artscouncil.org.uk/funding/our-investment/funding-programmes/national-portfolio-funding-programme/national-portfolio-facts-and-figures/> [31.10.2013]

⁸⁹⁸ National portfolio in depth. In: Arts Council England website. Creation date unknown. <http://www.artscouncil.org.uk/funding/apply-funding/funding-programmes/national-portfolio-funding-programme/the-national-portfolio-in-depth/> [23.03.2014]

skills of children and young people, to support organisations that work to reach more readers, [and] to invest in nurturing and developing writers at the early and mid-stage of their careers as well as recognising the genius of established writers.”⁸⁹⁹

The Arts Council England states that the 696 organizations that make up the National Portfolio will not be able to address all the goals of the Arts Council England, thus the Grants for the Arts program will be used “to fill the gaps that the portfolio cannot address.”⁹⁰⁰

The Small Grants Programme offered by the Arts Council of Northern Ireland is a “flexible” program that is intended to “assist organisations to deliver arts projects which contribute to the growth of arts in the community for new and existing audiences and which reflect the diversity of Northern Ireland’s society and culture,”⁹⁰¹ by offering funding for an “arts activity.”⁹⁰² Grant amounts can range from £500 to £10,000 but commercial projects are not eligible for funding.

The Arts Council of Northern Ireland offers a program called the Project Funding Programme that has similar goals to the Small Grants Program mentioned above, except that it is for grants over £10,000 and commercial projects are permitted, provided “the project is primarily for the benefit of the public rather than [the] commercial interests” of the applicant business.⁹⁰³ The program also requires that 10% of the costs come from partnership funding,

899 Literature and the new portfolio. London: Arts Council England, publication date unknown. http://www.artscouncil.org.uk/media/uploads/portfolio_summaries/literature_final.pdf [21.02.2013]

900 Working with our National portfolio. London: Arts Council England, publication date unknown. http://www.artscouncil.org.uk/media/uploads/pdf/Working_with_our_National_portfolio.pdf [21.02.2013] P. 1

901 Small grants programme: Guidance notes. Belfast: Arts Council of Northern Ireland, 2012. http://www.artscouncil-ni.org/images/uploads/funding-documents/small_grants_notes.pdf [18.06.2014] P. 2

902 Small Grants Programme. In: Arts Council of Northern Ireland website. Creation date unknown. <http://www.artscouncil-ni.org/funding/scheme/small-grants-programme> [23.06.2014]

903 Project funding: Guidance notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/project_funding_guidance_2014.pdf [23.06.2014] P. 4

meaning “funding from non-Lottery, non-Arts Council sources.”⁹⁰⁴

The program is open to any organization. One of the aims of the program is to “Promote innovative, original work by Northern Ireland artists, especially in drama and dance.”⁹⁰⁵ Touring, productions, audience development, and “One-off, large-scale national arts events, such as conferences,” are also listed as eligible.⁹⁰⁶ Expressly excluded from the program are translations of Northern Irish works into other languages.⁹⁰⁷

Creative Scotland offers the Regular Funding Programme that provides recurring financial support over three years for arts organizations. The program is similar to other recurring funding programs described in this thesis, notably the one offered by the Arts Council England. The aim of Creative Scotland’s Regular Funding Programme is to “provide stable support for ... organisations ... across Scotland [that] make an important contribution to the development of the arts, screen and creative industries, enabling them to plan and deliver activities over a [three] year period.”⁹⁰⁸ The budget for the program is over £90 million, and the minimum grant amount for successful applicants is £150,000 over the three year period.⁹⁰⁹ In addition to Regular Funding, two other streams are in planning and will be implemented in the last quarter of 2014. These are Open Project Funding (“that will support a broad spectrum of activity”) and Targeted

904 Project funding: Guidance notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/project_funding_guidance_2014.pdf [23.06.2014] P. 5

905 Project funding: Guidance notes. Belfast: Arts Council of Northern Ireland, 2014. http://www.artscouncil-ni.org/images/uploads/funding-documents/project_funding_guidance_2014.pdf [23.06.2014] P. 6

906 Ibid., [23.06.2014] P. 6

907 Ibid., [23.06.2014] P. 7

908 Regular Funding. In: Creative Scotland website. Creation date unknown. <http://www.creativescotland.com/funding/funding-programmes/regular-funding> [24.06.2014]

909 Regular Funding. In: Creative Scotland website. Creation date unknown. <http://www.creativescotland.com/funding/funding-programmes/regular-funding> [24.06.2014]

Funding (that will “address specific activities and development needs in a sector, specialism, and/or geographic area”).⁹¹⁰ At the time of writing, these streams were still being finalized.

One of the organizations that receives funding via Creative Scotland’s Regular Funding Program is a professional association for publishers called Publishing Scotland. Publishing Scotland administers two grants on behalf of Creative Scotland, one called Go-See and one called Go-Digital in addition to providing other advice for members. Like other professional associations, Publishing Scotland charges membership fees based on publisher turnover.⁹¹¹

PUBLIC ENGAGEMENT

Literature Wales offers a program called Writers on Tour that provides funding for literary events held in “schools, libraries, pubs, clubs, societies, community centres, arts festivals and other venues located throughout Wales.”⁹¹² The program can be used to fund “visits by writers to schools” as well as “literature residencies,” “venue, festival or series programming which is innovative, new and exciting. Examples include programmes of literary activity at small festivals or literary tours” and activities focusing on youth and writing.⁹¹³ This particular program funds “over a thousand events annually.” The grant covers 30% (and in

910 Creative Scotland April 2015 – March 2018 Regular funding application guidance. Edinburgh: Creative Scotland, 2014. http://www.creativescotland.com/__data/assets/pdf_file/0005/25493/Regular-Funding-programme-Guidance-2015-2018-v1-4.pdf [24.06.2014] P. 2

911 Membership. In: Publishing Scotland website. Creation date unknown. <http://www.publishingscotland.org/what-we-do/members/membership/> [24.06.2014]

912 Funding for Events. In: Literature Wales website. Creation date unknown. <http://www.literaturewales.org/funding-for-events/> [17.06.2014]

913 Funding for Events. In: Literature Wales website. Creation date unknown. <http://www.literaturewales.org/funding-for-events/> [17.06.2014]

“certain cases” up to 50%) of the costs of the event.⁹¹⁴

SUPPORT FOR PERIODICALS

The Welsh Books Council offers periodical support for English-language “Literary/Cultural Magazines” and a separate program for “Small Magazines.” The council also provides a grant for Welsh-language “leisure magazines,” although these magazines do not need a literary or cultural focus like the English-language programs do. As for the English-language programs, the Literary/Cultural Magazines program provides grants for magazines that “provide regular outlets for new writing, engage in a high standard of debate about writing, the arts and cultural life, and offer substantial review of and engagement with Welsh writing in English in all its forms.”⁹¹⁵ The program is expressly intended to support literary and cultural publications and excludes “leisure magazines; educational magazines; magazines ... published by organisations and societies, unless they have an appeal beyond the organisations’ membership; and magazines of local interest.”⁹¹⁶ The grant amounts per issue range from £1,000 to £15,000. Also excluded from this program are small magazines that “would sell no more than 400 copies” because they have their own program called the Small Literary Magazines and Presses program. This program provides support to individuals or small groups that publish English-language magazines. The guidelines for the program state that magazines are unlikely to receive any more than £1,000 per issue. The program is intended to support magazines that offer “an outlet for new writing of promise

⁹¹⁴ Funding for Events. In: Literature Wales website. Creation date unknown. <http://www.literaturewales.org/funding-for-events/> [17.06.2014]

⁹¹⁵ English-language publishing grants guidelines: Literary/cultural magazines. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2010. <http://www.clc.org.uk/1411.file.dld> [18.06.2014] P. 1

⁹¹⁶ English-language publishing grants guidelines: Literary/cultural magazines. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2010. <http://www.clc.org.uk/1411.file.dld> [18.06.2014] P. 1

and/or innovation, and/or under-represented voices in print.”⁹¹⁷ The program also provides grants to small literary presses as well.

4.5.6 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT

BOOKSTORE SUPPORT

Bookstores could, using the Grants for the Arts program, apply for funding for “live literature and storytelling,” essentially an author tour or some form of in-store author reading. The applicant would have to “demonstrate the developmental nature of the activity” and show how they would engage with what the Arts Council calls a “developed infrastructure for live literature in England.”⁹¹⁸ “Reader development,” that is “the development and delivery of projects that support access to reading for pleasure for individuals and communities” is another program that bookstores could use to obtain funding through the Grants for the Arts Program. The Arts Council England lists reading groups, events, workshops and promotions as possible ways for an organization to engage members of the public. Again, the focus is on “projects that promote the reading of literary fiction, poetry and work in translation.”⁹¹⁹

The Welsh Books Council supports bookstores in two ways. First is a program called the Outreach Scheme that is intended to increase the profile of Welsh books by assisting with costs associated with presenting “book-stalls at small and large-scale events throughout Wales.”⁹²⁰ The book-stalls are essentially

⁹¹⁷ English-language publishing grants guidelines: Small literary magazines and presses. Aberystwyth: Publishing Grants Department, Welsh Books Council, 2010. <http://www.clc.org.uk/1412.file.dld> [18.06.2014] P. 1

⁹¹⁸ Information, Grants for the arts - literature. Manchester: Arts Council England, 2011. http://www.artscouncil.org.uk/media/uploads/doc/literature_info_sheet_May_17_version.doc [21.02.2013] P. 5-6

⁹¹⁹ Ibid., [21.02.2013] P. 6

⁹²⁰ Outreach Scheme. In: Welsh Books Council website. Creation date unknown. <http://www.clc.org.uk/gwasanaethau-services/gwerthu-sales/ymestyn-outreach> [17.06.2014]

mobile book stores that can pop-up at events with a curated selection of books, specifically designed to complement the event. “Booksellers receive a grant and expert advice on choosing relevant titles when attending an event with a book-stall, or when the book-shop itself hosts an event outside normal business hours.” Books must be either Welsh or English, but in the latter case, must have a Welsh focus in order to be eligible.⁹²¹ According to the Welsh Books Council, there are over 300 such events that take place per year.

The second program offered for booksellers by the Welsh Books Council is part of the Publishing Grant (and is only offered to Welsh booksellers). The program is not application-based, rather it is a simple discount program offered to independent bookstores “who have an account with the Council’s Distribution Centre, where those accounts reach a certain threshold.”⁹²²

921 Outreach Scheme. In: Welsh Books Council website. Creation date unknown. <http://www.dlc.org.uk/gwasanaethau-services/gwerthu-sales/ymestyn-outreach> [17.06.2014]

922 Information for booksellers. In: Welsh Books Council website. Creation date unknown. <http://www.dlc.org.uk/grant/llyfrwerthwyr-booksellers> [17.06.2014]

CHAPTER 5

Chapters 1 through 4 are comprehensive collections of the support programs I was able to identify in each of the four countries. During the course of my research, I created definitions as well as a system of categories to organize the many different support programs that enabled me to make comparisons among the support programs in the four countries. This presentation provides readers with a few options. When viewed at a glance, the four preceding chapters provide a solid overview of the support landscape in each country. With a closer reading, one can come to understand how each of the four countries supports book publishing, and what kinds of programs are used. An even deeper reading reveals what the programs are intended to achieve.

By itself, the collection is valuable and interesting, but I set out to do more than simply create a collection. I set out to answer three questions.

5.1 THREE QUESTIONS

Each of the four governments supports book publishing in similar and different ways. My aims were to identify as many support programs from each country as possible, to analyze the identified programs and to come to conclusions about whether there are methods in use in one country that could be used in another.

I posed three questions at the beginning of this thesis, these are:

Why does each of the governments of the four countries support publishing?

How does each of the governments of the four countries support publishing?

Are there methods and systems used in one country that might be successfully adapted for use in one of the other countries?

Furthermore, I intended to examine support for publishing in four countries that I knew well. It turned out that the countries were more similar than I thought at the beginning of my research. Indeed, each of the four I chose have democratically elected governments, respect the “freedom of the press,” promote the publishing industry while not trying to control the publishing industry, and each has established a method of providing support through a third party (actually more like a collection of third parties) to ensure that the government does not decide, and does not appear to decide, what specific content should be supported. Each country independently established their third-party method of support to operate at “arm’s length” from the government thereby respecting the freedom of the press.

In conducting the research needed to find, compile and categorize support programs, I expected the answers to the first two questions would reveal themselves.

By analyzing these results, I intended to answer the third question. I was correct about the first two questions in that I was able to formulate a response. However, the answer I arrived at for the third question was not what I expected.

5.1.1 WHY DOES EACH OF THE GOVERNMENTS OF THE FOUR COUNTRIES SUPPORT PUBLISHING?

Each country has an apparently stable book publishing industry. This allows me to suggest that the support available in each country is the support that each country believes will ensure there will continue to be a viable publishing industry. As to why governments would like there to be a viable publishing industry, by their actions each of the country's governments accepts that books have desirable cultural and economic effects, including externalities as explained below.

However, when it comes to the purchase of books, the market does not respond in the same manner to all books, or by extension, to all book publishers. To make comparisons, each of the four governments independently offers its own distinctive support program that is intended to encourage a market response more in line with the perceived cultural and commercial value that the respective government believes books to have. As the six categories of support outlined in the introduction show, the different kinds of support programs can cover many different aspects of publishing, including support offered to encourage the production of specific types of books, support to reinforce various parts of the publishing industry supply chain, to support and assist authors, to increase literacy programs and to ensure the purchase and reading of books.

In this manner, governments act consistent with the concept that books are valuable both for themselves and also due to their influence. Indeed, books generally are worth more to society than the cost of their production as a consumer gains a measure of knowledge and/or enjoyment during the time spent reading

them which in turn can benefit society. These subsequent benefits are not reflected in the price of the book. In economics terms they are referred to as externalities which are “economic side effects of a good or service that generate benefits or costs to someone other than the person deciding how much to produce or consume.”⁹²³ Education can result in positive externalities. Although students are the direct beneficiaries of an education, “society as a whole also benefits from an educated population... because educated workers are generally more productive.”⁹²⁴ Similarly, increased reading can result in positive externalities, which the four governments promote by supporting the publishing and sale of books.

The concept that certain goods are “meritorious,” that is merit goods, presented in 1956 by economist Richard Musgrave, provides a second way to understand this government involvement (or interference) in the free market by describing certain goods as “merit goods.” In the book *Ethical Dimensions of the Economy*, Wilfried Ver Eecke describes a merit good as “one that the government considers so meritorious that it has the right to judge whether or not the level of production and consumption provided by the free market is acceptable.”⁹²⁵ Anderson and Gabszewicz, in the *Handbook of the Economics of Art and Culture*, state that “media products in many countries are viewed as merit goods, a category of goods where the state makes a paternalistic judgment that consumption is ‘good.’”⁹²⁶ Such consumption is often encouraged by public spending (whereas something negative could be discouraged by taxes, regulations and restrictions). Governments interfere with consumer preferences in order to encourage positive

⁹²³ O’Sullivan, Arthur & Sheffrin, Steven: *Economic principles in action*. Boston: Pearson Prentice Hall, 2007. P. 65

⁹²⁴ O’Sullivan; Pearson Prentice Hall 2007, P. 66

⁹²⁵ Ver Eecke, Wilfried: *Ethical Dimensions of the Economy*. Berlin: Springer Verlag 2008, P. 94

⁹²⁶ Anderson, Simon P. & Gabszewicz, Jean J. *Handbook of the Economics of Art and Culture*. Chapter 18 The Media and Advertising: A Tale of Two-Sided Markets. Elsevier, 2006, p. 569

externalities. There are many different support programs and while most of these often have specific narrowly-focused goals, taken together these individual programs function as part of a larger system of support that more closely ties in with the comprehensive cultural and economic goals of the governments.

That is, governments offer these systems of support to ensure that the desirable cultural and economic benefits created by publishing will continue.

5.1.2 HOW DOES EACH OF THE GOVERNMENTS OF THE FOUR COUNTRIES SUPPORT PUBLISHING?

The content of chapters 1 through 4 of this thesis describes the support offered by the four different classes of administrators examined in each of the four countries reviewed. Those four classes are:

1. The federal governments through their departments for culture
2. The national arts development organizations (only until 1994 in the UK when power was devolved to the constituent countries.)
3. The regional governments through their departments for culture
4. The regional arts development organizations.

Administrators use various tactics — including financial grants, tax reductions, cultural policies and other legislation — to increase revenue or reduce expenses beyond what would otherwise happen in a completely free market, but only for the projects, books (actual or potential) and organizations that fit their criteria. Although the general objectives are similar, the tactics can vary from country to country. For instance sales tax reductions or eliminations are offered in each country as are grants to publishers, but the amount and application varies from country to country. Grants to publishers cover a wide range of topics including production of new works, infrastructure improvements, staffing assistance and

marketing activities. For the most part, this support is offered through arm's-length organizations.

5.1.3 ARE THERE SUPPORT METHODS AND SYSTEMS USED IN ONE COUNTRY THAT MIGHT BE SUCCESSFULLY ADAPTED FOR USE IN ANOTHER?

I was most interested in what I would discover during my search for the answer to this third question. The four countries have similar democratic governments and similar publishing industries, and my initial examination confirmed that each of the four countries offers support for its publishing industry. However, further research showed that the kinds of support offered in each of the four countries differed. Subsequently, I hoped that I could look at the collection of support programs and see whether there was a program (or even programs) offered in one country that could be implemented in another country where an equivalent program was not already offered. Furthermore, I wanted to see whether I could identify any extremely effective support programs (a so-called “silver bullet”) that may exist in one or more of the countries. I theorized that there might be a program in use in one country that could be considered highly effective, but had remained hidden from other countries due to a language barrier or simply due to obscurity.

While I can certainly offer opinions and comments about whether one program would work elsewhere, to make a definitive statement about whether a program is “better” would require a quality assessment across four countries. Given the relative differences in sizes of populations and land masses, together with the distinct cultures and in some cases languages, there turned out to be too many variables for me to provide a clear and definitive answer to the question of

whether a “best universal support program” (“silver bullet”) existed.

As a quality assessment would be impractical, my assertion at the beginning of this thesis, slightly expanded, is the only result reasonably available to me: If a government continues to offer a support program then the government believes it to be successful. Moreover, if one government does not offer a support program (that is offered elsewhere) I cannot conclude there was a specific determination made to not use that program.

So, is there a program offered in one country that could, by itself, work in another? Yes, any of the support programs covered in this thesis could be adapted for use in another country. But, if a program from one country were actually to be implemented in another, I cannot as readily suggest it would be as successful in the second country. This is an issue with attempting to compare support programs across countries. As the following examples show, even if one could make a definitive decision on the quality and success of a program in one country, the success of the program in that country does not guarantee success elsewhere.

There are two cases to consider when looking at adapting programs from one country to another: The first is when introducing a program offered in one country to another country that has no real equivalent. The second is changing an existing program within a country.

First, consider introducing a program offered in one country to another country that has no real equivalent of that same program. Support programs for independent bookstores like those offered in France may appear to make great sense for any country because they are intended to support a network of independent book retailers that interact directly with the consumer in order to increase the demand for books, or put another way: they promote reading amongst the citizens of the country by bringing the product to the consumer.

However, in my opinion this kind of support would really only work effectively in conjunction with a fixed book price law that enables small stores to compete on prices with larger stores or online retailers; meaning this kind of support would likely not work in Canada or the UK (the two countries in this thesis with no fixed pricing support).

The production grant program offered at the national level in Canada also works very well in achieving the goals of increasing both the number of Canadian publishers, and the number of Canadian books produced. According to the Department of Canadian Heritage, there are now “three times as many Canadian-owned publishers as there were 25 years ago and four times as many books published every year by Canadian firms.”⁹²⁷ Moreover, between 1998 and 2004 there was an increase of 40 percent in the number of new books published in Canada.⁹²⁸

At first glance it seems like a very successful program, and it is in Canada. But, you might be thinking, “doesn’t every country support the creation of new works?” And while the answer is “yes,” the difference here is that Canada does so in order to address a lack of supply of books that satisfy the idea of “Canadianism” mentioned in the quote at the beginning of this thesis. France, Germany and the UK are all large countries (in terms of population), each with their own unique languages and well established cultures and national identities. When a country has all of these attributes, it can be referred to as having a “large language size.” In the working paper “The Economics of Books,” a large language size is said to “generate[s] market outcomes where cultural objectives are more easily met.”⁹²⁹

⁹²⁷ Books: Just the Facts. In: Canadian Heritage website. Modified 09.10.2012 <http://www.pch.gc.ca/eng/1333547757439> First accessed [19.08.2013]

⁹²⁸ Books: Just the Facts. In: Canadian Heritage website. Modified 09.10.2012 <http://www.pch.gc.ca/eng/1333547757439> First accessed [19.08.2013]

⁹²⁹ van der Ploeg, Rick and van Ours, Jan C. and Canoy, M. F. M., *The Economics of Books* (February 2005).

France, Germany and the UK (each in contrast to Canada) are countries with a large language size, thus they do not need policies and support programs intended to encourage the supply of indigenous, culturally significant books that Canada needs. The support program in Canada is intended to promote from within (while also protecting from without). If these systems did not exist, it would be much more difficult for Canadian publishers to compete against the cultural products from France, the UK and USA. Thus I can say that a support system intended to increase production of indigenous works is best used in a country with a small language size, at risk of inundation from without. Products from Switzerland's German-speaking publishing industry are unlikely to take over the German market, just as unlikely would be a take over of France's book market by cultural products from the French-speaking book industry in Belgium.

However, an inundation of the Canadian market of English-language cultural products from the USA and UK is a very real possibility. In fact, this is such an issue that Canadian book publishing support policy not only acknowledges it, but the programs described in the preceding chapters have been developed to allow Canadian books to compete fairly with the potential influx of English-language works from the larger US and UK markets. This kind of protective legislation does not exist in the EU because a) it is not permitted as per EU regulations, and b) the EU countries in this thesis do not have to concern themselves with spillover from other larger countries, as they are themselves the large countries. So, to put it another way: while the Canada Book Fund is both effective and successful in

Canada, it is a solution to a problem the other countries simply do not have⁹³⁰.

The second issue appears when adapting or changing an existing program within a country. I offer two examples, one each from France and from Canada).

In France, VAT on books is charged at a reduced rate of 5.5 % (as opposed to the standard rate of 20 %).⁹³¹ Prices in France are also required to include applicable sales taxes. In April 2012, the French government raised the VAT on books to 7 % from 5.5 %. Many publishers did not update their prices to reflect the change in tax. Since the fixed price law requires retailers to sell books at the price set by the publisher and because prices by law must include tax, the increase from 5.5 % to 7 % in many cases ended up coming from the retailer's share of the sale price, reducing their profits.⁹³² Seven months later, in October 2012, the French *Ministère de l'Economie et des Finances* (Ministry of the Economy and Finance) stated that the tax hike had destabilized the book market.⁹³³ In January 2013,⁹³⁴ the *Ministère de l'Economie et des Finances* stated that they would return the sales tax on books to the original 5.5 %.⁹³⁵ Thus, even small changes to existing programs can have large, unexpected effects.

The other case concerns a not-for-profit association in Canada that, upon learning it would not receive a Canada Book Fund grant the following year,

930 Some programs in the regions of the UK intended to support unique culture or language, or nationalism come the closest. See section 4.5 (Support offered by the regional arts development organizations in the UK), for more about those programs.

931 Comment appliquer les différents taux de TVA? In: Service Public website. 04.02.2014 <http://vosdroits.service-public.fr/professionnels-entreprises/F23567.xhtml> [01.09.2014]

932 Projet de loi de finances rectificative 2012. In: Le Ministère des Finances et des comptes publics website. Creation date unknown (Approx. July 2012). http://www.economie.gouv.fr/files/DP_PLFR_2012.pdf [20.11.2012] P. 31

933 Projet de loi de finances rectificative 2012. In: Le Ministère des Finances et des comptes publics website. Creation date unknown (Approx. July 2012). http://www.economie.gouv.fr/files/DP_PLFR_2012.pdf [20.11.2012] P. 31

934 Projet de loi de finances rectificative 2012. In: Le Ministère des Finances et des comptes publics website. Creation date unknown (Approx. July 2012). http://www.economie.gouv.fr/files/DP_PLFR_2012.pdf [20.11.2012] P. 31

935 Deuxième projet de loi de finances rectificative pour 2012. In: Le Ministère des Finances et des comptes publics website. 04.07.2012 <http://www.economie.gouv.fr/deuxieme-projet-de-loi-de-finances-rectificative-pour-2012> [20.11.2012]

announced that it would be unable “to continue operation in its current form.”⁹³⁶ The support they received amounted to one-third of their operating budget and they had come to count on the grant award as their “single largest revenue source.”⁹³⁷ While this was a case of an organization losing funding, it illustrates that adapting or changing an existing program within a country is not necessarily without consequences.

Regardless of whether it is new or existing, when a program succeeds it does so as part of a collection of interconnected programs that work together in that specific country, part due to the pre-existing conditions in that country and partly due to the program itself. A good analogy is to think of the various interconnected support programs as an ecosystem. Introducing a new species to an existing ecosystem can have a positive effect, but it is also possible that the change will result in unforeseeable negative outcomes. Furthermore, the longer a program is in place, the more the ecosystem adapts and evolves both with and around the program. Changes in publishing or changes in an ecosystem, even seemingly small ones, can upset the delicate balance and cause large-scale upheaval. Thus, introducing or changing a program without first understanding and adapting for the current situation could have a negative effect.

Thus, there is something to consider when debating whether a program from one country could successfully be used in another. When a program appears to perform well in one country, it could be (and likely is) a result of the special conditions in that country and care must be exercised in adapting it for

⁹³⁶ LPG Statement on End to Canada Book Fund Support. In: Literary Press Group of Canada website, 07.06.2012 http://www.lpg.ca/public/news/lpg_statement_end_canada_book_fund_support [31.03.2014]

⁹³⁷ LPG Statement on End to Canada Book Fund Support. In: Literary Press Group of Canada website, 07.06.2012 http://www.lpg.ca/public/news/lpg_statement_end_canada_book_fund_support [31.03.2014]

use in another country that may not enjoy the same special conditions.

This does not mean that it is impossible to introduce new programs or to change existing ones. Based on my research, my opinion is that any program offered in one country (or even more than one country) could be adapted for use in another, provided the adaptation took into account all the variables, similarities and differences in each country, as well as the unique cultural goals and policies behind the existing support.

As the above examples show, careful attention would be needed to determine how the adaptation and implementation of a new support program could affect the system currently in place, just as the modification or adaptation of an existing program would also need to be examined to see how the changes would affect the overall cultural goals of the country.

Unfortunately there appears to be no particular standout program that could be implemented everywhere to positive effect; there is no “universal silver bullet.” However, now that we know what governments do and how they do it, and also more adequately understand how they balance culture and commerce, it brings us back to “Why?”

Having discussed the intended impacts of support programs this highlights the key question “why do governments support book publishing?”, to which my response has been “to ensure that the cultural and economic benefits associated with publishing continue to exist.” This is still the case, and each government repeats this. However, now that we know what is done in each country, perhaps the better question to ask is: “Why do governments support book publishing in the way that they do?”

5.2 WHY DO GOVERNMENTS SUPPORT PUBLISHING IN THE WAY THAT THEY DO?

5.2.1 BECAUSE “CULTURE” AND “COMMERCE” ARE “UNMEASURABLE” AND “MEASURABLE” RESPECTIVELY

In the introduction to this thesis I observed that the governments examined in this thesis consider books to be both cultural and commercial products and I have respected this throughout this thesis. This idea is not entirely new. Pierre Bourdieu wrote in his book *The Rules of Art* that cultural production has “two aspects, merchandise and signification, with the specifically symbolic values and the market values remaining relatively independent of each other.”⁹³⁸ He later refers to this as “two economic logics” in an “antagonistic coexistence,”⁹³⁹ a similar statement to one made by the Canadian federal department for culture says that “culture” and “business” (the two aspects of cultural industry) “have, on occasion, competing priorities.”⁹⁴⁰

The first line of a 2004 CESifo (Center for Economic Studies) working paper entitled “The Economics of Books,” is “Goods and services in the area of art and culture have a special character,”⁹⁴¹ and the authors discuss the “tensions between books and book markets as expressions of culture and books

⁹³⁸ Bourdieu, Pierre. *The Rules of Art: Genesis and Structure of the Literary Field*. California: Stanford University Press, 1995. P. 141

⁹³⁹ Bourdieu, Pierre. *The Rules of Art: Genesis and Structure of the Literary Field*. California: Stanford University Press, 1995. P. 142

⁹⁴⁰ Printed Matters: Book Publishing Policy and Programs. Ottawa: Department of Canadian Heritage, 2004. <http://publications.gc.ca/site/eng/406050/publication.html> [16.04.2013] P. 6

⁹⁴¹ van der Ploeg, Rick and van Ours, Jan C. and Canoy, M. F. M., *The Economics of Books* (February 2005). CESifo Working Paper Series No. 1414; CentER Discussion Paper No. 2005-13. <http://ssrn.com/abstract=668861> [07.07.2014] P. 2

as products in profit-making businesses.”⁹⁴²

These two independent ideas at work in book publishing (culture and commerce) are acknowledged by each of the four governments through their use of the idea of a cultural industry, an idea that (in a sense) justifies providing supporting for a cultural product that is also a commercial one. Government policies can be influenced by either of these ideas. I have shown that governments support publishing to ensure that the benefits to culture and commerce created by publishing continue. However, governments need to be able to justify the actions they take and the money they spend in pursuit of those benefits. While measuring commercial success is straightforward (albeit after the fact), ascribing a value to culture is not as straightforward. Measuring cultural significance of a published work in an objective way is exceedingly difficult, and making a decision on whether a book that does not exist yet will be of high quality is closer to impossible. This makes for a significant problem for governments and their arts development organizations.

For books, measuring or identifying cultural significance immediately (i.e. over the short term) is difficult. On the day a book is released, who can say with certainty if it will become culturally significant? Or even more extreme, who can say that an emerging author program will result in a best-seller, or a classic? As time passes, it does become clearer that a specific book has, or does not have, the potential to become culturally significant. However decisions for support are made before the book appears on the shelves, often before the book has even been completed. Some works vanish from memory while others gain a wider acceptance to become “culturally significant” (some others may eventually go on

⁹⁴² van der Ploeg, Rick and van Ours, Jan C. and Canoy, M. F. M., *The Economics of Books* (February 2005), CESifo Working Paper Series No. 1414; CentER Discussion Paper No. 2005-13, <http://ssrn.com/abstract=668861> [07.07.2014] P. 1

to become “classics” although I do not think that would be a reasonable goal for a support program). This is the problem faced by anyone with the aim to support books. “Someone” needs to decide first what kind of support to offer, and then, using that criteria, what books are worthy of support. Governments continue to use public funds to support culture by providing grants to encourage publication of certain books, even before such books have been accepted as valuable (culturally or commercially).

A publisher has no guarantee that a book will perform financially, neither do governments or their arts development organizations have a guarantee that a supported book will be of a certain quality. That means that experts (for instance the employees at arts development organizations) need to make informed decisions (or, put another way, “predictions”) on the quality of a book in advance. This is no easy feat. So, in order to reduce the risk, clear policies, regulations and program stipulations can narrow the field of applicants considerably, but the problem (however mitigated) remains. To add to this problem, quality is not quantifiable nor is it universally accepted and therefore cannot be “measured” even after publication. What is high-quality for some can be substandard for others. And while governments and their administrators have established working systems to separate decisions from direct government intervention (a relative freedom from the party in power), there is no denying that arm’s-length decisions can still be criticized and politicized. Governments in three of the four countries have cut cultural budgets (the budgets that are used to finance the arts development organizations that provide support for publishing) in recent years, a move that can only hinder the goals of these organizations.

There is an attraction to treating books as both a cultural and commercial product. The concept of cultural industry does not help reduce uncertainty, but

it does provide an acceptable framework for governments to work within. A book that received government support can be judged over the short term on commercial performance, and cultural significance can begin to be established over time in many other ways (albeit still subjectively).

The cultural industry framework makes it acceptable for a government to spend money even while a specific part of the book's performance is an unknown future outcome. The existing structures (arts development organizations for example) are the "jury of experts" best positioned, through a rigorous review process, to assess and conclude that a book will be of a certain level of quality.

5.2.2 BECAUSE WHEN IT COMES TO CULTURAL VALUE, "NOBODY KNOWS"

The concept of a cultural industry provides an acceptable framework for governments to work within so they may justify their spending on uncertain cultural outcomes. However, the uncertainty surrounding cultural value and measuring cultural value remains. I reviewed hundreds of support programs while conducting the research for this thesis. While reviewing these programs I searched for any indication of a method or process in use that measured cultural value. I did not find any indication in any of the four countries' structures of a method in use that could successfully and objectively measure the cultural value of a book. I did however find that the national arm's-length organizations in each of the four countries (and many of their regions) do use juries, committees and appraisers to make predictions of the value of a book in order to decide whether to support it.

In each of the four countries, a group of employees, industry members and experts (or a "jury of experts") review the potential of a book. This is a process used by the national arm's-length organizations in order to have some assessment of future value, but it is nevertheless still a subjective process used by a group of

individuals using their judgement and is not the same as when one can objectively measure a collection of defined variables. I conclude that none of the four countries have a method to objectively measure the potential cultural value of a new book before it has been published, nor can they be sure of the financial success of a book before it has come to the market.

This idea of uncertainty is addressed in the 2000 book *Creative Industries: Contracts between art and commerce*. Author Richard Caves details seven characteristics of cultural industries and how the mixture of culture and industry differentiate cultural products from other ordinary products.

Of the seven characteristics (the other six characteristics can be found in Appendix C), the first one states that demand is uncertain, that “nobody knows” how consumers will respond to a creative product until it has been produced, marketed and released into the market.⁹⁴³

The commercial uncertainty of “nobody knows” is currently being addressed in relatively novel ways by two companies, Inkshares in the United States and Unbound in the UK. Both are book publishing companies that operate on the “crowdfunding” principle. This means that instead of the “traditional” publisher-as-gatekeeper method of publishing, where the publisher chooses which books to publish, Inkshares and Unbound provide platforms where authors can post pitches or small excerpts to an online community-based website where the users vote by pre-ordering the book. The pre-order amount has a base rate which entitles the user to a copy of the book (usually the e-book version) once published. If the pitch receives enough supporters (pre-orders) the book will be published. If there are not enough pre-orders, then the book is not published. The crowdfunding

⁹⁴³ Caves, Richard: *Creative Industries, Contracts between art and commerce*. Cambridge, Massachusetts: Harvard University Press, 2000. P. 3

system differs from a simple pre-order in that users can choose to pledge higher amounts in exchange for additional rewards ranging from a paper copy of the book, acknowledgement in the final published book, updates on progress from the author, invites to the launch party, and even lunch with an author.

Crowdfunding at least addresses the commercial uncertainty, but it is hard to know if the cultural output will be of a high quality. Canoy et al. say in the paper “The Economics of Books” that traditional publishers (in their role as gatekeepers) ensure that “not too much material gets published for which there will be no demand.”⁹⁴⁴ Since the decisions about what to publish are made by a group of consumers, the crowdfunded publisher is no longer a gatekeeper.

However, crowdfunded publishing does not address the uncertainty surrounding cultural significance. If a book pitch receives enough backers, this does not necessarily mean it will be culturally significant.

James F. English addresses cultural uncertainty in his book *The Economy of Prestige*, winning a prize can create some level of cultural significance by way of a “collective belief in its cultural value.”⁹⁴⁵ Typically a jury decides on winners, but then again, how are the juries chosen? Furthermore, how are nominees chosen? He continues, saying that the prestige of a prize “depends not just on the prestige of the jurors, the scale of their cultural portfolios, but on their own apparent belief in the prize, their willingness to invest in it personally.” Even though prizes provide the authority to “produce cultural value,” this method of bestowing significance (or as Bourdieu would call it, “consecrating the work”) is nevertheless still subjective because there are no metrics to measure future cultural

⁹⁴⁴ van der Ploeg, Rick and van Ours, Jan C. and Canoy, M. F. M., *The Economics of Books* (February 2005), CESifo Working Paper Series No. 1414; CentER Discussion Paper No. 2005-13, <http://ssrn.com/abstract=668861> [07.07.2014] P. 35

⁹⁴⁵ English, James F. *The Economy of Prestige: Prizes, Awards, and the Circulation of Cultural Value*. Cambridge: Harvard University Press, 2005. P. 127

value or significance.⁹⁴⁶ Thus, prizes cannot be used to support production but can confirm success following production.

Since cultural value and commercial success are two separate categories, I propose that there are two instances of “nobody knows:” The first instance is Caves’ idea that nobody knows if a book will be a commercial success before it is released. While the second instance is that nobody knows whether a book will be culturally significant, at least not until well after (perhaps years after) it has been published.

Since financial success and/or cultural significance of a book are not guaranteed, governments provide support in advance to encourage publishers to release books by reducing the financial risk for publishers, thus ensuring that books will appear in bookstores. Governments and their administrators can however support works that their jury of experts conclude will be of a sufficiently high quality, in spite of the fact that the risk of poor commercial performance is a possibility. For instance, the regional council of Auvergne in France (see section 3.3), the German arts development organization the *Deutsche Literaturfonds* (see section 2.4), and the German state of Saarland and the German state of Sachsen-Anhalt each offer this kind of program that is expressly intended to support a book that is predicted to be of high literary quality that—without support—would not otherwise be published. The support ensures that the book will be released, and consumers can then decide whether or not to purchase the book themselves. Then the various post-publication events, including critical acclaim, early consumer acceptance, nominations for prizes, widespread acceptance, adoption by educational institutions will begin to contribute

⁹⁴⁶ English, James F. *The Economy of Prestige: Prizes, Awards and the Circulation of Cultural Value*. London: Harvard University Press, 2005. P. 51

to, and establish whether, a book has cultural significance, or not.

So there are books that are supported based on a pursuit of quality, in spite of the risk of poor commercial performance (or put another way, there are books that receive support because of the risk of poor commercial performance). Thus, as I stated above, quality and economic viability are two independent categories that are nevertheless treated as dependent parts requiring attention from governments and arts development organizations. Supporting the development and production of a quality work is a desirable outcome, but not every supported work will develop into a star. However, that is no reason to avoid supporting a work. Furthermore, arts development organizations can reasonably conclude that some books will be of a high quality and can also, based on their expertise, have good reason to be sure when a work would be commercial success. However books that have a relatively high chance of commercial success are often excluded from support through program regulations. For instance, the Department of Canadian Heritage (DCH) program the Canada Book Fund, publishers with revenues below \$50,000 (CAD) and above \$20 million per year are ineligible for the program (see section 1.2). Furthermore, DCH reserves the right to exclude publishers that have too high of a profit margin.

Thus the role of governments, arts development organizations and their jury of experts employ a combination of expertise while working within the existing framework created by policies and programs and legislation, in order to make decisions about which works will likely be of a high quality, and would also benefit most from financial support.

5.2.3 BECAUSE GOVERNMENTS WANT TO SUPPORT CULTURE WITHOUT INTERFERING WITH IT

Governments are prepared to support the expression of culture, while trying not

to interfere in the creation or shaping of culture, at least not excessively, in two ways. First is by ensuring the delivery mechanism in total is viable (done through financial or regulatory assistance for the “presentation” of culture, e.g. publishing) and second is by providing support to allow “others” at arm’s length from the government-of-the-day to decide upon the disbursement of funds for specific projects/works that the “others” believe will be a worthwhile contribution to the expression of the culture of the country. In this manner the final decision on supporting the publication of a book based on cultural grounds has been removed from direct government intervention.

Once a book is published the indication of recognition by the population is purchase of the product, commonly assessed using “solid numbers” of financial performance (revenue versus costs) and for a “cultural” book there is also the initial cultural ratings earned by way of prizes and critical reviews.

Governments, as inferred from their actions of providing financial support, recognize the cultural effects that come from publishing as desirable, but also recognize and accept that the commercial market cannot be relied upon to provide a sufficient quantity of cultural products on its own. If the publishing industry were to decide to publish based only on short-term sales expectations, expressions of culture in the literature of the land might not be sufficient enough to maintain and support the distinctive character of a country.

Canoy et al. call the market inefficient, but if no support were offered at all, it is unlikely that many publishers would take the risk to publish a book that had little potential for sufficient commercial success.

If demand for certain kinds of books is too low, a government could introduce a support program to indirectly encourage more publishers to produce more by offering direct support for publishing by supporting production. The

word “indirectly” in this last sentence is important as it once again shows that these four governments do not decide which cultural books to support but instead they provide funds to allow an organization or organizations removed from government (and whose day-to-day decisions are not subject to government approval) to make these decisions.

What is also striking is not the fact that this kind of support is offered, but more so that there are specific kinds of books that are considered more important than others. For instance, consider the direct support for publishing offered in each of the four countries. The Department of Canadian Heritage offers support for production of Canadian-authored books. The Canada Council for the Arts’ Book Publishing Support Program includes support for commercial books including fiction, poetry, literary non-fiction and children’s books. France’s CNL also offers a grant that includes poetry, as does the *région* of Bretagne. Likewise for the German state of Thüringen and in the UK, the Arts Council England, and the Welsh Books Council both offer the open-application grants with an added emphasis on poetry (the Arts Council England offers two separate programs with a poetry emphasis, while the Welsh Books Council offers three).

5.3 SUMMARY

By examining the different programs offered in each country I came to a number of conclusions.

5.3.1 PUBLISHING IS IMPORTANT AND VALUED

Books and book publishing are important to the governments in each of the four countries. This is demonstrated by the existence of support programs, and further emphasized by the large number of support programs I identified using my system

of categories (in total 385, see Table 1 at the end of this document).

5.3.2 CULTURAL INDUSTRY IS KEY TO UNDERSTANDING SUPPORT FOR BOOK PUBLISHING

The concept of a cultural industry is key to understanding support for book publishing. The idea of a cultural industry provides a way to encourage creation of books that may eventually prove to be culturally significant (the cultural angle), but which must over the short term be assessed by examining commercial performance (the industry angle). Organizations at arm's-length from governments make predictions about cultural success and, through their support programs, provide funds to enable and encourage publishing.

The support systems address specific areas where governments feel they can best address specific topics. If there is not enough of a certain kind of genre one can offer a grant to encourage an increase in publication. If too few people are buying books, one can increase demand through tax relief. If a culture is deemed too homogenous, one can encourage importation of foreign translations. If authors are not creating enough contemporary work one can provide creation grants to increase the number of books produced.

Remember, if a government continues to offer a support program, logically I conclude that they consider that program to be successful. Furthermore, I conclude that the processes and methods used by governments to support publishing in the past have proven to be successful enough (and in enough cases) that these processes and methods continue to be used because there is no known better option.

5.3.3 CULTURAL VALUE CANNOT BE MEASURED OBJECTIVELY

Although the inability to ascribe value to culture over the short term appears to be the largest problem when it comes to government support for book publishing,

when assessments are coupled with the more easily measured commercial performance, governments can combine the two in order to justify continued expenditures of public funds in support of book publishing, and specifically culturally significant works.

5.3.4 THE FOUR COUNTRIES OFFER SIMILAR SUPPORT, BUT WITH VARYING CHARACTERISTICS

Each of the four countries offers support to ensure the diversity of works, to preserve and disseminate information and knowledge, to promote, strengthen and protect the language, culture and history of that country, to increase public engagement with the arts, but also to ensure that the additional commercial aspects, including tax revenues and job creation continue. However, even though each of the governments supports book publishing, each does not do so with the same focus. There are certain unique characteristics that can be seen upon review.

Support in Canada can be described as promoting and protecting publishing in Canada. This is not a criticism. It is important for a small nation like Canada to encourage the production of Canadian works in the face of large imports of published materials from outside its borders. One can easily see evidence of this focus on indigenous publishing by examining the eligibility requirements for almost any program offered in the country. Some programs require companies to be majority Canadian-owned in order to be eligible for funding, or more notable that books can only be eligible for funding if written by a Canadian author, or perhaps more telling is that the translation programs focus on sending Canadian books out of the country, not on bringing foreign works in.

France's style of support can be characterized by the focus on support for bookstores. While there are other forms of support, and these in great numbers, it is nevertheless the focus on bringing books to the people that, in my opinion,

is the main characteristic. It is important that bookstores not only survive in far-flung corners of a country, but that they also compete with large retailers. The fixed price laws and support programs for bookstores (including the accreditation scheme LIRE, the infrastructure grants, and training grants) contribute to this goal of putting books in the hands of French citizens wherever they are, through a healthy network of bookstores all over the country.

Germany also has a fixed price law (a wide-reaching single support program) for books that is claimed to increase the number of books offered in Germany, and to encourage a healthy network of bookstores.⁹⁴⁷ In France, the fixed price law is also believed to encourage a healthy and vibrant network of bookstores, but the major difference is that France also offers specific bookstore support programs intended to further augment the effect of the fixed price law there, while there are no complementary bookstore support programs offered in Germany.⁹⁴⁸ The German support landscape is characterized by the large number of author support programs. The author support programs are intended to support the creation of new/contemporary German works and this is evidenced by the simple fact that more than half of the support programs offered by both national and regional administrators are for writing (44 grants for writing out of a total of 80 grants).

Support in the UK is characterized by a more “choice-centric” approach. Rather than offer all manner of specific grants, the open-application programs provide potential applicants with more freedom to create an idea for funding than a specific production or writing grant would otherwise allow. For example, the Arts Council England really only offers five programs for publishing, (the

⁹⁴⁷ Fragen und Antworten zur Buchpreisbindung. In: Lehmanns Media website. Creation date unknown. <http://www.lehmanns.de/page/buchpreisbindung> [17.10.2014]

⁹⁴⁸ Preisbindung. In: Börsenverein des Deutschen Buchhandels website. <http://www.boersenverein.de/de/158315> [17.10.2014]

Deutscher Literaturfonds offers four). This appears to be small in comparison to the Canada Council for the Arts (16) or the *Centre National du Livre* (36), but with an open-application grant, anything (within general guidelines) is possible. The support programs in the UK are there if publishers need them, but rather than say “We the government want to encourage poetry through this specific poetry grant,” the message is instead “We the government will support culturally significant projects and ideas, but it is up to you to bring them to us.”

5.3.5 THERE ARE DIFFERENT WAYS OF ACHIEVING SIMILAR CULTURAL GOALS

Interested parties can use this thesis and the comparison of the four countries to learn about processes and methods in use in other countries, particularly to gain inspiration. But only through understanding the individual characteristics of each country can support systems be further developed, modified, adapted or even completely remade. When one takes into account the individual characteristics of each country, each of the governments offer the support they do because it is the most effective method known that is available to them. There was no instance of a support program in use in one country that was clearly better than what was offered elsewhere. Thus, the best way to implement a program from one country in another country would be to identify the goal of the program, then adjust the methods for the new country in order to arrive at the same goal.

If a new country were to ask me whether they should support publishing, I would first provide them with the four quotes from the beginning of the thesis to show that support for publishing comes in many different forms in response to many different motivations. Rather than ask the question of “whether” they as a new country should support publishing, it would be better to first ask “how” they could support publishing. This thesis shows how four countries choose to

support their publishing industries, and could be used by a new country not as a manual that gives the reader specific instructions to achieve a definitive result, but more as a guide to assist a country in choosing from the material presented in order to take the route that best suits them.

5.3.6 THE RESULTS CREATED BY CURRENT SUPPORT METHODS APPEAR SATISFACTORY

The current methods of support effectively encourage publishers to produce books that they consider their public will value, and then to wait to see if they chose correctly. Governments continue to provide support the way they do because the results they get appear to be satisfactory. Recall the earlier suggestion that a government continues to offer a program when it considers it to be successful enough. However, it is worth noting that this theory does not account for potential outside factors like lobbying or other political pressures. Regardless of the motivation for offering a program, its continued existence still implies that it is functioning as intended.

5.4 CONCLUSION

At the end of this thesis, it is important to focus on the fact that each of the governments provide funding, administered by a third party, to encourage the continued production of cultural products, (like books) in order to promote and preserve the culture of its nation.

In this aspect, the four countries are more similar than they are different. Religion, education levels, democracy, personal wealth and, most importantly, freedom of the press are all shared similarities. The differences are most notably geographic size, population and language. Furthermore, the publishing industries

in each of the four countries are also more similar than they are different.

When I first began research for this thesis I was struck by how book publishing was essentially the same in each of the four countries, but the support offered from country to country appeared to be entirely different. In terms of individual support programs and what aspects each of the governments choose to focus on, this is still true: each of the four governments offer many different programs that cover many different topics. However, the underlying motivation for support in each of the four countries is to support culture and encourage the creation of cultural products without directly interfering with the message or content of those products (e.g. to pay a cultural producer to create a specific work with a desired message or meaning would fly directly in the face of the notion of freedom of the press), and this is perhaps the most striking thing to come out of this thesis. Each of the four countries has its own support activities and programs, but as all the countries turned out to have the same general goals, and the same effort to ensure that the press remains free, a comparison of support concepts across the four countries is possible. Given the similarities it was possible to collect all the support programs using the six categories and applying these to each country according to what entities in each country provided support.

Each country still suffers from “the big delay,” that is, the time between granting support until that supported cultural product (the book) can be considered successful (either culturally or financially). All countries believe that their support does have value. All countries are prepared to discontinue a program if they come to the conclusion that the program no longer has value. Ultimately though, each of the governments in each of the four countries wants to encourage the creation of cultural products, without directly influencing the content or message of those products. To do so, each has developed (seemingly independent from one

another) an arm's-length system, in order to achieve their goals while maintaining a separation from the publishers.

This use of an arm's-length system is, in my opinion, due to the commitment of each of the four countries to "freedom of the press."

However, a government can also directly operate on a macro-level in specific ways (by providing equal treatment to all) without being in conflict with the "freedom of the press." For example, lowering taxes associated with the creation or sale of all books (as is done in one form or another in each of the four countries), or by allowing all books to be sent through the postal service without charge.

However, truly interesting is the "arm's-length" system used by each of the four countries. As I have showed throughout this thesis, the arm's-length entities in each of the four countries function independently from government while providing specific support for culture, albeit according to a set of general rules and with a certain level of accountability to the government. The important point is that government funds are neither awarded nor denied by the "government of the day" but by a body independent of that government. The arm's-length arrangement places enough "distance" between the government and the content.⁹⁴⁹

Further to this point, Rowland Lorimer states that the Canadian government's method of "extending arts funding to book publishers without linking it to judgement of content was an auspicious way to start the flow of funding aimed at ... cultural industries. Value judgements regarding the content, expression, and

949 Lorimer, Rowland: *Ultra Libris: Policy, technology, and the creative economy of book publishing in Canada*. Toronto: ECW Press, 2012. From Chapter 3, Establishing a book publishing industry: from the 1960s to the 1990s. Sub-section: Inquiry to direct action

ideas contained in the books published were left to the marketplace.”⁹⁵⁰

In spite of these efforts to keep a separation of government and content, there does exist a level of criticism for cultural support that often targets the content of cultural products. For instance, in a briefing paper written for the Adam Smith Institute, author David Rawcliffe writes that “producer-side subsidy of the arts radically alters the incentives faced by producers. Rather than striving to please the consumer or patron, artists serve the bureaucracy that allocates their funding.” While this may be true, it ignores the fact that programs are created for a specific reason, often to address an identified shortcoming. Let us use poetry as an example. If it is established that too little poetry is being produced, a government (together with their arm’s-length organization) could encourage an increase in production by implementing a grant program. While there is a risk that a potential recipient could adjust their product to obtain funding, the fact remains that the goal was to increase the amount of (quality) poetry published. The applicants are responding as desired. The arm’s-length arrangement counters the criticism that “state funding creates dependency around a single donor whose tastes are dictated by the political whims of the day,” as decisions about support are made at arm’s-length from such political whims.⁹⁵¹

Perhaps the most common form of criticism for cultural support in general (not just book publishing) is that grants are essentially providing funding for a product the market will otherwise not support by itself. By using taxes to support things that not everyone may consume, this makes citizens into “forced riders,” a situation where someone is forced to contribute financially (through taxes) to

⁹⁵⁰ Ibid.

⁹⁵¹ Arts Funding: Should governments fund the arts? In The Economist website. Creation date 22.08.2012. <http://www.economist.com/debate/days/view/875> Accessed [15.02.2015]

something that they “do not desire.”⁹⁵² Or, put another way, the government uses public money from very many to publish “what very few people will ever buy, and fewer still ever read.”⁹⁵³ In France, the “country’s curators ... warned against the state adopting free-market economics for the arts, saying state intervention must protect art for art’s sake.”⁹⁵⁴ In Germany in 2012, a book entitled *Der Kulturinfarkt: Von allem zu viel und überall das Gleiche* (Cultural Infarction: Too much of everything and everywhere the same) makes the claim that there is too much public funding and that half of the cultural institutions in Germany could close without any noticeable detriment, thus taxpayers could receive “half their money back, and could decide freely where to spend it.”⁹⁵⁵

However, Jeannette D. Snowball, in her book *Measuring the Value of Culture: Methods and Examples in Cultural Economics* discusses various viewpoints on this topic in the chapter “Arguments in favour of Public Support for the Arts.” In particular, she states (in the context of a discussion of economist David Throsby’s idea that the “...notion of consumer sovereignty needed to be expanded to take into account cases where consumers behave inconsistently with their underlying values...”) that “the guiding hand of government, in selecting products for subsidy in order to prevent them from dying out, could be seen as expanding, rather than limiting, consumer choices in the long run.”⁹⁵⁶ Furthermore,

952 Cowen, Tyler. In Library of Economics and Liberty website. Creation date unknown. <http://www.econlib.org/library/Enc/PublicGoods.html> Accessed [18.02.2015]

953 Worthington, Peter. Is the Canada Council just funding hobbies? In Huffington Post website. Creation date 09.04.2012. http://www.huffingtonpost.ca/peter-worthington/canada-council-for-the-arts_b_1851619.html Accessed [15.02.2015]

954 Chrisafis, Angelique. France and the arts: a new revolution in The Guardian website. Creation date 24.03.2011 <http://www.theguardian.com/world/2011/mar/24/france-arts-revolution> Accessed [18.02.2015]

955 Hank, Rainer. Der Kulturinfarkt: Theater und Museen brauchen keine Subventionen in Frankfurter Allgemein website. Creation date 27.03.2012. <http://blogs.faz.net/fazit/2012/03/27/der-kulturinfarkt-theater-und-museen-brauchen-keine-subventionen-326/> Accessed [18.02.2015] “Denn die Bürger erhielten die andere Hälfte ihres Geldes zurück und könnten frei entscheiden, wofür sie es ausgeben...”

956 Snowball, Jeannette D. *Measuring the Value of Culture: Methods and Examples in Cultural Economics*.

I greatly approve of the turn of phrase Snowball uses here, “the guiding hand of government.” In the introduction I defined an arm’s-length organization as an entity that makes decisions independent of, but under guidance from, the federal government. Snowball’s use of the phrase here much more accurately describes the arm’s-length arrangement.

A radical response to these criticisms could be for a government to simply discontinue support for publishers altogether, and focus instead on creating a framework or positive environment for books to be published into. Instead of granting money to a publisher to produce poetry, those public funds could be used to prepare the market and make consumers more aware of poetry in general. This is already happening to a certain extent each of the four countries. Programs under the “Indirect support for publishing by stimulating the purchase of product” category are good examples, particularly funding for periodicals, arts promotion organizations, festivals and programs intended to increase public engagement but also through bookstore support programs, (a form of support particularly popular in France). Thus, let the consumers decide what they want to buy, but use public funding and the analytical power of the national arts development organizations to focus the gaze of the consumers in the desired direction. However, as I described in section 5.1.3, even seemingly small changes to existing programs can have drastic and unexpected effects.

In my opinion, the very reason that governments have created arm’s-length entities is to separate themselves from the decision making process. Critics that argue that the resulting cultural products are in some other way inferior, or are too inaccessible, too esoteric, lack commercial appeal, or even worse, are somehow influenced by the governments that provide the funding, ignore the

Berlin: Springer-Verlag, 2008. P. 15

point that governments are limited (and by self-imposed limits no less) in how they can achieve their cultural goals.

A government cannot provide support that influences the end-product. Because of this, the four countries have independently developed what I consider to be “the same system,” wherein governments fund culture, but the decisions on “what” and “how to fund” are taken out of government’s direct control. Moreover, it appears that this “same system,” the arm’s-length arrangement common to each of the four countries in this thesis, is the best way for a government to use public funds to encourage the creation of cultural products and achieve cultural goals, while also distancing themselves from the content of those products.

In the end, this thesis addresses how the four governments work to support the objectives they *can* support, which may seem like “pushing on a string” (when pushing a string the “pusher” has little or no influence on the direction of the string) rather than pulling it to where they want it to go.

5.4.1 POTENTIAL FUTURE WORK

I want to close with a thought I developed over the course of the past years writing this thesis. Near the end when I was proofreading this thesis from the beginning, I was struck by the quotes I had included in the introduction and how their meaning had evolved with my understanding of the topic of support. I had included the quotes initially because they nicely illustrated how each of the four countries thought about culture, and particularly how they thought about support for culture. The quotes cover slightly different topics. For instance in Canada the concern in the 1970s surrounded Canadian culture and how to protect it from an influx of cultural products from outside the country. In France in the 1980s the concern was directed towards a lower budget for the federal department for culture and whether reduced funding would contribute to a decline in cultural production.

The German cultural policy quote is from 2012, more recent than the other two, but it details promoting art and culture, and specifically notes the importance of preserving cultural heritage while also encouraging creation of new work. The quote describes the social importance of culture in Germany and how culture can contribute to a more open-minded society. The UK is similar. While both the UK and Germany talk about how culture can influence and enrich society, Germany's aims (as per the quote) are to enrich society through the creation of new culture, whereas in the UK the emphasis is on public engagement in cultural activities, thus the goal is to strengthen communities through cultural participation rather than creating a new body of work or promoting existing cultural heritage. In the UK it appears to a matter of actively "bringing people and culture together," while in Germany it seems to me to be leaning more towards "provide the culture and let the people come to it."⁹⁵⁷

In a way these ideas are reflected in the number of programs and the focus of the programs offered by each of the four countries. In Canada I was able to identify more than 100 programs in support of publishing, and there is definite emphasis on production of Canadian produced works. These 100 programs in Canada came second only to France where I found 150 book publishing support programs. Most striking to me was the high number of programs that exist to counteract the decline of certain aspects of the industry, especially the programs that support independent bookstores, particularly in the regions. Grants to encourage the creation of underrepresented books are also worth mentioning if only because the stipulation is that the books be published in France, authors from anywhere are eligible. This is notably different from Canada where production support is intended to encourage the creation of Canadian content by Canadian

⁹⁵⁷ A variation on "If you build it, they will come."

authors. In Germany, the 90 programs I was able to find are largely intended to encourage the creation of contemporary literature while also acknowledging the rich cultural heritage. This is done specifically through author support. The fixed price law is broad-reaching and is considered highly effective in the country. And in the UK I was able to identify 50 programs, and although this number of programs is the lowest number offered in any of the of the four countries, the nature of the programs offered in the UK cover a broader area, with many of the programs also focusing on public engagement. Can fewer programs be more effective than many? For instance, can a fixed price law be as effective as many targeted ones? There is, in my opinion, potential to examine programs as they interact. One could examine and measure the effect of programs in order to see if there is a way to establish the effectiveness of a program. It may also be possible to examine publishing industries in different EU countries as well as the support offered in those countries to determine if they are becoming more similar and whether highly effective programs could be more easily implemented as a result of the similarities among EU countries.

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APPENDICES

APPENDIX A: SIX CATEGORIES OF SUPPORT

1.1 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING PRODUCTION:

This includes cash infusions or grants provided directly to publishers for costs associated with creating a book. This support is intended to encourage or assist in getting a new book published, whether this is an original publication or a translation of an existing work (but new in translation). Examples include: Production Grants, Translation Grants, Loans, Income Tax Credits

1.2 DIRECT SUPPORT FOR PUBLISHING BY OFFSETTING MARKETING AND PROMOTION COSTS AND OTHER EXPENSES:

This includes actions to reduce expenses related to marketing and promotion, actions to reduce fees that publishers must pay the state (e.g. taxes) and actions to encourage execution of non-essential actions such as the digitization of previously published works.¹ Examples include: Travel and Touring Grants for publishers, Online Presence

1.3 DIRECT SUPPORT FOR PUBLISHING BY SUPPORTING TOPICS NOT RELATED TO PRODUCTION:

This includes cash infusions or grants for aspects of the publishing business that are not related to production. Examples include professional development, infrastructure renewal, internships, and event attendance.

¹ “Digitization of previously published works” falls under item ii because it encourages a publisher to undertake a non-essential action related to a previously published work.

1.4 INDIRECT SUPPORT FOR PUBLISHING BY SUPPORTING AUTHORS:

This includes programs, grants, in-kind services and other professional services for authors. Examples include: Writing Grants, Translation Grants, Professional Development /Residencies, Travel and Touring Grants,

1.5 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE MARKETING OR PROMOTION OF BOOKS AND READING :

This includes financial support programs for “organizations” like professional associations and literary organizations (that are publicly funded) that do not publish or create books themselves, but play a role in support for publishing. Actions can also include funding for events like book fairs and other methods of engaging the public and raising the profile of reading and books. Examples include: Organization Support, Public Engagement, Reading Promotion, Periodical Support

1.6 INDIRECT SUPPORT FOR PUBLISHING BY STIMULATING THE PURCHASE OF PRODUCT:

This includes laws, regulations and policies including a fixed price law, special postal rates, specific application of copyright law, support for book stores, promoting or funding events for the public (like book or literature festivals), and a reduced sales taxes (e.g., VAT) on books relative to other consumer products. All of these types of support require a book to be published before any benefit can be experienced. Examples include: Bookstore Support, Tax reductions

APPENDIX B: CHARISMATIC IDEOLOGY: "WHO CREATES THE CREATOR?"

One thing that did stand out over the course of my research was that authors are referred to as artists (in fact, most of the programs offered at the regional level are "general" grants open to artists working in any art form) but publishers are not considered artists. This is interesting insofar as it seems to fit to Bourdieu's theory of charismatic ideology. In the case of a book, the author is considered the artist or creator, however, this ignores that a publisher chose to produce the work thus imbuing it with more importance or perhaps legitimacy (Bourdieu uses "consecrate").

This idea is supported when examining support programs for authors. These programs require the authors to have previously been published. While that could be seen as a form of quality control (theoretically publication implies some level of quality of the work), it also shows that governments need a form of confirmation of the authors. Even programs for "emerging" authors (those considered to be in the early stages of their career) are required to show that they have been previously published.

"The 'charisma' ideology which is the ultimate basis of belief in the value of a work of art and which is therefore the basis of functioning of the field of production and circulation of cultural commodities, is undoubtedly the main obstacle to a rigorous science of the production of the value of cultural goods. It is this ideology which directs attention to the apparent producer, the painter, writer or composer, in short, the 'author', suppressing the question of what authorizes the author. If it is all too obvious that the price of a picture is not determined by the sum of the production costs-the raw material and the painter's labour time-and if works of art provide a golden example for those who seek to refute Marx's labour

theory of value (which anyway gives a special status to artistic production), this is perhaps because people wrongly define the unit of production or, which amounts to the same thing, the process of production. The question can be asked in its most concrete form (which it sometimes assumes in the eyes of the agents): who is the true producer of the value of the work—the painter or the dealer, the writer or the publisher, the playwright or the theatre manager? The ideology of creation, which makes the author the first and last source of the value of his work, conceals the fact that the cultural businessman (art dealer, publisher, etc.) is at one and the same time the person who exploits the labour of the 'creator' by trading in the 'sacred' and the person who, by putting it on the market, by exhibiting, publishing or staging it, consecrates a product which he has 'discovered' and which would otherwise remain a mere natural resource ; and the more consecrated he personally is, the more strongly he consecrates the work."²

² Bourdieu, Pierre and Nice, Richard. Media Culture Society, The production of belief: contribution to an economy of symbolic goods. 1980. http://faculty.georgetown.edu/irvinem/theory/Bourdieu-Production_of_Belief-1980-MCS.pdf [18.01.2013] P. 4

APPENDIX C: RICHARD CAVES' SEVEN PROPERTIES OF CULTURAL INDUSTRY

Caves' first property of cultural industries is that demand is uncertain, that "nobody knows" how consumers will respond to a creative product (like a book or film) until it has been produced, marketed and released into the market.³

Caves' second property says that creative workers care about their work, also called "art for art's sake," that means that people who create art or cultural products care more about the quality of the product than they do about their income.⁴

Caves' third property is that some creative products require diverse skills, something he refers to as the "motley crew principle." Essentially this means that in order to create a cultural product, a wide variety of skilled workers performing different skills are required. For instance, to produce a book, one would first require the skills of an author, acquisitions editor, copyeditor, proofreader, graphic designer, typesetter and printer merely to prepare it for the next stages of marketing, sales and retail delivery.

The fourth property states that the products of cultural industries are differentiated products. Caves states that there is a "universe of possibilities from which the artist chooses [to create]... [and an] array of actual creative products from which consumers or intermediaries choose." Authors can write about any topic, and anyone who has visited a well-stocked bookstore knows the feeling of being overwhelmed by choice. Caves calls this the "infinite variety property,"

³ Caves, Richard: *Creative Industries, Contracts between art and commerce*. Cambridge, Massachusetts: Harvard University Press, 2000. P. 3

⁴ Caves, Richard: *Creative Industries, Contracts between art and commerce*. Cambridge, Massachusetts: Harvard University Press, 2000. P. 3-4

meaning that the content of every book in a bookstore is different.⁵

The fifth property deals with the artist. "Cultural products differ unpredictably in the quality levels that consumers see in them. The artists who supply individual creative inputs, also differ in skill, originality, and/or proficiency, though less unpredictably." Caves states that artists have vertically differentiated skills, and calls this the "A list/B list property," essentially a ranking system for artists.⁶ Caves uses Hollywood and A-list and B-list actors as an example.

Time is of the essence. This is a phrase most people are familiar with, but Caves uses it to describe his sixth property, and the "close temporal coordination of activities" pertaining to the creation of cultural goods. In the motley crew example above, the list of actions required to bring a book through the production phase is large and each action must be coordinated and completed on time, something Caves calls the "time flies" property.⁷

The seventh and last property Caves describes is "*ars longa*," or durable products and durable rents. Caves states that creative products can be durable, and uses the example of an orchestra that publishes a score but maintains the copyright and charges royalties when other orchestras wish to perform it. Books are the same, and every time a book is sold, royalties are paid to the author. "The legal duration of the copyright determines how long the original creator... can collect these royalties, which are rents to the creator."⁸

⁵ Ibid., P. 6

⁶ Ibid., P. 7

⁷ Ibid., P. 8

⁸ Caves, Richard: Creative Industries, Contracts between art and commerce. Cambridge, Massachusetts: Harvard University Press, 2000. P. 8-9

APPENDIX D: GLOSSARY AND ABBREVIATIONS

GENERAL

Arm's-length principle: organizations that operate and make decisions independent from the governments that support them.

Author – A collective term used to refer to creators of content. This includes writers, translators and in some cases illustrators.

Operational Funding – money towards publishing costs

VAT: Value-added tax

CANADA

Atlantic Canada – The 4 easternmost provinces in Canada, Nova Scotia (NS), Newfoundland & Labrador (NFLD), New Brunswick (NB), Prince Edward Island (PEI)

APMA – Atlantic Publishers Marketing Association

Province – Administrative and geographic division within the country. In this thesis treated as equivalent to a *région* in France, *Bundesland* in Germany or constituent country in the UK.

MCC(Q) - *Ministère de la Culture et Communication Québec* or Ministry of Culture and Communication Quebec

FRANCE

animation – (fr: animation) a term used to denote adding value to something

through peripheral activities. There is no direct translation although the term “animation” has started to become more popular in English, particularly in the context of “museum animator” or “tour animator.” MCC: *Ministère de la Culture et Communication* or Ministry of Culture and Communication

Chaîne du livre: Book chain, the term used in France to refer to all the players in the book publishing industry (publishers, distributors, booksellers etc)

CRL: *Centre Régional du Livre* (sometimes “*pour le Livre*”) or regional centre of (or for) the book

DRAC: *directions régionale des affaires culturelles* (regional directorate for cultural affairs).

LiR: *Librairie Indépendante de Référence*.

médiathèques – a term used in France to refer to a library that contains other media besides books

SRL: *Structure Régional pour le Livre* regional structure of (or for) the book

conseil régional (pl. *conseils régionaux*) – regional council (pl. regional councils)

GERMANY

BKM: Short form for the *Beauftragter der Bundesregierung für Kultur und Medien*, known in English as the Federal Government Commissioner for Culture and the Media)

Bundesbehörde: federal agency

Bundesland, Bundesländer: German Federal States

Deutsche Literaturfonds: German Literature Fund

Deutscher Übersetzerfonds: German Translator Fund

Kulturstiftung des Bundes: National Arts Foundation

UK

DCMS: Department for Culture, Media & Sport

HM Revenue & Customs: Her Majesty's Revenue & Customs

LIST OF SUPPORT PROGRAMS

What follows is a list of all the support programs I was able to identify in each of the four countries. The list is definitive within the context of this thesis, meaning the programs listed on the following pages are addressed in the preceding chapters. However, since governments update, change, or even completely discontinue support programs, this unfortunately means that by the time you look at it, this list will no longer be up-to-date.

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	National	Federal Department for Culture	Department of Canadian Heritage	Canada Book Fund - Support for publishers	Production Grant	Direct support for publishing by supporting production
Canada	National	Federal Department for Culture	Department of Canadian Heritage	Canada Book Fund - Support for Publishers	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
Canada	National	Federal Department for Culture	Department of Canadian Heritage via Livres Canada Books	Foreign Rights Marketing Assistance Program	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
Canada	National	Federal Department for Culture	Department of Canadian Heritage via Livres Canada Books	Mentoring Program	Marketing Support	Direct support for publishing by supporting topics not related to production
Canada	National	Federal Department for Culture	Department of Canadian Heritage	Canada Book Fund - Support for Publishers	Internship Support	Direct support for publishing by supporting topics not related to production
Canada	National	Federal Department for Culture	Department of Canadian Heritage	Canada Book Fund - Support for Publishers	Professional Development Support	Direct support for publishing by supporting topics not related to production
Canada	National	Federal Department for Culture	Department of Canadian Heritage	Canada Book Fund - Support for Organizations	Marketing Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	National	Federal Department for Culture	Department of Canadian Heritage	Canada Book Fund - Support for Organizations	Infrastructure Renewal	Indirect support for publishing by stimulating the marketing or promotion of books and reading

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	National	Federal Department for Culture	Department of Canadian Heritage	Canada Book Fund - Support for Organizations	Professional Development Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	National	Federal Department for Culture	Department of Canadian Heritage	Canada Book Fund - Support for Organizations	Professional Development Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	National	Federal Department for Culture	Department of Canadian Heritage	Canada Book Fund - Support for Organizations	Internship Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	National	Other	Canada Revenue Agency	Tax Relief	Sales Tax Reduction	Indirect support for publishing by stimulating the purchase of product
Canada	National	Federal Department for Culture	Department of Canadian Heritage	Investment Canada Act	Unique Canada - Foreign Investment Legislation	Indirect support for publishing by stimulating the purchase of product
Canada	National	Federal Department for Culture	Department of Canadian Heritage	Investment Canada Act	Parallel Importation regulations	Indirect support for publishing by stimulating the purchase of product
France	National	Federal Department for Culture	Ministère de la Culture et de la Communication	Loi n° 81-766 du 10 août 1981 relative au prix du livre	Fixed Price Law	Indirect support for publishing by stimulating the purchase of product
France	National	Federal Department for Culture	Ministère de la Culture et de la Communication	Tax Relief	Sales Tax Reduction	Indirect support for publishing by stimulating the purchase of product

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	National	Other	La Poste	Livres et Brochures	Reduced Postal Rates	Indirect support for publishing by stimulating the purchase of product
Germany	National	Federal Department for Culture	Beauftragte für Kultur und Medien	Gesetz über die Preisbindung für Bücher	Fixed Price Law	Indirect support for publishing by stimulating the purchase of product
Germany	National	Other	Bundesfinanzministerium	Tax Relief	Sales Tax Reduction	Indirect support for publishing by stimulating the purchase of product
Germany	National	Other	Deutsche Post	Büchersendung	Reduced Postal Rates	Indirect support for publishing by stimulating the purchase of product
UK	National	Other	HM Revenue & Customs	Zero-rating of books	Sales Tax Reduction	Indirect support for publishing by stimulating the purchase of product
Canada	National	National arts development organization	Canada Council for the Arts	Book Publishing Support Program - Block Grant	Production Grant	Direct support for publishing by supporting production
Canada	National	National arts development organization	Canada Council for the Arts	Book Publishing Support Program - Emerging Publishers	Production Grant	Direct support for publishing by supporting production
Canada	National	National arts development organization	Canada Council for the Arts	Book Publishing Support Program - Art Books Grant	Production Grant	Direct support for publishing by supporting production
Canada	National	National arts development organization	Canada Council for the Arts	Book Publishing Support Program - Translation Grant	Production Grant	Direct support for publishing by supporting production
Canada	National	National arts development organization	Canada Council for the Arts	Book Publishing Support Program - Travel Grant	Travel Grant	Direct support for publishing by offsetting marketing and promotion costs and other expenses

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	National	National arts development organization	Canada Council for the Arts	Creative Writing Grant - emerging	Writing Grant	Indirect support for publishing by supporting authors
Canada	National	National arts development organization	Canada Council for the Arts	Creative Writing Grant - mid-career	Writing Grant	Indirect support for publishing by supporting authors
Canada	National	National arts development organization	Canada Council for the Arts	Creative Writing Grant - established	Writing Grant	Indirect support for publishing by supporting authors
Canada	National	National arts development organization	Canada Council for the Arts	Travel Grants for Professional Writers	Travel Grant	Indirect support for publishing by supporting authors
Canada	National	National arts development organization	Canada Council for the Arts	Grants for Literary Arts Promotion - Operating Grants	Organization Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	National	National arts development organization	Canada Council for the Arts	Grants for Literary Arts Promotion - Project Grants	Organization Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	National	National arts development organization	Canada Council for the Arts	Grants for Literary Arts Promotion - Multi-Year Assistance Grants	Organization Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	National	National arts development organization	Canada Council for the Arts	Grants to Literary and Art Magazines	Organization Support - Support for Periodicals	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	National	National arts development organization	Canada Council for the Arts	Literary Readings and Author Residencies	Organization Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	National	National arts development organization	Canada Council for the Arts	Literary Readings and Author Residencies	Organization Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	National	National arts development organization	Canada Council for the Arts	Visiting Foreign Artists Program	Organization Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	National	National arts development organization	Centre National du Livre	Subventions pour la publication d'un Ouvrage	Production Grant	Direct support for publishing by supporting production
France	National	National arts development organization	Centre National du Livre	Lacunes - Outre-mer	Production Grant	Direct support for publishing by supporting production
France	National	National arts development organization	Centre National du Livre	Lacunes - Bandes dessinées	Production Grant	Direct support for publishing by supporting production
France	National	National arts development organization	Centre National du Livre	Lacunes - Littérature classique et critique littéraire	Production Grant	Direct support for publishing by supporting production
France	National	National arts development organization	Centre National du Livre	Lacunes - littératures étrangères	Production Grant	Direct support for publishing by supporting production
France	National	National arts development organization	Centre National du Livre	Lacunes - Philosophie, sciences religieuses et psychanalyse	Production Grant	Direct support for publishing by supporting production
France	National	National arts development organization	Centre National du Livre	Subventions pour la préparation de projets collectifs lourds	Production Grant	Direct support for publishing by supporting production
France	National	National arts development organization	Centre National du Livre	Subventions pour la prise en charge des coûts iconographiques	Production Grant	Direct support for publishing by supporting production

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	National	National arts development organization	Centre National du Livre	Intraduction: Subventions pour la traduction en français d'ouvrages étrangers	Production Grant - Translation Grant	Direct support for publishing by supporting production
France	National	National arts development organization	Centre National du Livre	Extraduction: Subventions pour la traduction d'ouvrages français en langues étrangères	Production Grant - Translation Grant	Direct support for publishing by supporting production
France	National	National arts development organization	Centre National du Livre	Prêts à la publication d'ouvrages	Production Grant - Loan	Direct support for publishing by supporting production
France	National	National arts development organization	Centre National du Livre	Prêts économiques aux entreprises d'édition	Production Grant - Loan	Direct support for publishing by supporting production
France	National	National arts development organization	Centre National du Livre	Subventions exceptionnelles à la réimpression	Production Grant - Exceptional circumstance	Direct support for publishing by supporting production
France	National	National arts development organization	Centre National du Livre	Subventions pour la numérisation rétrospective et la diffusion numérique de documents sous droits	Digitization Grant	Direct support for publishing by offsetting marketing and promotion costs and other expenses
France	National	National arts development organization	Centre National du Livre	Subventions pour la création d'une édition multimédia ou d'un site "compagnon"	Website Grant	Direct support for publishing by offsetting marketing and promotion costs and other expenses
France	National	National arts development organization	Centre National du Livre	Subventions à la création et au développement de sites collectifs d'éditeurs et de libraires	Website Grant - Bookstore	Direct support for publishing by offsetting marketing and promotion costs and other expenses
France	National	National arts development organization	Centre National du Livre	Subventions pour les plateformes innovantes de diffusion et de valorisation de catalogues de livres numériques	Website Grant - Bookstore	Direct support for publishing by offsetting marketing and promotion costs and other expenses

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	National	National arts development organization	Centre National du Livre	bourse d'écriture - bourse de découverte	Writing Grant	Indirect support for publishing by supporting authors
France	National	National arts development organization	Centre National du Livre	bourse d'écriture - bourse de création	Writing Grant	Indirect support for publishing by supporting authors
France	National	National arts development organization	Centre National du Livre	bourse d'écriture - bourse d'année sabbatique	Writing Grant	Indirect support for publishing by supporting authors
France	National	National arts development organization	Centre National du Livre	Crédits de preparation	Writing Grant - preparation	Indirect support for publishing by supporting authors
France	National	National arts development organization	Centre National du Livre	Bourses de séjour aux traducteurs étrangers	Residency Grant	Indirect support for publishing by supporting authors
France	National	National arts development organization	Centre National du Livre	Crédits de traduction	Writing Grant - Translation Grant	Indirect support for publishing by supporting authors
France	National	National arts development organization	Centre National du Livre	Aide à la réalisation de manifestations littéraires	Event Grant	Indirect support for publishing by supporting authors
France	National	National arts development organization	Centre National du Livre	Soutien aux sociétés d'amis d'auteurs	Organization Support	Indirect support for publishing by supporting authors
France	National	National arts development organization	Centre National du Livre	Librairie Indépendante de Référence	Bookstore Accreditation	Indirect support for publishing by stimulating the purchase of product
France	National	National arts development organization	Centre National du Livre	Librairie Indépendante de Référence - Subventions pour la mise en valeur des fonds en librairie	Accredited Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	National	National arts development organization	Centre National du Livre	Zero Interest Loan	Loan	Indirect support for publishing by stimulating the purchase of product
France	National	National arts development organization	Centre National du Livre	Subventions pour la création le développement ou la reprise de librairie	Bookstore Support	Indirect support for publishing by stimulating the purchase of product

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	National	National arts development organization	Centre National du Livre	Subventions à la production de catalogues thématiques par les librairies	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	National	National arts development organization	Centre National du Livre	Subventions à la création et au développement de sites collectifs d'éditeurs et de librairies	Website Grant - Bookstore	Indirect support for publishing by stimulating the purchase of product
France	National	National arts development organization	Centre National du Livre	Subvention pour les plateformes innovantes de diffusion et de valorisation de catalogues de livres numériques	Website Grant - Bookstore	Indirect support for publishing by stimulating the purchase of product
France	National	National arts development organization	Centre National du Livre	Librairies francophones de référence	Bookstore Accreditation - Foreign Stores	Indirect support for publishing by stimulating the purchase of product
France	National	National arts development organization	Centre National du Livre	Librairies francophones de référence - subvention pour la diversification et la valorisation des fonds en français	Accredited Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	National	National arts development organization	Centre National du Livre	Subventions pour la création de librairies ou l'implantation de fonds en français	Bookstore Support - Foreign Stores	Indirect support for publishing by stimulating the purchase of product
Germany	National	National arts development organization	Deutscher Literaturfonds	No title	Production Grant	Direct support for publishing by supporting production
Germany	National	National arts development organization	Deutscher Literaturfonds	Vermittlungsförderung	Dissemination Grant	Direct support for publishing by offsetting marketing and promotion costs and other expenses
Germany	National	National arts development organization	Deutscher Literaturfonds	Autorenförderung	Writing Grant - Creation	Indirect support for publishing by supporting authors

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Germany	National	National arts development organization	Deutscher Literaturfonds	Vermittlungsförderung	Writing Grant	Indirect support for publishing by supporting authors
Germany	National	National arts development organization	Deutscher Übersetzerfonds	arbeitsstipendien	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	National	National arts development organization	Deutscher Übersetzerfonds	reisestipendien	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors
Germany	National	National arts development organization	Deutscher Übersetzerfonds	aufenthaltsstipendien	Residency Grant	Indirect support for publishing by supporting authors
Germany	National	National arts development organization	Deutscher Übersetzerfonds	Johann Joachim Christoph Bode	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors
Germany	National	National arts development organization	Deutscher Übersetzerfonds	Luise Gottsched Adelgunde-Victorie	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
Germany	National	National arts development organization	Deutscher Übersetzerfonds	Barthold Heinrich Brockes	Sabbatical Grant	Indirect support for publishing by supporting authors
Germany	National	National arts development organization	Deutscher Literaturfonds	Vermittlungsförderung	Organization Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	National	National arts development organization	Deutscher Literaturfonds	rezeption	Organization Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	National	National arts development organization	Deutscher Literaturfonds	Vermittlungsförderung	Support for Periodicals	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	National	National arts development organization	Deutscher Literaturfonds	Vermittlungsförderung	Organization Support - Public Engagement	Indirect support for publishing by stimulating the purchase of product

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	Alberta	Regional department for culture	Alberta Culture	Cultural Industry Grant	Production Grant	Direct support for publishing by supporting production
Canada	New Brunswick	Regional department for culture	Department for Tourism, Heritage and Culture	Book and Publishing Development Program - Publishers Operational Grant	Production Grant	Direct support for publishing by supporting production
Canada	Newfoundland and Labrador	Regional department for culture	Department of Tourism, Culture and Recreation	Newfoundland and Labrador Publishers Assistance Program	Production Grant	Direct support for publishing by supporting production
Canada	Nova Scotia	Regional department for culture	Department of Communities, Culture and Heritage	Assistance to Book Publishers	Production Grant	Direct support for publishing by supporting production
Canada	New Brunswick	Regional department for culture	Department for Tourism, Heritage and Culture	Book and Publishing Development Program - Publishers Operational Grant	Production Grant - Translation Grant	Direct support for publishing by supporting production
Canada	Newfoundland and Labrador	Regional department for culture	Department of Tourism, Culture and Recreation	Publishers Assistance Program	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
Canada	Manitoba	Regional department for culture	Ministry of Culture, Heritage and Tourism	Manitoba Book Publisher Project Support Program	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
Canada	British Columbia	Other	Government of British Columbia	Book Publishing Tax Credit	Tax Credit	Direct support for publishing by offsetting marketing and promotion costs and other expenses
Canada	Manitoba	Other	Department of Finance	Book Publishing Tax Credit	Tax Credit	Direct support for publishing by offsetting marketing and promotion costs and other expenses

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	Ontario	Regional department for culture	Ministry of Tourism, Culture and Sport	Ontario Book Publishing Tax Credit	Tax Credit	Direct support for publishing by offsetting marketing and promotion costs and other expenses
Canada	Quebec	Other	Revenu Québec	Crédit d'impôt pour l'édition de livres	Tax Credit	Direct support for publishing by offsetting marketing and promotion costs and other expenses
Canada	Manitoba	Regional department for culture	Culture, Heritage and Tourism	Book Publisher Project Support Program	Professional Development Support	Direct support for publishing by supporting topics not related to production
Canada	New Brunswick	Regional department for culture	Department for Tourism, Heritage and Culture	Book and Publishing Development Program	Professional Development Support	Direct support for publishing by supporting topics not related to production
Canada	Newfoundland and Labrador	Regional department for culture	Department of Tourism, Culture and Recreation	Publishers Assistance Program	Professional Development Support	Direct support for publishing by supporting topics not related to production
Canada	Manitoba	Regional department for culture	Department for Culture, Heritage and Tourism	Book Publisher Project Support Program	Infrastructure Renewal	Direct support for publishing by supporting topics not related to production
Canada	Nova Scotia	Regional department for culture	Ministry for Communities, Culture and Heritage	Grants to Individuals	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	Yukon	Regional department for culture	Department of Tourism and Culture	Advanced Artist Award	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
Canada	Yukon	Regional department for culture	Department of Tourism and Culture	Touring Artist Fund	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	Alberta	Regional department for culture	Alberta Culture		Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	New Brunswick	Regional department for culture	Department for Tourism, Heritage and Culture	Strategic Initiatives Fund	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	Nunavut	Regional department for culture	Department of Culture and Heritage	"grants for projects"	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	Yukon	Regional department for culture	Department of Tourism and Culture	Arts Operating Funds	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	Manitoba	Regional department for culture	Department of Culture, Heritage and Tourism	Industry-Wide Assistance Program	Organization Support - Support for Periodicals	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	Manitoba	Regional department for culture	Department of Culture, Heritage and Tourism	Manitoba Book Week	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	Yukon	Regional department for culture	Department of Tourism and Culture	Arts Fund	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	New Brunswick	Regional department for culture	Department for Tourism, Heritage and Culture	Book and Publishing Development Program - Technology Development Grant	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
Canada	Quebec	Regional department for culture	Ministère de la Culture et des Communications	Loi sur le développement des entreprises québécoises dans le domaine du livre	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	All Regions	Federal Department for Culture	Ministère de la culture et de la communication - DRACs	Soutien aux maisons d'édition	Production Grant	Direct support for publishing by supporting production
France	Alsace	Regional department for culture	Conseil Régional d'Alsace	Soutien à l'Édition en Alsace	Production Grant	Direct support for publishing by supporting production
France	Aquitaine	Regional department for culture	Conseil régional d'Aquitaine	Édition indépendante	Production Grant	Direct support for publishing by supporting production
France	Basse-Normandie	Regional department for culture	Direction de la Culture	Fonds d'Aide à l'Économie du Livre	Production Grant	Direct support for publishing by supporting production
France	Bourgogne	Regional department for culture	Conseil Régional de Bourgogne	Aide à l'édition indépendante - Aide à la publication	Production Grant	Direct support for publishing by supporting production
France	Bourgogne	Regional department for culture	Conseil Régional de Bourgogne	Aide à l'édition indépendante - Aide à la traduction	Production Grant - Translation Grant	Direct support for publishing by supporting production
France	Franche-Comté	Regional department for culture	Conseil Régional de Franche-Comté	Aides à l'édition [revue, livre, catalogue d'éditeur]	Production Grant	Direct support for publishing by supporting production
France	Languedoc-Roussillon	Regional department for culture	Conseil Régional de Languedoc-Roussillon	Soutien à l'édition, aux librairies indépendantes, à la vie littéraire et aux résidences d'auteurs	Production Grant	Direct support for publishing by supporting production
France	Limousin	Regional department for culture	Conseil Régional de Limousin	Aides à l'édition	Production Grant	Direct support for publishing by supporting production
France	Midi-Pyrénées	Regional department for culture	Conseil Régional de Midi-Pyrénées	Aide à l'édition	Production Grant	Direct support for publishing by supporting production

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	Picardie	Regional department for culture	Conseil Régional de Picardie	Aide à la publication	Production Grant	Direct support for publishing by supporting production
France	Poitou-Charantes	Regional department for culture	Conseil Régional de Poitou-Charentes	Aide au projet éditorial de création	Production Grant	Direct support for publishing by supporting production
France	Provence-Alpes-Côte d'Azur	Regional department for culture	Conseil Régional de Provence-Alpes-Côte-d'Azur	Soutien à la création dans le secteur de la culture régionale et des cultures régionales	Production Grant	Direct support for publishing by supporting production
France	Provence-Alpes-Côte d'Azur	Regional department for culture	Conseil Régional de Provence-Alpes-Côte-d'Azur	Soutien au développement de projets transmedia	Production Grant	Direct support for publishing by supporting production
France	Rhône-Alpes	Regional department for culture	Conseil Régional de Rhône-Alpes	Aide à la publication d'ouvrages et à l'édition numérique	Production Grant	Direct support for publishing by supporting production
France	Rhône-Alpes	Regional department for culture	Conseil Régional de Rhône-Alpes	aide à la réimpression d'ouvrages de fonds	Production Grant	Direct support for publishing by supporting production
France	Auvergne	Regional department for culture	Conseil Régional de Auvergne	le fonds régional d'aide à l'édition	Production Grant - "Slow Rotation"	Direct support for publishing by supporting production
France	Bretagne	Regional department for culture	Conseil Régional de Bretagne	Les aides à l'édition d'ouvrages	Production Grant - "Slow Rotation"	Direct support for publishing by supporting production
France	Champagne-Ardenne	Regional department for culture	Conseil Régional de Champagne-Ardenne	Aide à la publication	Production Grant - Complex Projects	Direct support for publishing by supporting production
France	Île-de-France	Regional department for culture	Conseil Régional de Île-de-France	Projets éditoriaux exceptionnels des éditeurs indépendants	Production Grant - Complex Projects	Direct support for publishing by supporting production
France	Haute-Normandie	Regional department for culture	Conseil Régional de Haute-Normandie	Aide à l'édition et à la librairie indépendantes	Production Grant	Direct support for publishing by supporting production
France	Rhône-Alpes	Regional department for culture	Conseil Régional de Rhône-Alpes	Aide à l'évènementiel pour les éditeurs	Production Grant - Complex Projects	Direct support for publishing by supporting production

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	Bourgogne	Regional department for culture	Conseil Régional de Bourgogne	Aide à l'édition indépendante	Production Grant - Translation Grant	Direct support for publishing by supporting production
France	Provence-Alpes-Côte d'Azur	Regional department for culture	Conseil Régional de Provence-Alpes-Côte-d'Azur	Soutien à la création des éditeurs de livres et de revues	Production Grant - Translation Grant	Direct support for publishing by supporting production
France	Provence-Alpes-Côte d'Azur	Regional department for culture	Conseil Régional de Provence-Alpes-Côte-d'Azur	Soutien à la création dans le secteur de la culture régionale et des cultures régionales	Production Grant - Translation Grant	Direct support for publishing by supporting production
France	Île-de-France	Regional department for culture	Conseil Régional de Île-de-France	Les actions collectives et interprofessionnelles	Cross-industry partnerships	Direct support for publishing by offsetting marketing and promotion costs and other expenses
France	Pays de la Loire	Regional department for culture	Conseil Régional de Pays de la Loire	Aide aux éditeurs et aux diffuseurs	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
France	Rhône-Alpes	Regional department for culture	Conseil Régional de Rhône-Alpes	aide à la réalisation de catalogues	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
France	Île-de-France	Regional department for culture	Conseil Régional de Île-de-France	Actions favorisant la diffusion des éditeurs indépendants	Distribution Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
France	Champagne-Ardenne	Regional department for culture	Conseil Régional de Champagne-Ardenne	Aide aux outils de promotion	Distribution Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	Languedoc-Roussillon	Regional department for culture	Conseil Régional de Languedoc-Roussillon	Soutien à l'export pour le secteur du livre	Travel Grant	Direct support for publishing by offsetting marketing and promotion costs and other expenses
France	Rhône-Alpes	Regional department for culture	Conseil Régional de Rhône-Alpes	Participation des éditeurs à des salons nationaux et internationaux	Travel Grant	Direct support for publishing by offsetting marketing and promotion costs and other expenses
France	Pays de la Loire	Regional department for culture	Conseil Régional de Pays de la Loire	Aide aux éditeurs et aux diffuseurs	Infrastructure renewal	Direct support for publishing by supporting topics not related to production
France	Poitou-Charentes	Regional department for culture	Conseil Régional de Poitou-Charentes	Aide à l'investissement des maisons d'édition	Infrastructure renewal	Direct support for publishing by supporting topics not related to production
France	Franche-Comté	Regional department for culture	Conseil Régional de Franche-Comté	Aides aux auteurs : bourses de résidence et bourses de création	Writing Grant - Creation	Indirect support for publishing by supporting authors
France	Languedoc-Roussillon	Regional department for culture	Conseil Régional de Languedoc-Roussillon	Programme de bourses individuelles aux auteurs et traducteurs	Writing Grant - Creation	Indirect support for publishing by supporting authors
France	Picardie	Regional department for culture	Conseil Régional de Picardie	Soutien aux projets artistiques et culturels - Livre et lecture	Writing Grant - Creation	Indirect support for publishing by supporting authors
France	Rhône-Alpes	Regional department for culture	Conseil Régional de Rhône-Alpes	Bourse d'aide à l'écriture et à la traduction	Writing Grant - Creation	Indirect support for publishing by supporting authors
France	Rhône-Alpes	Regional department for culture	Conseil Régional de Rhône-Alpes	Bourse d'aide à l'écriture et à la traduction	Writing Grant - Translation Grant	Indirect support for publishing by supporting authors

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	Languedoc-Roussillon	Regional department for culture	Conseil Régional de Languedoc-Roussillon	Programme bourses d'aides individuelles aux auteurs et traducteurs	Writing Grant - Translation Grant	Indirect support for publishing by supporting authors
France	Île-de-France	Regional department for culture	Conseil Régional de Île-de-France	les résidences d'écrivains	Residency Grant	Indirect support for publishing by supporting authors
France	Franche-Comté	Regional department for culture		Aides aux auteurs : bourses de résidence et bourses de création	Residency Grant	Indirect support for publishing by supporting authors
France	Languedoc-Roussillon	Regional department for culture	Conseil Régional de Languedoc-Roussillon	Soutien à l'édition	Residency Grant	Indirect support for publishing by supporting authors
France	Picardie	Regional department for culture	Conseil Régional de Picardie	Soutien aux projets artistiques et culturels - Livre et lecture	Residency Grant	Indirect support for publishing by supporting authors
France	Provence-Alpes-Côte d'Azur	Regional department for culture	Conseil Régional de Provence-Alpes-Côte-d'Azur	No title	Residency Grant	Indirect support for publishing by supporting authors
France	All Regions	Federal Department for Culture	Ministère de la culture et de la communication - DRACs	Développement de la lecture	Program to increase literacy	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	All Regions	Federal Department for Culture	Ministère de la culture et de la communication - DRACs	Développement de la lecture pour les publics spécifiques program	Program to increase literacy	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Haute-Normandie	Regional department for culture	Conseil Régional de Haute-Normandie	Soutien à des associations oeuvrant en faveur de l'accès au livre et à la lecture	Organization Support	Indirect support for publishing by stimulating the marketing or promotion of books and reading

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	Aquitaine	Regional department for culture	Conseil régional d'Aquitaine	Manifestations Littéraires	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Aquitaine	Regional department for culture	Conseil régional d'Aquitaine	Organismes de regroupement professionnel et d'animation collective autour du livre	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Bourgogne	Regional department for culture	Conseil Régional de Bourgogne	Promotion du livre	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Centre		Conseil Régional de Centre	Soutien aux manifestations littéraires	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Franche-Comté	Regional department for culture	Conseil Régional de Franche-Comté	Festivals régionaux	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Haute-Normandie	Regional department for culture	Conseil Régional de Haute-Normandie	Aide aux manifestations littéraires, salons et festivals	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Île-de-France	Regional department for culture	Conseil Régional de Île-de-France	vie littéraires	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	Languedoc-Roussillon	Regional department for culture	Conseil Régional de Languedoc-Roussillon	Événements et manifestations	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Pays de la Loire	Regional department for culture	Conseil Régional de Pays de la Loire	Aide aux manifestations autour du livre	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Pays de la Loire	Regional department for culture	Conseil Régional de Pays de la Loire	résidences d'écrivains	Organization Support - Residency Grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Picardie	Regional department for culture	Conseil Régional de Picardie	Soutien aux projets artistiques et culturels - Livre et lecture	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Poitou-Charentes	Regional department for culture	Conseil Régional de Poitou-Charentes	Aides aux manifestations littéraires	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Provence-Alpes-Côte d'Azur	Regional department for culture	Conseil Régional de Provence-Alpes-Côte-d'Azur	Edition – Arts Visuels – Cultures Régionale	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Rhône-Alpes	Regional department for culture	Conseil Régional de Rhône-Alpes	Soutien aux festivals et fêtes du livre	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	All Regions	Federal Department for Culture	Ministère de la culture et de la communication - DRACs	Soutien aux librairies	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Aquitaine	Regional department for culture	Conseil régional d'Aquitaine	Protocole Livre - Librairies indépendante	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Bourgogne	Regional department for culture	Conseil Régional de Bourgogne	Librairie Indépendante	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Bretagne	Regional department for culture	Conseil Régional de Bretagne	Projets culturels des librairies	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Haute-Normandie	Regional department for culture	Conseil Régional de Haute-Normandie	Aide à l'édition et à la librairie indépendantes	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Île-de-France	Regional department for culture	Conseil Régional de Île-de-France	Soutien aux projets des librairies indépendantes	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Languedoc-Roussillon	Regional department for culture	Conseil Régional de Languedoc-Roussillon	Programme de soutien aux librairies indépendantes	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Pays de la Loire	Regional department for culture	Conseil Régional de Pays de la Loire	Aide aux librairies indépendantes	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Poitou-Charantes	Regional department for culture	Conseil Régional de Poitou-Charentes	Librairies indépendantes régionales d'excellence	Bookstore Accreditation	Indirect support for publishing by stimulating the purchase of product

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	Poitou-Charentes	Regional department for culture	Conseil Régional de Poitou-Charentes	Labellisation et Aide à l'exploitation des lieux de diffusion du livre	Bookstore Accreditation	Indirect support for publishing by stimulating the purchase of product
France	Poitou-Charentes	Regional department for culture	Conseil Régional de Poitou-Charentes	Aide à l'animation des lieux de diffusion du livre	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Rhône-Alpes	Regional department for culture	Conseil Régional de Rhône-Alpes	Aide à la création, à la rénovation, à la reprise ou à l'agrandissement d'une librairie	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Rhône-Alpes	Regional department for culture	Conseil Régional de Rhône-Alpes	aide a l'animation pour les librairies	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Rhône-Alpes	Regional department for culture	Conseil Régional de Rhône-Alpes	Aide au développement d'un fonds à rotation lente	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
Germany	Bremen	Regional department for culture	Senator für Kultur	Printing Cost Grant	Production Grant	Direct support for publishing by supporting production
Germany	Rheinland-Pfalz	Regional department for culture	Ministerium für Bildung, Wissenschaft, Weiterbildung und Kultur des Landes	Druckkostenzuschuss	Production Grant	Direct support for publishing by supporting production
Germany	Saarland	Regional department for culture	Ministerium für Bildung und Kultur	Printing Cost Grant	Unique German printing cost grant	Direct support for publishing by supporting production
Germany	Sachsen-Anhalt	Regional department for culture	Kultusministerium	Printing Cost Grant	Unique German printing cost grant	Direct support for publishing by supporting production
Germany	Baden-Württemberg	Regional department for culture	Ministerium für Wissenschaft, Forschung und Kunst	Jahresstipendien	Writing Grant - Creation	Indirect support for publishing by supporting authors

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Germany	Bayern	Regional department for culture	Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst	Literaturstipendien des Freistaats Bayern	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Berlin	Regional department for culture	Kulturverwaltung	Work grant	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Berlin	Regional department for culture	Kulturverwaltung	Fellowships	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Brandenburg	Regional department for culture	Ministerium für Wissenschaft, Forschung und Kultur	arbeitsstipendien	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Bremen	Regional department for culture	Senator für Kultur	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Hamburg	Regional department for culture	Kulturbehörde	Förderpreise für Literatur	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Hessen	Regional department for culture	Hessisches Ministerium für Wissenschaft und Kunst	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Mecklenburg-Vorpommern	Regional department for culture	Ministerium für Bildung, Wissenschaft und Kultur	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Niedersachsen	Regional department for culture	Ministerium für Wissenschaft und Kultur	Stipendium für Kinder- und Jugendliteraturautoren	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Niedersachsen	Regional department for culture	Ministerium für Wissenschaft und Kultur	Jahresstipendium	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Niedersachsen	Regional department for culture	Ministerium für Wissenschaft und Kultur	arbeitsstipendium	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Nordrhein-Westfalen	Regional department for culture	Ministerium für Familie, Kinder, Jugend, Kultur und Sport	Förderprogramme Literatur	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Saarland	Regional department for culture	Ministerium für Bildung und Kultur	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Germany	Sachsen	Regional department for culture	Staatsministerium für Wissenschaft und Kunst	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Sachsen-Anhalt	Regional department for culture	Kultusministerium	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Thüringen	Regional department for culture	Ministerium für Bildung, Wissenschaft und Kultur	Work Grant	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Thüringen	Regional department for culture	Ministerium für Bildung, Wissenschaft und Kultur	Literaturstipendien Harald Gerlach	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Baden-Württemberg	Regional department for culture	Ministerium für Wissenschaft, Forschung und Kunst	No title	Writing Grant - Translation Grant	Indirect support for publishing by supporting authors
Germany	Bayern	Regional department for culture	Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst	No title	Writing Grant - Translation Grant	Indirect support for publishing by supporting authors
Germany	Hamburg	Regional department for culture	Kulturbehörde	Work grant	Writing Grant - Translation Grant	Indirect support for publishing by supporting authors
Germany	Niedersachsen	Regional department for culture	Ministerium für Wissenschaft und Kultur	Work grant	Writing Grant - Translation Grant	Indirect support for publishing by supporting authors
Germany	Nordrhein-Westfalen	Regional department for culture	Ministerium für Familie, Kinder, Jugend, Kultur und Sport	Work grant	Writing Grant - Translation Grant	Indirect support for publishing by supporting authors
Germany	Bayern	Regional department for culture	Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst	Stipendien im Bereich Literatur	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
Germany	Baden-Württemberg	Regional department for culture	Ministerium für Wissenschaft, Forschung und Kunst	Literaturstipendien	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
Germany	Mecklenburg-Vorpommern	Regional department for culture	Ministerium für Bildung, Wissenschaft und Kultur	No title	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
Germany	Saarland	Regional department for culture	Ministerium für Bildung und Kultur	No title	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Germany	Mecklenburg-Vorpommern	Regional department for culture	Ministerium für Bildung, Wissenschaft und Kultur	Reisestipendien	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors
Germany	Baden-Württemberg	Regional department for culture	Ministerium für Wissenschaft, Forschung und Kunst	Institutionelle Literaturförderung	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Bayern	Regional department for culture	Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst	Institutionen zur Literaturpflege	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Brandenburg	Regional department for culture	Ministerium für Wissenschaft, Forschung und Kultur	No title	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Sachsen	Regional department for culture	Staatsministerium für Wissenschaft und Kunst	No title	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Schleswig-Holstein	Regional department for culture	Ministerium für Justiz, Kultur und Europa	No title	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Thüringen	Regional department for culture	Ministerium für Bildung, Wissenschaft und Kultur	No title	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Bayern	Regional department for culture	Bayerisches Staatsministerium für Wissenschaft, Forschung und Kunst	Literaturförderung	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Germany	Berlin	Regional department for culture	Kulturverwaltung	Projektförderung	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Hamburg	Regional department for culture	Kulturbehörde	Förderung des literarischen Lebens	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Hamburg	Regional department for culture	Kulturbehörde	Weblesungen	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Sachsen-Anhalt	Regional department for culture	Kultusministerium	Förderung der Literatur	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Mecklenburg-Vorpommern	Regional department for culture	Ministerium für Bildung, Wissenschaft und Kultur	No title	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Nordrhein-Westfalen	Regional department for culture	Organization Support - Public Engagement	Förderprogramme Literatur	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Thüringen	Regional department for culture	Ministerium für Bildung, Wissenschaft und Kultur	No title	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	British Columbia	Regional arts development organization	BC Arts Council	Block Grant	Production Grant	Direct support for publishing by supporting production

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	British Columbia	Regional arts development organization	BC Arts Council	Title Assistance grant	Production Grant	Direct support for publishing by supporting production
Canada	Manitoba	Regional arts development organization	Manitoba Arts Council	Book Publishing Project Grants	Production Grant	Direct support for publishing by supporting production
Canada	Ontario	Regional arts development organization	Ontario Arts Council	Block Grant	Production Grant	Direct support for publishing by supporting production
Canada	Quebec	Regional arts development organization	Société de développement des entreprises culturelles (SODEC)	Aide à l'édition et à la promotion	Production Grant	Direct support for publishing by supporting production
Canada	Quebec	Regional arts development organization	Société de développement des entreprises culturelles (SODEC)	Aide à la numérisation	Production Grant	Direct support for publishing by supporting production
Canada	Quebec	Regional arts development organization	Société de développement des entreprises culturelles (SODEC)	Aide à l'édition spécialisée	Production Grant	Direct support for publishing by supporting production
Canada	Quebec	Regional arts development organization	Société de développement des entreprises culturelles (SODEC)	aide à la traduction	Translation Grants	Direct support for publishing by supporting production
Canada	Ontario	Regional arts development organization	Ontario Media Development Corporation	Export Fund	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
Canada	Quebec	Regional arts development organization	Société de développement des entreprises culturelles (SODEC)	No title (international expansion)	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
Canada	Quebec	Regional arts development organization	Société de développement des entreprises culturelles (SODEC)	No title (Business development)	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
Canada	Quebec	Regional arts development organization	Société de développement des entreprises culturelles (SODEC)	Programme d'aide aux Salons du Livre	Travel Grant	Direct support for publishing by supporting topics not related to production

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	British Columbia	Regional arts development organization	BC Arts Council	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	Manitoba	Regional arts development organization	Manitoba Arts Council	Writers Grants A-B-C	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	Newfoundland and Labrador	Regional arts development organization	Newfoundland and Labrador Arts Council	Professional Project Grants Program	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	New Brunswick	Regional arts development organization	artsnb	Creation	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	Northwest Territories	Regional arts development organization	Prince of Wales Northern Heritage Centre	No title	Writing Grant - Editing, proofing costs	Indirect support for publishing by supporting authors
Canada	Northwest Territories	Regional arts development organization	Prince of Wales Northern Heritage Centre	No title	Self-publishing grant	Indirect support for publishing by supporting authors
Canada	Ontario	Regional arts development organization	Ontario Arts Council	Writers' Reserve	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	Ontario	Regional arts development organization	Ontario Arts Council	Writers' Works in Progress	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	Prince Edward Island	Regional arts development organization	PEI Council for the Arts (PEICA)	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	Prince Edward Island	Regional arts development organization	PEI Council for the Arts (PEICA)	No title	Dissemination Grant	Indirect support for publishing by supporting authors
Canada	Quebec	Regional arts development organization	Conseil des arts et des lettres Québec (CALQ)	Grants for up-and-coming writers and storytellers	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	Quebec	Regional arts development organization	Conseil des arts et des lettres Québec (CALQ)	Mid-career grants and Development grants	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	Quebec	Regional arts development organization	Conseil des arts et des lettres Québec (CALQ)	Literature and Storytelling	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	Quebec	Regional arts development organization	Conseil des arts et des lettres Québec (CALQ)	Career Grants	Writing Grant - Creation	Indirect support for publishing by supporting authors

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	Saskatchewan	Regional arts development organization	Saskatchewan Arts Board	Independent Artists Program	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	Yukon	Regional arts development organization	Yukon Arts Centre	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Canada	British Columbia	Regional arts development organization	BC Arts Council	Professional Development Project Assistance	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
Canada	Manitoba	Regional arts development organization	Manitoba Arts Council	Travel/Professional Development Grant	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
Canada	Manitoba	Regional arts development organization	Manitoba Arts Council	Artists in Community Residency Program	Residency Grant	Indirect support for publishing by supporting authors
Canada	New Brunswick	Regional arts development organization	artsnb	Career Development	Residency Grant	Indirect support for publishing by supporting authors
Canada	Nova Scotia	Regional arts development organization	Arts Nova Scotia	Atlantic Public Art Funders Creative Residency Program	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
Canada	Nova Scotia	Regional arts development organization	Arts Nova Scotia	Atlantic Public Art Funders Creative Residency Program	Residency Grant	Indirect support for publishing by supporting authors
Canada	Prince Edward Island	Regional arts development organization	PEI Council for the Arts (PEICA)	No title	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
Canada	Quebec	Regional arts development organization	Conseil des arts et des lettres Québec (CALQ)	Grants for up-and-coming writers and storytellers	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
Canada	Quebec	Regional arts development organization	Conseil des arts et des lettres Québec (CALQ)	Mid-career grants and Development grants	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
Canada	Quebec	Regional arts development organization	Conseil des arts et des lettres Québec (CALQ)	Studios and studio-apartments	Residency Grant	Indirect support for publishing by supporting authors
Canada	British Columbia	Regional arts development organization	BC Arts Council	Special Project Assistance - Touring Initiatives	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors
Canada	New Brunswick	Regional arts development organization	artsnb	Arts by Invitation	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	Newfoundland and Labrador	Regional arts development organization	Newfoundland and Labrador Arts Council	Professional Artists' Travel Fund	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors
Canada	Quebec	Regional arts development organization	Conseil des arts et des lettres Québec (CALQ)	Grants for up-and-coming writers and storytellers	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors
Canada	Quebec	Regional arts development organization	Conseil des arts et des lettres Québec (CALQ)	Development grants and Mid-career grants	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors
Canada	Saskatchewan	Regional arts development organization	Saskatchewan Arts Board	Travel Grant	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors
Canada	Newfoundland and Labrador	Regional arts development organization	Newfoundland and Labrador's Arts Council	Professional Festivals Program	Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	Ontario	Regional arts development organization	Ontario Arts Council	Literary Festivals and Organizations program	Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	Saskatchewan	Regional arts development organization	Saskatchewan Arts Board	SaskFestivals	Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	New Brunswick	Regional arts development organization	artsnb	Artist in Residence	Organization Support - Residency Grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Canada	Quebec	Regional arts development organization	Société de développement des entreprises culturelles (SODEC)	Aide au transport de livres au Québec	Bookstore Support	Indirect support for publishing by stimulating the purchase of product

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Canada	Quebec	Regional arts development organization	Société de développement des entreprises culturelles (SODEC)	Programme d'aide aux entreprises du livre et de l'édition spécialisée	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Basse-Normandie	Regional arts development organization	Centre régional des Lettres	d'aide a la publication	Production Grant	Direct support for publishing by supporting production
France	Centre	Regional arts development organization	Ciclic	Soutien aux entreprises d'édition de livres imprimés ou numériques	Production Grant	Direct support for publishing by supporting production
France	Haute-Normandie	Regional arts development organization	Agence régionale du livre et de la lecture	Fonds pour le développement de l'économie du livre en Haute-Normandie	Production Grant	Direct support for publishing by supporting production
France	Île-de-France	Regional arts development organization	MOTif	Formation professionnelle des éditeurs	Professional Development Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
France	Midi-Pyrénées	Regional arts development organization	Centre régional des lettres	Accompagnement et assistance juridique	Professional Development Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
France	Lorraine	Regional arts development organization	Centre Régional du Livre	Professionnalisation des acteurs de la chaîne du livre	Marketing Support	Direct support for publishing by supporting topics not related to production
France	Midi-Pyrénées	Regional arts development organization	Centre régional des lettres	Vivons Livres! Salon du Livre Midi-Pyrénées	Marketing Support	Direct support for publishing by supporting topics not related to production
France	Rhône-Alpes	Regional arts development organization	Agence Rhône-Alpes pour le livre et la documentation	Aide à l'évènementiel	Marketing Support	Direct support for publishing by supporting topics not related to production

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	Midi-Pyrénées	Regional arts development organization	Centre Régional des Lettres	Aide à la création	Writing Grant - Creation	Indirect support for publishing by supporting authors
France	Aquitaine	Regional arts development organization	Écla	Résidences de la Prévôté	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
France	Centre	Regional arts development organization	Ciclic	Soutien aux structures pour les résidences d'auteur	Residency Grant	Indirect support for publishing by supporting authors
France	Île-de-France	Regional arts development organization	MOtif	Formation professionnelle des auteurs	Residency Grant	Indirect support for publishing by supporting authors
France	Basse-Normandie	Regional arts development organization	Centre régional des Lettres	Aides et partenariats	Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Limousin	Regional arts development organization	Centre régional du livre	Salons du livre	Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
France	Haute-Normandie	Regional arts development organization	Agence régionale du livre et de la lecture	Fonds pour le développement de l'économie du livre en Haute-Normandie	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Rhône-Alpes	Regional arts development organization	Agence Rhône-Alpes pour le livre et la documentation	Conseil et expertise en gestion	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Midi-Pyrénées	Regional arts development organization	Centre Régional des Lettres	Aide à la création d'emploi et au conseil	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Midi-Pyrénées	Regional arts development organization	Centre Régional des Lettres	Aide à l'informatisation et aux services numériques	Bookstore Support	Indirect support for publishing by stimulating the purchase of product

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
France	Basse-Normandie	Regional arts development organization	Centre Régional des Lettres	No title	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Île-de-France	Regional arts development organization	MOTif	Formation des libraires au numérique	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
France	Centre	Regional arts development organization	Ciclic	Projets collectifs et innovants	Cross-industry partnerships	Indirect support for publishing by stimulating the purchase of product
Germany	Sachsen-Anhalt	Regional arts development organization	Kunststiftung	Projektförderungen	Production Grants	Direct support for publishing by supporting production
Germany	Nordrhein-Westfalen	Regional arts development organization	Kunststiftung	No title	Translation Grants	Direct support for publishing by supporting production
Germany	Baden-Württemberg	Regional arts development organization	Kunststiftung	Stipendien für junge Künstlerinnen und Künstler	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Berlin	Regional arts development organization	Hauptstadtkulturfonds	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Bremen	Regional arts development organization	Senator für Kultur	arbeitsstipendien	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Hamburg	Regional arts development organization	Kulturstiftung	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Rheinland-Pfalz	Regional arts development organization	Stiftung Rheinland-Pfalz für Kultur	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Sachsen	Regional arts development organization	Kulturstiftung des Freistaates Sachsen	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Sachsen-Anhalt	Regional arts development organization	Kunststiftung	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
Germany	Schleswig-Holstein	Regional arts development organization	Kulturstiftung	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Thüringen	Regional arts development organization	Kulturstiftung des Freistaats	No title	Writing Grant - Creation	Indirect support for publishing by supporting authors
Germany	Niedersachsen	Regional arts development organization	Ministerium für Wissenschaft und Kultur	Literaturförderung in Niedersachsen	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
Germany	Nordrhein-Westfalen	Regional arts development organization	Kunststiftung	Artist-in-Residence	Residency Grant	Indirect support for publishing by supporting authors
Germany	Rheinland-Pfalz	Other	Künstlerhaus Edenkoben der Stiftung Rheinland-Pfalz für Kultur	No title	Residency Grant	Indirect support for publishing by supporting authors
Germany	Sachsen-Anhalt	Regional arts development organization	Kunststiftung	Arbeits- und Reisestipendien der Kulturstiftung des Landes Schleswig-Holstein	Residency Grant - Short term	Indirect support for publishing by supporting authors
Germany	Sachsen-Anhalt	Regional arts development organization	Kunststiftung	Arbeits- und Reisestipendien der Kulturstiftung des Landes Schleswig-Holstein	Residency Grant - Long term	Indirect support for publishing by supporting authors
Germany	Schleswig-Holstein	Regional arts development organization	Kulturstiftung des Landes	Travel Grant	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors
Germany	Sachsen	Regional arts development organization	Kulturstiftung des Freistaates Sachsen	No title	Open-application project Grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
Germany	Schleswig-Holstein	Regional arts development organization	Kulturstiftung	No title	Open-application project Grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
UK	England	Regional arts development organization	Arts Council England	Grants for the Arts	Open-application project Grant	Direct support for publishing by supporting production

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	Creative Industries Innovation Fund	Open-application project Grant	Direct support for publishing by supporting production
UK	Scotland	Regional arts development organization	Creative Scotland	Quality Production - Project Development	Production Grant	Direct support for publishing by supporting production
UK	Scotland	Regional arts development organization	Creative Scotland	Quality Production - Production & Presentation	Production Grant	Direct support for publishing by supporting production
UK	Wales	Regional arts development organization	Welsh Books Council	Individual Book Publishing Grants Scheme - Welsh	Production Grant	Direct support for publishing by supporting production
UK	Wales	Regional arts development organization	Welsh Books Council	Programme Grants Scheme - Welsh	Production Grant	Direct support for publishing by supporting production
UK	Wales	Regional arts development organization	Welsh Books Council	Individual Literary Book Grants - English	Production Grant	Direct support for publishing by supporting production
UK	Wales	Regional arts development organization	Welsh Books Council	Small Literary Magazines and Presses - English	Production Grant	Direct support for publishing by supporting production
UK	Wales	Regional arts development organization	Welsh Books Council	Advances/Fees to Authors and Illustrators Scheme	Production Grant	Direct support for publishing by supporting production
UK	Wales	Regional arts development organization	Welsh Books Council	Advances/Fees to Authors and Illustrators - Freelance Editor Grants	Production Grant	Direct support for publishing by supporting production
UK	Wales	Regional arts development organization	Welsh Books Council	Small Literary Commission Grants	Production Grant	Direct support for publishing by supporting production
UK	England	Regional arts development organization	Arts Council England	Grants for the Arts	Translation Grants	Direct support for publishing by supporting production
UK	Wales	Other	Wales Literature Exchange	Translation Fund	Translation Grants	Direct support for publishing by supporting production
UK	England	Regional arts development organization	Arts Council England	Creative industry finance	Production Grant - Loan	Direct support for publishing by supporting production

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
UK	Scotland	Regional arts development organization	Creative Scotland	Zero-interest Loan	Production Grant - Loan	Direct support for publishing by supporting production
UK	England	Regional arts development organization	Arts Council England	Digital R&D Program	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
UK	Scotland	Regional arts development organization	Creative Scotland	Go-Digital	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
UK	Scotland	Regional arts development organization	Creative Scotland	Grants for Talking Books	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
UK	Wales	Regional arts development organization	Welsh Books Council	Marketing Grants Program	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
UK	Wales	Regional arts development organization	Welsh Books Council	Small Marketing Activities Grant	Marketing Support	Direct support for publishing by offsetting marketing and promotion costs and other expenses
UK	England	Regional arts development organization	Arts Council England	Grants for the Arts	Travel Grant	Direct support for publishing by offsetting marketing and promotion costs and other expenses
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	International Programme for Organisations - Professional Arts Abroad	Travel Grant	Direct support for publishing by offsetting marketing and promotion costs and other expenses

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	International Programme for Organisations - Artists' International Development Fund	Travel Grant	Direct support for publishing by offsetting marketing and promotion costs and other expenses
UK	Scotland	Regional arts development organization	Publishing Scotland	Go-See grant	Travel Grant	Direct support for publishing by offsetting marketing and promotion costs and other expenses
UK	Wales	Regional arts development organization	Welsh Books Council	Launches and Signing Tours	Travel Grant	Direct support for publishing by offsetting marketing and promotion costs and other expenses
UK	England	Regional arts development organization	Arts Council England	Grants for the Arts	Organization Support	Direct support for publishing by supporting topics not related to production
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	Equipment and Minor Refurbishment program	Infrastructure renewal	Direct support for publishing by supporting topics not related to production
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	Annual Funding Programme	Organization Support - Operating grant	Direct support for publishing by supporting topics not related to production
UK	Wales	Regional arts development organization	Welsh Books Council	Supported Posts program	Salary subsidy	Direct support for publishing by supporting topics not related to production
UK	Wales	Regional arts development organization	Welsh Books Council	Revenue Publishing Grants	Production Grant	Direct support for publishing by supporting production
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	Creative Apprenticeship Programme	Internship Support	Direct support for publishing by supporting topics not related to production

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
UK	England	Regional arts development organization	Arts Council England	Grants for the Arts	Writing Grant - Creation	Indirect support for publishing by supporting authors
UK	England	Regional arts development organization	Arts Council England	Artists' international development program	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
UK	Scotland	Regional arts development organization	Creative Scotland	Artist's Bursaries	Writing Grant - Creation	Indirect support for publishing by supporting authors
UK	Wales	Other	Literature Wales	Buying Time - New Writer Bursary	Writing Grant - Creation	Indirect support for publishing by supporting authors
UK	Wales	Other	Literature Wales	Buying Time - Published Writers' Bursaries	Writing Grant - Creation	Indirect support for publishing by supporting authors
UK	Wales	Other	Literature Wales	Buying Time - Children's Books	Writing Grant - Creation	Indirect support for publishing by supporting authors
UK	Wales	Other	Literature Wales	Enabling Bursary - Miscellaneous Fund	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
UK	Wales	Other	Literature Wales	Enabling Bursary - Disabilities	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
UK	Wales	Other	Literature Wales	Ty Newydd Residency	Residency Grant	Indirect support for publishing by supporting authors
UK	England	Regional arts development organization	Arts Council England	Grants for the Arts	Translation Grants	Indirect support for publishing by supporting authors
UK	Wales	Other	Wales Literature Exchange	No title	Translation Grants	Indirect support for publishing by supporting authors
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	Support for the Individual Artist Programme - General Arts Awards	Writing Grant - Editing, proofing costs	Indirect support for publishing by supporting authors
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	Support for the Individual Artist Programme - Self-Arranged Residencies	Residency Grant	Indirect support for publishing by supporting authors

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	Support for the Individual Artist Programme - Artists' International Development Fund (Individuals),	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	Support for the Individual Artist Programme - Minority Ethnic Individual Artists Awards	Writing Grant - Creation	Indirect support for publishing by supporting authors
UK	Scotland	Regional arts development organization	Creative Scotland	Professional Development program	Writing Grant - Professional Development Support	Indirect support for publishing by supporting authors
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	Support for the Individual Artist Programme - Travel Award	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	Touring and Dissemination of Work	Writing Grant - Travel Grant	Indirect support for publishing by supporting authors
UK	England	Regional arts development organization	Arts Council England	Grants for the Arts	Organization Support - Public Engagement	Indirect support for publishing by stimulating the marketing or promotion of books and reading
UK	England	Regional arts development organization	Arts Council England	National Portfolio Program	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	Small Grants Programme	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
UK	Northern Ireland	Regional arts development organization	Arts Council of Northern Ireland	Project Funding Programme	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading

Country	Region	Administrator Type	Administrator Name	Program Name	Description	Category of Support
UK	Scotland	Regional arts development organization	Creative Scotland	Regular Funding Programme	Organization Support - Operating grant	Indirect support for publishing by stimulating the marketing or promotion of books and reading
UK	Wales	Regional arts development organization	Welsh Books Council	Literary/Cultural Magazines	Support for Periodicals	Indirect support for publishing by stimulating the marketing or promotion of books and reading
UK	Wales	Regional arts development organization	Welsh Books Council	Small Magazines	Support for Periodicals	Indirect support for publishing by stimulating the marketing or promotion of books and reading
UK	Wales	Regional arts development organization	Welsh Books Council	Leisure magazines - Welsh	Support for Periodicals	Indirect support for publishing by stimulating the marketing or promotion of books and reading
UK	England	Regional arts development organization	Arts Council England	Grants for the Arts	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
UK	Wales	Regional arts development organization	Welsh Books Council	Outreach Scheme	Bookstore Support	Indirect support for publishing by stimulating the purchase of product
UK	Wales	Regional arts development organization	Welsh Books Council	Publishing Grant - Welsh	Bookstore Support	Indirect support for publishing by stimulating the purchase of product

Lebenslauf

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1985-1988 Robin Foote Elementary, Sydney, Kanada

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1989-1993 Broadview Elementary School, Ottawa, Kanada

1992 -1997 Nepean High School, Ottawa, Kanada

1997-2002 Bachelor of Arts (Honours), Trent University, Peterborough, Kanada

2003-2005 Master of Publishing, Simon Fraser University, Vancouver, Kanada

2012-2016 D. Phil, Johannes Gutenberg-Universität, Mainz, Deutschland

Berufliche Erfahrungen

2002-2003 Special Projects Officer, Transport Canada, Government of Canada

2005-2006 Production Manager, Harbour Publishing, Pender Harbour, Kanada

2006-2012 VP Marketing and Business Development, Photocase, Berlin,
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Sprachen

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