# Public Lending Right Committee, Annual report 2012-13

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Under the Administrative Arrangements Order issued on 18 September 2013, the regional development, local government and territories functions of the former Department of Regional Australia, Local Government, Arts and Sport were transferred to the Department of Infrastructure and Regional Development ([www.infrastructure.gov.au](http://arts.gov.au/plr-committee/annual-reports/www.infrastructure.gov.au)). Arts and culture functions were transferred to the Attorney-General’s Department ([www.ag.gov.au](http://arts.gov.au/plr-committee/annual-reports/www.ag.gov.au)) and sports policy and related functions were transferred to the Department of Health ([www.health.gov.au](http://www.health.gov.au/)).

Access this report online

To access an online version of this annual report and more information about the Ministry for Arts visit [www.arts.gov.au](http://arts.gov.au/plr-committee/annual-reports/www.arts.gov.au).

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## Letter

Senator the Hon George Brandis QC  
Attorney-General  
Minister for the Arts  
Parliament House  
CANBERRA ACT 2600

Dear Minister

I am pleased to submit this report in accordance with Section 19 of the Public Lending Right Act 1985 (the Act). The report covers the 2012–13 financial year and is the twenty-sixth annual report of the Public Lending Right Committee since the Act came into effect.

From its commencement in 1974 to the present, Public Lending Right (PLR) has made payments to eligible Australian creators and publishers as a measure of recompense for their books being available in public lending libraries. The Committee is proud of the statutory role it plays in delivering this longstanding and popular Australian Government cultural program.

The Committee is also pleased to assist with and advise on the Educational Lending Right (ELR) scheme, a complementary administrative program established in 2000–01 that provides recompense for works available in educational libraries.

Together, PLR and ELR continue to support the enrichment of Australian culture by encouraging the creation and publication of Australian books. As the interview with young adult fiction author Jack Heath in this report demonstrates, PLR and ELR recipients appreciate the income and acknowledgement provided through the schemes. Mr Heath’s comment that the schemes “provide a financial incentive to make literature which lasts” is gratifying and suggests that the schemes are fulfilling their objectives.

In the 2012–13 financial year the Committee approved PLR payments totalling $9.386 million to 7901 eligible creators and publishers. In addition, ELR payments totalling $11.496 million were made to 9865 eligible creators and publishers. Payments for both schemes were made in June 2013.

I am pleased to note that creators and publishers are increasingly utilising the services provided through Lending Rights Online. In 2012–13, more than 51 per cent of claimants utilised this convenient online service to manage their contact and banking details, submit title claims and/or view their payment history online.

On behalf of the Committee I would like to take this opportunity to acknowledge the contribution made by the Ministry for the Arts, the libraries that assist in the annual surveys and the many others involved in the operation of the PLR and ELR schemes. I would also like to thank my fellow members of the Committee for their contribution in 2012–13.

Yours sincerely



Evelyn Woodberry  
Chair  
Public Lending Right Committee  
10 October 2013

Public Lending Right scheme

Public Lending Right (PLR) is a scheme established by the Australian Government to make payments to eligible creators and publishers on the basis that income is lost from the availability of their books in public lending libraries.

The scheme also aims to enrich Australian culture by encouraging the growth and development of Australian writing and publishing.

The Public Lending Right Act 1985 (the Act) provides that the Minister may ‘approve or modify a scheme for and in relation to the making of payments to persons in respect of books’. For the purposes of the Act, a PLR Committee is appointed by the Minister to administer the PLR scheme.

The current Public Lending Right Scheme was gazetted on 12 June 1997. It was modified on 22 April 2013 (Modification No. 1 of 2013) to reflect payment rates approved by the former Parliamentary Secretary for the Arts, the Hon Michael Danby MP, for eligible claimants in 2012–13.

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## Public Lending Right Committee membership 2012–13

Chair

Ms Evelyn Woodberry (NSW)

Appointed 19 March 2007 for a three-year term.  
Reappointed 4 March 2010 for a three-year term.  
Reappointed 5 March 2013 for a two-year term.

Representatives of Australian Authors

Dr Georgia Blain (NSW)

Appointed 11 March 2013 for a three-year term.

Representative of Australian Publishers

Mr Michael Heyward (VIC)

Appointed 2 May 2011 for a three-year term.

Representative of Australian Libraries

Ms Christine Mackenzie (VIC)

Appointed 7 December 2008 for a three-year term.  
Reappointed 16 February 2012 for a three-year term

National Library of Australia Representative

Ms Christine Foster (ACT)

Appointed 30 August 2004 for an indefinite period.

Attorney-General’s Department Representative

Ms Peter Treyde (ACT)

Resigned effective 22 August 2012

Ms Kirsti Haipola (ACT)

Appointed 22 August 2012 for an indefinite period.

## Public Lending Right Committee members

   
Evelyn Woodberry (Chair)

  
Michael Heyward

  
Christine Mackenzie

  
Christine Foster

  
Georgia Blain

  
Peter Treyde

  
Kirsti Haipola

## Administration of the scheme

While the PLR Committee administers the scheme, its day-to-day operation is undertaken by staff in the Collections and Cultural Heritage Branch in the Ministry for the Arts, Attorney-General’s Department (the department), under delegation from the Committee.

The Committee wishes to record its appreciation for the support provided by the department.

How the scheme operates

Australian creators and publishers are invited to submit claims for their books to the department. PLR payments to eligible creators and publishers are determined by the number of copies of their books estimated to be held in public lending libraries in Australia.

This information is extrapolated from an annual survey of the books held in a sample of public lending libraries. If the survey results indicate that 50 or more copies of an eligible book are held in public libraries across Australia, a payment may be made.

Books are surveyed annually for two consecutive financial years following the year of publication. If, following the second year, a book is still held in sufficient numbers in public lending libraries, it will be re-surveyed every three years. Books scoring less than 50 copies in the second or subsequent surveys are dropped from the survey cycle.

The following eligibility criteria apply to the PLR scheme.

Eligible creators must be citizens or permanent residents of Australia.

Eligible creators (maximum of five per book) may include authors, editors, illustrators, translators or compilers.

Eligible publishers may include publishers whose business consists wholly or substantially of the publication of books and who regularly publish in Australia (i.e. at least one new book or revised edition in the preceding three-year period); self-publishing creators; and non-profit organisations that publish to further their aims and objectives.

More information about how the scheme operates can be obtained from the department’s Lending Rights team or from the Lending Rights website: [www.arts.gov.au/literature/lending\_rights](http://arts.gov.au/plr-committee/annual-reports/www.arts.gov.au/literature/lending_rights).

## New claimants

During 2012–13, 584 new claimants registered for the program.

Table 1 illustrates the number of new claimants registered by program year since 1985, when PLR was first automated.

| Table 1 Number of new claimants registered by program year | |
| --- | --- |
| YEAR | NUMBER OF NEW CLAIMANTS |
| 84–85 | 5437 |
| 85–86 | 417 |
| 86–87 | 426 |
| 87–88 | 501 |
| 88–89 | 783 |
| 89–90 | 826 |
| 90–91 | 689 |
| 91–92 | 867 |
| 92–93 | 1081 |
| 93–94 | 1054 |
| 94–95 | 927 |
| 95–96 | 1367 |
| 96–97 | 996 |
| 97–98 | 1035 |
| 98–99 | 1004 |
| 99–00 | 876 |
| 00–01 | 850 |
| 01–02 | 736 |
| 02–03 | 811 |
| 03–04 | 790 |
| 04–05 | 738 |
| 05–06 | 695 |
| 06–07 | 626 |
| 07–08 | 814 |
| 08–09 | 758 |
| 09–10 | 756 |
| 10–11 | 723 |
| 11–12 | 669 |
| 12–13 | 584 |

## New claims registered

The number of new claims registered for the 2012–13 program was 10 050.

Table 2 illustrates the number of new claims registered by program year since 1985, when PLR was first automated.

| Table 2 Number of new claims registered by program year | | | |
| --- | --- | --- | --- |
| YEAR | CREATORS | PUBLISHERS | TOTAL |
| 84–85 | 16 472 | 14 408 | 30 880 |
| 85–86 | 1210 | 1161 | 2371 |
| 86–87 | 1391 | 1134 | 2525 |
| 87–88 | 1478 | 1251 | 2729 |
| 88–89 | 2153 | 1508 | 3661 |
| 89–90 | 2330 | 1351 | 3681 |
| 90–91 | 2027 | 1579 | 3606 |
| 91–92 | 3061 | 1853 | 4914 |
| 92–93 | 2294 | 1715 | 4009 |
| 93–94 | 2892 | 1847 | 4739 |
| 94–95 | 2789 | 1873 | 4662 |
| 95–96 | 3337 | 2448 | 5785 |
| 96–97 | 3452 | 2301 | 5753 |
| 97–98 | 3593 | 2527 | 6120 |
| 98–99 | 3922 | 3430 | 7352 |
| 99–00 | 2979 | 2089 | 5068 |
| 00–01 | 3972 | 3176 | 7148 |
| 01–02 | 2954 | 2302 | 5256 |
| 02–03 | 3151 | 2542 | 5693 |
| 03–04 | 3169 | 2188 | 5357 |
| 04–05 | 3393 | 2397 | 5790 |
| 05–06 | 3438 | 2168 | 5606 |
| 06–07 | 3103 | 2243 | 5346 |
| 07–08 | 3817 | 2674 | 6491 |
| 08–09 | 4772 | 3242 | 8014 |
| 09–10 | 4711 | 3814 | 8525 |
| 10–11 | 4821 | 3744 | 8565 |
| 11–12 | 4950 | 4286 | 9236 |
| 12–13 | 6131 | 3919 | 10 050 |

## New books registered

The number of new books registered for the 2012–13 program was 3127.

Table 3 illustrates the number of new books registered by program year, since 1985 when PLR was first automated.

| Table 3 Number of new books registered by program year | |
| --- | --- |
| YEAR | NUMBER OF BOOKS |
| 84–85 | 20 848 |
| 85–86 | 1632 |
| 86–87 | 1636 |
| 87–88 | 1646 |
| 88–89 | 1731 |
| 89–90 | 2100 |
| 90–91 | 1970 |
| 91–92 | 2835 |
| 92–93 | 2225 |
| 93–94 | 2143 |
| 94–95 | 2331 |
| 95–96 | 2954 |
| 96–97 | 3102 |
| 97–98 | 3038 |
| 98–99 | 2988 |
| 99–00 | 2517 |
| 00–01 | 3811 |
| 01–02 | 2703 |
| 02–03 | 2859 |
| 03–04 | 2769 |
| 04–05 | 3007 |
| 05–06 | 3028 |
| 06–07 | 2808 |
| 07–08 | 2934 |
| 08–09 | 3782 |
| 09–10 | 3287 |
| 10–11 | 3449 |
| 11–12 | 4062 |
| 12–13 | 3127 |

## Library survey

A statistical consultant engaged by the department has designed sampling and survey procedures for the collection of data on public library book stocks and the subsequent estimation of copies held for payment purposes.

The total book stock of eligible Australian public libraries registered in the PLR database for 2012–13 was 34 557 289. Individual public libraries with a book stock of less than 15 000 are not selected for survey.

For the 2012–13 PLR survey 25 libraries were selected to participate. These libraries held 42.03 per cent of the total book stock of all Australian public libraries. They included catalogues of public libraries administered by four state governments and 21 regional library networks with book stock figures ranging from 46 819 to 2 518 476.

For the first time the PLR library survey was conducted using an automated matching process in all of the 25 participating libraries.

[Appendix 1](http://arts.gov.au/plr-committee/annual-reports/annual-report-2012-13#_appendix-1)—lists the 100 highest scoring books: 2010–11 survey to 2012–13 survey.

[Appendix 2](http://arts.gov.au/plr-committee/annual-reports/annual-report-2012-13#_appendix-1)—lists the 100 highest scoring books: 1974–75 survey to 2012–13 survey.

## Payments

The PLR Committee recommended to the Minister for the Arts an increase in the PLR payment rates for 2012–13. The increased rates of payment were approved by the former Parliamentary Secretary for the Arts, the Hon Michael Danby MP, on 22 April 2013.

The rate per copy of each eligible book was $1.96 for creators and 49 cents for publishers compared with $1.86 and 46.5 cents in 2011–12.

The PLR Committee approved annual payments of $9.386 million for 2012–13, to be distributed to 7901 claimants of which 7639 were creators (3898 females and 3741 males) and 262 were publishers. Payments were made in June 2013.

On 18 April 2011, the former Minister for the Arts, the Hon Simon Crean MP, approved changes to the Public Lending Right Scheme 1997, including the capacity to increase the minimum payment to claimants in future years. On 13 September 2011, the former Minister made the Public Lending Right Scheme 1997 Determination 2011 (No. 1), which increased the PLR minimum payment amount from $50 to $100 for 2012–13 and subsequent financial years. Despite increasing administrative costs and increases to the PLR rates of payments, the previous PLR minimum payment amount of $50 had remained unchanged since 1997. The change to the minimum payment threshold took effect in the 2012–13 financial year.

[Appendix 3](http://arts.gov.au/plr-committee/annual-reports/annual-report-2012-13#_appendix-2)—lists the range of payments by number of claimants.

[Appendix 4](http://arts.gov.au/plr-committee/annual-reports/annual-report-2012-13#_appendix-4)—lists the range of payments by amount of payment.

[Appendix 5](http://arts.gov.au/plr-committee/annual-reports/annual-report-2012-13#_appendix-5)—lists the largest payments to creators.

[Appendix 6](http://arts.gov.au/plr-committee/annual-reports/annual-report-2012-13#_appendix-6)—lists the largest payments to publishers.

## Program expenses

Administrative/operational costs incurred in the annual operation of the PLR scheme included:

advertising and promotion

committee expenses and allowances

computer costs (software support, development and licence fees; supplies)

payments to libraries and library system vendors for participation in the annual survey

specialist accessioning services

statistical advice on the annual survey, and

production and distribution of claimant advice letters.

Other operational costs, including salaries of departmental officers, were met from departmental funds.

| Table 4 PLR expenditure for the 2012–13 program\* | |
| --- | --- |
| ITEM | AMOUNT ($) |
| Annual payments approved | $9 385 549.02 |
| Adjusting/deferred payments made for previous programs | $228.78 |
| Administration/operational costs | $408 748.11 |
| Previous program commitments |  |
| TOTAL | $9 794 525.91 |

\* This information has not been audited. Audit details concerning the financial and staffing matters relating to the administration of the PLR scheme are published in the consolidated financial statements in the annual report of the department.

## Freedom of Information

During the 2012–13 financial year no requests were received pursuant to the Freedom of Information Act 1982.

## Educational Lending Right

Educational Lending Right (ELR) is an Australian Government cultural program administered by the Ministry for the Arts. Introduced in 2000–01, Australia remains the only country with a comprehensive ELR scheme. The eligibility criteria applying to the PLR scheme also apply to the ELR scheme. Full details on ELR are in the Educational Lending Right Policies and Procedures 2011, available at the Lending Rights website:[www.arts.gov.au/literature/lending\_rights](http://arts.gov.au/plr-committee/annual-reports/www.arts.gov.au/literature/lending_rights).

In the 2012–13 financial year the ELR scheme made payments totalling $11.496 million to 9865 claimants of whom 9497 were creators (4923 females and 4574 males) and 368 were publishers whose books are held in educational libraries, including school, Technical and Further Education (TAFE) and university libraries. In addition to the new claims registered in Table 2, most of which were for both PLR and ELR, an additional 494 ELR-only claims were registered in 2012–13 (275 creator claims; 219 publisher claims), resulting in an additional 175 ELR-only books registered in this program year. ELR payments were made in June 2013.

Consistent with PLR, the ELR minimum payment amount has increased from $50 to $100 for 2012–13 and subsequent financial years.

[Appendix 7](http://arts.gov.au/plr-committee/annual-reports/annual-report-2012-13#_appendix-7)—lists the 100 highest scoring books: 2012–13 ELR survey.

## Lending Rights Online

The Lending Rights Online (LRO) service provides claimants with convenient access at any time to:

register as creators or publishers

submit title claims for books

update their contact and banking details, and

view their payment history.

The number of claims lodged online through LRO has doubled in the past two years. The department is continuing to improve LRO through the development of additional services and functionality.

## Feature Interview



Jack Heath

The Ministry for the Arts sat down with young adult fiction author Jack Heath to talk about his creative practice, the importance of public and educational libraries, and what the Public Lending Right and Educational Lending Right schemes mean to him as an author.

On his creative process and influences

What attracted you to writing as a career and what attracted you to the young adult genre?

I’ve always loved novels, and writing was a way for me to better understand how they worked—that’s what drew me to this career. The Young Adult category holds particular appeal to me because I love so many genres—sci-fi, horror, romance, crime—and YA lets me blend them all together.

Tell us about your creative process. Where do you get your inspiration for stories and characters from? How long does it take you to write a new book?

Once I have an idea for a story, which usually comes from a science journal, I sketch out a few key scenes (often the prologue, the epilogue and a chapter somewhere in the middle) and then start writing. I like to define characters by their actions, so the story has to come first. Once I know what the story is, and what problems the characters will need to solve, I know what sorts of people they will be. Most of my books have started with a theoretical or emerging technology which creates a problem.

It takes about a hundred hours to write a book and another hundred to edit it (with help from friends, family, agents, publishers) but that doesn’t include daydreaming time—which can last for years!

Which Australian authors inspired you growing up and which authors inspire you today?

As a kid, I must have borrowed every Jackie French, Emily Rodda and Catherine Jinks book my school library had. Each of those authors wrote (and writes) the sort of genre-bending mysteries that I still love. These days I’m a huge admirer of Justine Larbalestier, Tara Moss, Markus Zusak and Matthew Reilly, each of whom pushes the boundaries of what a book is supposed to be.

On being a National Year of Reading Ambassador in 2012

In 2012 you were an Ambassador for the National Year of Reading. What attracted you to this role and what did it involve?

Reading has given me a career, an identity, an appreciation of the world I live in and an understanding of the people who inhabit it. How could I not want to share that? [The role] required me to do a lot of the things I was doing anyway, but more so. I think I did more school visits, literary events and book-related blogs and videos in 2012 than in any year before or since.

Why do you think reading is important for children and young adults?

Storytelling is how we pass on ideas which deserve to be remembered but which, without interesting characters and plots, would be forgotten. Reading isn’t the only way to absorb stories, but thanks to near-universal literacy, public libraries and various other factors, it’s by far the most accessible.

On libraries and Australian children’s and young adult literature

You have had your books in public and educational libraries for a number of years. Why do you think libraries are an important community resource?

Public libraries are the world’s greatest force for equality. I’m not a wealthy man, but I have access to every book Jeff Bezos has ever read, and then some. Thanks to libraries, many people are both poorer and better-read than I am. The internet’s reputation as the great leveller has been exaggerated, since you need expensive devices and download plans just to get to it—unless, again, you’re at a library.

What do you think makes Australian children’s and young adults’ literature unique and enduring?

Inevitably, a writer’s location shapes their writing. Australia has barren deserts, snowy mountains, bustling cities and impenetrable forests. We have some of the newest technologies (the Zebedee 3-D mobile laser mapping system) and the oldest technologies (the Brewarrina fish traps) in the world. We have the world’s deadliest animals and the cutest. These bizarre juxtapositions are perfect for spurring on creativity in Australian writing.

Could you share your thoughts with us on the quality, strength and creativity of Australian children’s and young adults’ literature?

Obviously I’m biased, but it seems to me that almost every kind of story was done first (or at least done best) by an Australian author. Galax-Arena [by Gillian Rubinstein] was far more sophisticated than The Hunger Games and pre dated it by thirteen years. In the Blood by Jackie French brought vampires into the 21st Century long before Twilight did.

On a writing career and the PLR and ELR schemes

Are you a full-time author? What other roles/jobs/careers do you juggle to be able to pursue your career as a young adult author?

I was a full-time writer from 2006 until 2011, when I took on a second job so my wife and I could buy a house. I spent two years working in a call centre by day and writing at night. A generous grant from artsACT and the ACT government allowed me to quit that job so that I could edit a thriller set in Canberra called Replica. These days I work part-time in electronics retail and write four days per week.

What do PLR and ELR payments mean to you as an author?

PLR and ELR payments make up a significant portion of my income. It is in part thanks to them that I can afford to be a full-time author with a part-time job, rather than a part-time author with a full-time job. This means that I can spend more time on each book, which in turn improves the quality.

More broadly, why are the PLR and ELR schemes important?

Lending rights schemes provide a financial incentive to make literature which lasts. To earn an advance from a publisher, an author must write a good book. To earn royalties from book sales in the years following publication, an author must write a great book. But to keep earning PLR/ELR payments, an author must write a classic so enduring that readers will keep borrowing it for decades. It is telling that our society rewards this level of creativity and skill.

Jack Heath is the author of six action-packed books for young adults. He started writing his first book, The Lab, when he was 13 and had a publishing contract at 18. Jack was a National Year of Reading Ambassador in 2012 and is on the board of the ACT Writers Centre. Jack’s new book, Replica, will hit shelves (in book stores, libraries and online) in 2014.

## Appendix 1:

PLR—100 highest scoring books 2010–11 to 2012–13

The table below lists the top 100 books held in public lending libraries for the last three years.

It is based on the results of the three most recent PLR surveys conducted during 2010–11, 2011–12 and 2012–13.

|  | | AUTHOR |  | TITLE |
| --- | --- | --- | --- | --- |
| 1 |  | Reilly, Matthew |  | The five greatest warriors |
| 2 |  | Marsden, John |  | Tomorrow, when the war began |
| 3 |  | Li, Cunxin, |  | Mao’s last dancer |
| 4 |  | Lester, Alison |  | Are we there yet? A journey around Australia |
| 5 |  | Reilly, Matthew |  | Scarecrow and the Army of Thieves |
| 6 |  | Fox, Mem |  | Possum magic |
| 7 |  | Tsiolkas, Christos |  | The slap |
| 8 |  | Reilly, Matthew |  | The six sacred stones |
| 9 |  | Winton, Tim |  | Breath |
| 10 |  | Morrissey, Di |  | The silent country |
| 11 |  | Morrissey, Di |  | The plantation |
| 12 |  | Morrissey, Di |  | The opal desert |
| 13 |  | Brooks, Geraldine |  | Caleb’s crossing: a novel |
| 14 |  | Fox, Mem |  | Where is the green sheep? |
| 15 |  | Nunn, Judy |  | Maralinga |
| 16 |  | Do, Anh |  | The happiest refugee: the extraordinary true story of a boy’s journey from starvation at sea to becoming one of Australia’s best loved comedians |
| 17 |  | Courtenay, Bryce |  | Fortune cookie |
| 18 |  | Courtenay, Bryce |  | The story of Danny Dunn |
| 19 |  | Brooks, Geraldine |  | People of the book |
| 20 |  | Grenville, Kate |  | The secret river |
| 21 |  | Bland, Nicholas |  | The very cranky bear |
| 22 |  | Courtenay, Bryce |  | Fishing for stars |
| 23 |  | Courtenay, Bryce |  | The Persimmon tree |
| 24 |  | Allen, Pamela |  | Grandpa and Thomas and the green umbrella |
| 25 |  | French, Jackie |  | Pete the sheep |
| 26 |  | McInerney, Monica |  | Lola’s secret |
| 27 |  | Nunn, Judy |  | Tiger men |
| 28 |  | Morrissey, Di |  | Monsoon |
| 29 |  | McInerney, Monica |  | At home with the Templetons |
| 30 |  | Garner, Helen |  | The spare room |
| 31 |  | Morrissey, Di |  | The islands |
| 32 |  | Reilly, Matthew |  | Seven ancient wonders |
| 33 |  | Nunn, Judy |  | Floodtide |
| 34 |  | Temple, Peter |  | Truth |
| 35 |  | Machin, Susan |  | I went walking |
| 36 |  | Gleitzman, Morris |  | Tickled onions and other funny stories |
| 37 |  | Grenville, Kate |  | Sarah Thornhill |
| 38 |  | Zusak, Markus |  | The book thief |
| 39 |  | Allen, Pamela |  | Shhh! little mouse |
| 40 |  | Morton, Kate |  | The distant hours |
| 41 |  | Grenville, Kate |  | The lieutenant |
| 42 |  | Marsden, John |  | The dead of the night |
| 43 |  | McInerney, Monica |  | Those Faraday girls |
| 44 |  | Byrski, Liz |  | Trip of a lifetime |
| 45 |  | Marsden, John |  | The night is for hunting |
| 46 |  | Marsden, John |  | Darkness, be my friend |
| 47 |  | Griffiths, Andy |  | Treasure fever! |
| 48 |  | Fox, Mem |  | Time for bed |
| 49 |  | Winton, Tim |  | Dirt music |
| 50 |  | Allen, Pamela |  | Who sank the boat? |
| 51 |  | Marsden, John |  | The other side of dawn |
| 52 |  | Marsden, John |  | The third day, the frost |
| 53 |  | Morton, Kate |  | The forgotten garden |
| 54 |  | Fox, Mem |  | Hello baby! |
| 55 |  | Fox, Mem |  | The magic hat |
| 56 |  | Fox, Mem |  | Hattie and the fox |
| 57 |  | Clement, Rod |  | Feathers for Phoebe |
| 58 |  | Winton, Tim |  | Cloudstreet |
| 59 |  | Adelaide, Debra |  | The household guide to dying |
| 60 |  | Courtenay, Bryce |  | Sylvia |
| 61 |  | Fox, Kathryn |  | Skin and bone |
| 62 |  | Marsden, John |  | Burning for revenge |
| 63 |  | Jordan, Toni |  | Addition |
| 64 |  | Graham, Bob |  | The trouble with dogs |
| 65 |  | Fox, Mem |  | A giraffe in the bath |
| 66 |  | King, Stephen Michael |  | Mutt dog! |
| 67 |  | Watts, Frances |  | Kisses for daddy |
| 68 |  | Biddulph, Steve |  | Raising boys: why boys are different, and how to help them become happy and well-balanced men |
| 69 |  | Vaughan, Marcia K |  | Wombat stew |
| 70 |  | Wild, Margaret |  | Puffling |
| 71 |  | Costain, Meredith |  | Doodledum dancing |
| 72 |  | Lester, Alison |  | Purr: talk to the pet animals |
| 73 |  | Wild, Margaret |  | Lucy Goosey |
| 74 |  | Baker, Jeannie |  | Mirror |
| 75 |  | Silvey, Craig |  | Jasper Jones: a novel |
| 76 |  | Graham, Bob |  | How to heal a broken wing |
| 77 |  | Rodda, Emily |  | The wizard of Rondo |
| 78 |  | Gleeson, Libby |  | Amy & Louis |
| 79 |  | Watts, Frances |  | Parsley Rabbit’s book about books |
| 80 |  | Fox, Mem |  | Wombat divine |
| 81 |  | Graham, Bob |  | Tales from the waterhole |
| 82 |  | Whatley, Bruce |  | Little white dogs can’t jump |
| 83 |  | Wild, Margaret |  | Chatterbox |
| 84 |  | Gleeson, Libby |  | Cuddle time |
| 85 |  | Griffiths, Andy |  | The big fat cow that goes kapow |
| 86 |  | Bruce, Jill B |  | Flags and emblems of Australia |
| 87 |  | French, Jackie |  | Diary of a wombat |
| 88 |  | Lester, Alison |  | Moo: talk to the farm animals |
| 89 |  | Blabey, Aaron |  | Pearl Barley and Charlie Parsley |
| 90 |  | Reilly, Matthew |  | Scarecrow |
| 91 |  | Allen, Pamela |  | Grandpa and Thomas |
| 92 |  | Metzenthen, David |  | Winning the World Cup |
| 93 |  | Allen, Pamela |  | Mr McGee and the perfect nest |
| 94 |  | Rodda, Emily |  | The key to Rondo |
| 95 |  | Marsden, John |  | Incurable |
| 96 |  | Clitheroe, Paul |  | Making money: the keys to financial success |
| 97 |  | Allen, Pamela |  | My first 123 |
| 98 |  | Bruce, Jill B |  | Prime ministers of Australia |
| 99 |  | Treasure, Rachael |  | The cattleman’s daughter |
| 100 |  | Rodda, Emily |  | The forests of silence |

Note: The listing of a title does not necessarily imply that the author has submitted a claim.

## Appendix 2:

PLR—100 highest scoring books 1974–75 to 2012–13

This table lists in order the 100 books that have achieved the highest single-year PLR scores over the last 38 years. It is based on the results of the annual surveys of public lending libraries conducted since the PLR scheme began in 1974.

|  | | AUTHOR |  | TITLE |
| --- | --- | --- | --- | --- |
| 1 |  | Courtenay, Bryce |  | Tommo & Hawk |
| 2 |  | Courtenay, Bryce |  | The potato factory: a novel |
| 3 |  | Jennings, Paul |  | Unbelievable! More surprising stories |
| 4 |  | McCullough, Colleen |  | The thorn birds |
| 5 |  | Jennings, Paul |  | Quirky tails: more oddball stories |
| 6 |  | Jennings, Paul |  | Uncanny! Even more surprising stories |
| 7 |  | McCullough, Colleen |  | An indecent obsession |
| 8 |  | Courtenay, Bryce |  | Jessica |
| 9 |  | Courtenay, Bryce |  | Solomon’s song |
| 10 |  | Jennings, Paul |  | Unmentionable! More amazing stories |
| 11 |  | Marsden, John |  | The night is for hunting |
| 12 |  | Courtenay, Bryce |  | Sylvia |
| 13 |  | Fox, Mem |  | Possum magic |
| 14 |  | Base, Graeme |  | The eleventh hour: a curious mystery |
| 15 |  | Jennings, Paul |  | Unreal! Eight surprising stories |
| 16 |  | Marsden, John |  | So much to tell you |
| 17 |  | McInerney, Monica |  | Those Faraday girls |
| 18 |  | Jennings, Paul |  | The paw thing |
| 19 |  | Henderson, Sara |  | The strength in us all |
| 20 |  | Reilly, Matthew |  | The six sacred stones |
| 21 |  | Jennings, Paul |  | Undone! More mad endings |
| 22 |  | Park, Ruth |  | The harp in the south |
| 23 |  | Jennings, Paul |  | Unbearable: more bizarre stories |
| 24 |  | Jennings, Paul |  | Round the twist |
| 25 |  | Courtenay, Bryce |  | Four fires |
| 26 |  | Courtenay, Bryce |  | Matthew Flinders’ cat |
| 27 |  | Base, Graeme |  | Animalia |
| 28 |  | Grenville, Kate |  | The secret river |
| 29 |  | Marsden, John |  | The other side of dawn |
| 30 |  | Facey, A B |  | A fortunate life |
| 31 |  | Courtenay, Bryce |  | Brother fish |
| 32 |  | Courtenay, Bryce |  | Smoky Joe’s cafe |
| 33 |  | Jennings, Paul |  | Uncovered! Weird weird stories |
| 34 |  | Reilly, Matthew |  | The five greatest warriors |
| 35 |  | Fox, Kathryn |  | Skin and bone |
| 36 |  | Courtenay, Bryce |  | The Persimmon tree |
| 37 |  | Marsden, John |  | Tomorrow, when the war began |
| 38 |  | Li, Cunxin |  | Mao’s last dancer |
| 39 |  | Courtenay, Bryce |  | The power of one |
| 40 |  | Lester, Alison |  | Are we there yet?: a journey around Australia |
| 41 |  | Reilly, Matthew |  | Scarecrow and the Army of Thieves |
| 42 |  | Henderson, Sara |  | From strength to strength: an autobiography |
| 43 |  | Gleitzman, Morris |  | Blabber mouth |
| 44 |  | Tsiolkas, Christos |  | The slap |
| 45 |  | Fox, Mem |  | Where is the green sheep? |
| 46 |  | Park, Ruth |  | Playing Beatie Bow |
| 47 |  | Winton, Tim |  | Dirt music |
| 48 |  | Jennings, Paul |  | The gizmo |
| 49 |  | Brooks, Geraldine |  | People of the book |
| 50 |  | Courtenay, Bryce |  | Whitethorn |
| 51 |  | Nunn, Judy |  | Floodtide |
| 52 |  | McCullough, Colleen |  | A Creed for the third millennium |
| 53 |  | Winton, Tim |  | Breath |
| 54 |  | Morrissey, Di |  | The silent country |
| 55 |  | Reilly, Matthew |  | Seven ancient wonders |
| 56 |  | Morrissey, Di |  | The plantation |
| 57 |  | McCullough, Colleen |  | The ladies of Missalonghi |
| 58 |  | Marsden, John |  | Burning for revenge |
| 59 |  | Bruce, Jill B |  | Flags and emblems of Australia |
| 60 |  | Morrissey, Di |  | The valley |
| 61 |  | Reilly, Matthew |  | Scarecrow |
| 62 |  | Baker, Jeannie |  | The story of Rosy Dock |
| 63 |  | Morrissey, Di |  | Barra Creek |
| 64 |  | Morgan, Sally |  | My place |
| 65 |  | Carey, Peter |  | Oscar and Lucinda |
| 66 |  | Marchetta, Melina |  | Looking for Alibrandi |
| 67 |  | Nunn, Judy |  | Maralinga |
| 68 |  | Jennings, Paul |  | The cabbage patch fib |
| 69 |  | Jennings, Paul |  | The gizmo again |
| 70 |  | West, Morris |  | Masterclass |
| 71 |  | Park, Ruth |  | Missus |
| 72 |  | Morrissey, Di |  | The songmaster |
| 73 |  | Courtenay, Bryce |  | Fishing for stars |
| 74 |  | Courtenay, Bryce |  | The story of Danny Dunn |
| 75 |  | Morrissey, Di |  | The opal desert |
| 76 |  | Keneally, Thomas |  | Schindler’s ark |
| 77 |  | Brooks, Geraldine |  | Caleb’s crossing: a novel |
| 78 |  | Morrissey, Di |  | The reef |
| 79 |  | Watts, Frances |  | Kisses for daddy |
| 80 |  | Morrissey, Di |  | Monsoon |
| 81 |  | McCullough, Colleen |  | The first man in Rome |
| 82 |  | Marsden, John |  | Darkness, be my friend |
| 83 |  | Drury, Susan |  | Bandits on horseback |
| 84 |  | Crew, Gary |  | Strange objects: a novel |
| 85 |  | West, Morris |  | Cassidy |
| 86 |  | Allen, Pamela |  | Mr McGee and the biting flea |
| 87 |  | Allen, Pamela |  | The potato people |
| 88 |  | Winton, Tim |  | The riders |
| 89 |  | Klein, Robin |  | Penny Pollard’s diary |
| 90 |  | Treasure, Rachael |  | The rouseabout |
| 91 |  | Graham, Bob |  | Crusher is coming! |
| 92 |  | Klein, Robin |  | Hating Alison Ashley |
| 93 |  | Lindsay, Joan |  | Picnic at Hanging Rock |
| 94 |  | Baker, Jeannie |  | Window |
| 95 |  | Vaughan, Marcia K |  | Wombat stew |
| 96 |  | Do, Anh |  | The happiest refugee: the extraordinary true story of a boy’s journey from starvation at sea to becoming one of Australia’s best loved comedians |
| 97 |  | Jennings, Paul |  | Round the twist: featuring Pink bow tie and Nails |
| 98 |  | Courtenay, Bryce |  | Fortune cookie |
| 99 |  | French, Jackie |  | Pete the sheep |
| 100 |  | Reilly, Matthew |  | Area 7 |

Note: The listing of a title does not necessarily imply that the author has submitted a claim.

## Appendix 3:

PLR—Range of payments by number of claimants 2012–13

| RANGE | CREATORS | PUBLISHERS | TOTAL |
| --- | --- | --- | --- |
| $100–$149 | 1389 | 46 | 1435 |
| $150–$199 | 1037 | 33 | 1070 |
| $200–$249 | 695 | 18 | 713 |
| $250–$299 | 580 | 7 | 587 |
| $300–$399 | 857 | 23 | 880 |
| $400–$499 | 534 | 17 | 551 |
| $500–$599 | 388 | 7 | 395 |
| $600–$699 | 275 | 11 | 286 |
| $700–$799 | 219 | 3 | 222 |
| $800–$899 | 160 | 5 | 165 |
| $900–$999 | 132 | 3 | 135 |
| $1 000–$1 999 | 668 | 25 | 693 |
| $2 000–$2 999 | 223 | 14 | 237 |
| $3 000–$3 999 | 130 | 3 | 133 |
| $4 000–$4 999 | 91 | 5 | 96 |
| $5 000–$5 999 | 49 | 4 | 53 |
| $6 000–$6 999 | 27 | 5 | 32 |
| $7 000–$7 999 | 28 | 0 | 28 |
| $8 000–$8 999 | 31 | 4 | 35 |
| $9 000–$9 999 | 19 | 2 | 21 |
| $10 000–$10 999 | 18 | 4 | 22 |
| $11 000–$11 999 | 11 | 1 | 12 |
| $12 000–$12 999 | 7 | 0 | 7 |
| $13 000–$13 999 | 14 | 1 | 15 |
| $14 000–$14 999 | 4 | 1 | 5 |
| $15 000–$15 999 | 3 | 1 | 4 |
| $16 000–$16 999 | 5 | 1 | 6 |
| $17 000–$17 999 | 4 | 1 | 5 |
| $18 000–$18 999 | 3 | 0 | 3 |
| $19 000–$19 999 | 4 | 0 | 4 |
| $20 000–$24 999 | 10 | 1 | 11 |
| $25 000–$29 999 | 11 | 1 | 12 |
| $30 000–$39 999 | 4 | 2 | 6 |
| $40 000–$49 999 | 3 | 4 | 7 |
| $50 000–$59 999 | 3 | 2 | 5 |
| $60 000–$69 999 | 2 | 1 | 3 |
| $70 000–$79 999 | 0 | 0 | 0 |
| $80 000–$89 999 | 0 | 1 | 1 |
| $90 000–$99 999 | 0 | 1 | 1 |
| $100 000–$109 000 | 0 | 1 | 1 |
| $110 000–$199 999 | 0 | 0 | 0 |
| $120 000–$129 999 | 0 | 0 | 0 |
| $130 000–$139 999 | 0 | 0 | 0 |
| $140 000–$149 999 | 0 | 2 | 2 |
| Above $150 000 | 1 | 1 | 2 |
| TOTAL | 7639 | 262 | 7901 |

## Appendix 4:

PLR—Range of payments by amount of payment ($) 2012–13

| RANGE | AUTHORS | PUBLISHERS | COUNT | AMOUNT |
| --- | --- | --- | --- | --- |
| $100–$149 | 172 607.09 | 5 670.77 | 1435 | 178 277.86 |
| $150–$199 | 181 005.61 | 5 710.46 | 1070 | 186 716.07 |
| $200–$249 | 155 412.46 | 3 941.07 | 713 | 159 353.53 |
| $250–$299 | 158 803.53 | 1 908.55 | 587 | 160 712.08 |
| $300–$399 | 295 175.61 | 7 974.75 | 880 | 303 150.36 |
| $400–$499 | 238 798.26 | 7 601.86 | 551 | 246 400.12 |
| $500–$599 | 212 190.94 | 3 838.17 | 395 | 216 029.11 |
| $600–$699 | 178 183.32 | 7 072.17 | 286 | 185 255.49 |
| $700–$799 | 163 861.86 | 2 316.72 | 222 | 166 178.58 |
| $800–$899 | 135 869.84 | 4 254.67 | 165 | 140 124.51 |
| $900–$999 | 125 104.01 | 2 804.76 | 135 | 127 908.77 |
| $1000–$1999 | 947 560.91 | 35 517.16 | 693 | 983 078.07 |
| $2000–$2999 | 544 119.67 | 33 369.49 | 237 | 577 489.16 |
| $3000–$3999 | 450 380.80 | 11 299.40 | 133 | 461 680.20 |
| $4000–$4999 | 409 685.23 | 22 273.44 | 96 | 431 958.67 |
| $5000–$5999 | 269 125.67 | 22 619.38 | 53 | 291 745.05 |
| $6000–$6999 | 174 457.26 | 32 810.89 | 32 | 207 268.15 |
| $7000–$7999 | 208 677.61 | 0 | 28 | 208 677.61 |
| $8000–$–8999 | 264 420.43 | 33 704.16 | 35 | 298 124.59 |
| $9000–$9999 | 179 415.18 | 19 128.62 | 21 | 198 543.80 |
| $10 000–$10 999 | 189 912.27 | 41 929.30 | 22 | 231 841.57 |
| $11 000–$11 999 | 126 652.94 | 11 789.89 | 12 | 138 442.83 |
| $12 000–$12 999 | 86 654.55 | 0 | 7 | 86 654.55 |
| $13 000–$13 999 | 190 642.42 | 13 496.56 | 15 | 204 138.98 |
| $14 000–$14 999 | 57 132.21 | 14 913.64 | 5 | 72 045.85 |
| $15 000–$15 999 | 45 985.61 | 15 075.10 | 4 | 61 060.71 |
| $16 000–$16 999 | 82 485.94 | 16 968.21 | 6 | 99 454.15 |
| $17 000–$17 999 | 69 993.17 | 17 491.04 | 5 | 87 484.21 |
| $18 000–$18 999 | 55 256.53 | 0 | 3 | 55 256.53 |
| $19 000–$19 999 | 78 153.09 | 0 | 4 | 78 153.09 |
| $20 000–$24 999 | 228 132.31 | 21 879.48 | 11 | 250 011.79 |
| $25 000–$29 999 | 298 167.75 | 29 868.69 | 12 | 328 036.44 |
| $30 000–$39 999 | 136 008.79 | 76 604.15 | 6 | 212 612.94 |
| $40 000–$49 999 | 125 620.50 | 166 165.62 | 7 | 291 786.12 |
| $50 000–$59 999 | 160 818.46 | 112 735.28 | 5 | 273 553.74 |
| $60 000–$69 999 | 130 401.09 | 68 737.69 | 3 | 199 138.78 |
| $70 000–$79 999 | 0 | 0 | 0 | 0 |
| $80 000–$89 999 | 0 | 83 247.08 | 1 | 83 247.08 |
| $90 000–$99 999 | 0 | 97 409.06 | 1 | 97 409.06 |
| $100 000–$109 999 | 0 | 109 844.77 | 1 | 109 844.77 |
| $110 000–$119 999 | 0 | 0 | 0 | 0 |
| $120 000–$129 999 | 0 | 0 | 0 | 0 |
| $130 000–$139 999 | 0 | 0 | 0 | 0 |
| $140 000–$149 999 | 0 | 290 029.04 | 2 | 290 029.04 |
| Above $150 000 | 159 785.08 | 246 889.93 | 2 | 406 675.01 |
| TOTAL | 7 686 658.00 | 1 710 566.01 | 7901 | 9 385 549.02 |

## Appendix 5:

PLR—Largest payments to creators 2012–13  
(listed alphabetically)

|  |  |  |
| --- | --- | --- |
|  | | |
| Allen, Pamela | Disher, Garry | Jacobs, Sherry-Anne |
| Arena, Felice | Dubosarsky, Ursula | James, Ann |
| Badger, Hilary | Fienberg, Anna | Jennings, Paul |
| Baker, Jeannie | Forsyth, Katherine | Jinks, Catherine |
| Ball, Duncan | Fox, Mem | Kelleher, Victor |
| Barlow, Alexis | French, Jackie | Keneally, Thomas |
| Base, Graeme | Gamble, Kim | Kettle, Philip |
| Birch, Robin | Gleeson, Libby | King, Stephen Michael |
| Bland, Nicholas | Gleitzman, Morris | Lester, Alison |
| Brasch, Nicolas | Gott, Robert | Lord, Gabrielle |
| Brodie, Scott | Graham, Robert | Marsden, John |
| Carmody, Isobelle | Greenwood, Kerry | Masson, Sophie |
| Chapman, Garry | Grenville, Kate | Mcclish, Bruce |
| Ciddor, Anna | Griffiths, Andy | Mcfarlane, Susannah Mary |
| Clark, Margaret | Guile, Melanie | Mcinerney, Monica |
| Clark, Sherryl | Harmer, Wendy | Mcintosh, Fiona |
| Collins, Paul | Harris, Christine | Metzenthen, David |
| Coombe, Eleanor | Hartnett, Sonia | Moloney, James |
| Corris, Peter | Harvey, Roland | Morrissey, Di |
| Costain, Meredith | Healey, Justin | Nicholson, John |
| Courtenay, Bryce | Heffernan, John | Niland, Deborah |
| Crew, Gary | Hetherington, Keith | Nix, Garth |
| Daddo, Andrew | Hill, Marji | Nunn, Judy |
| D’ath, Justin | Hirsch, Odo | Ormerod, Jan |
| De Kretser, Theonne | Hobbs, Leigh | Panckridge, Michael |
| Denton, Terry | Irvine, Ian | Park, Louise |
| Pearson, Jane | Rippin, Sally | Walker, Anna |
| Pelusey, Jane | Rowe, Jennifer | Watt, Pete |
| Pelusey, Michael | Rowe, Jeanette | Whatley, Bruce |
| Prior, Natalie | Rubinstein, Gillian | Wild, Margaret |
| Pryor, Kimberley | Smith, Craig | Wilkinson, Carole |
| Pryor, Michael | Thompson, Colin | Winton, Tim |
| Pyers, Greg | Thompson, Lisa |  |
| Reilly, Matthew | Wagner, Michael |  |

## Appendix 6:

PLR—Largest payments to publishers 2012–13  
(listed alphabetically)

|  |  |
| --- | --- |
|  | |
| Acer Press | Geoff Slattery Publishing P/L |
| Allan Cornwell P/L | Giramondo Publishing Company |
| Allen & Unwin P/L | Greater Glider Productions |
| Australian Geographic Education | Hachette Livre Australia P/L |
| Bas Publishing | Hardie Grant Books |
| Black Ink Press | Hardie Grant Egmont |
| Blake Education | Harpercollins Publishers |
| Blake Publishing | Hybrid Publishers P/L |
| Bloomings Books P/L | Hyland House Publishing |
| Borghesi & Adam Publishers Pty Ltd | Indij Readers Limited |
| Brolga Publishing P/L | Interactive Publications P/L |
| Cambridge University Press | Jane Curry Publishing |
| Cengage Learning | John Wiley & Sons – Wrightbooks P/L |
| Central Queensland Uni Press | John Wiley & Sons Australia Ltd |
| Choice Books | Jojo Publishing |
| Crown Castleton Publishers | Koala Books |
| Currency Press P/L | Lemonfizz Media |
| Duffy & Snellgrove | Library Of Australian History |
| Earth Garden Publishing | Macmillan Education Australia |
| Era Publications | Magabala Books |
| Explore Australia Publishing Pty Ltd | Manna Trading Pty Ltd |
| Finch Publishing | Margaret Hamilton Books P/L |
| Five Senses Education P/L | Mcgraw-Hill Australia P/L |
| Flannel Flower Press | Melbourne University Publishing Ltd |
| Floradale Publications | Michelle Anderson Publishing P/L |
| Fremantle Press | Murdoch Books |
| Murray David Publishing/M2d Publishing | Schwartz Publishing (Black Inc) |
| New Frontier Publishing Pty Ltd | Science Press |
| New Holland Publishers P/L | Scribe Publications P/L |
| Omnibus Books | Simon & Schuster (Aust) P/L |
| Oxford Uni Press (Trade) | Spinifex Press |
| Pan Macmillan Australia P/L | Thames & Hudson (Australia) |
| Pascal Press | The Federation Press P/L |
| Pearson Education Australia P/L (Schools) | The Five Mile Press P/L |
| Pearson Education Australia P/L (Tertiary) | The Ghr Press P/L |
| Pease Training International | The Spinney Press |
| Penguin Group Australia | The Text Publishing Company |
| Pinedale Press | Trekaway P/L – Ta Envirobook |
| Pluto Press Australia | University Of NSW Press |
| Preston Reservoir Adult Community Education | University Of Qld Press |
| Publishing & Data | Uwa Publishing |
| Rachael Bermingham | Wakefield Press P/L |
| Random House Australia P/L | Walker Books Aust P/L |
| Rockpool Publishing | Windy Hollow Books |
| Rosenberg Publishing P/L | Woodslane Press |
| Sally Milner Publishing P/L | Word Weavers Press |
| Scholastic Australia P/L | Working Title Press |

## Appendix 7:

ELR–100 highest scoring books 2012–13

This table represents the 100 highest scoring books from the results of the survey of books held in educational lending libraries for the 2012–13 ELR program.

|  | | AUTHOR |  | TITLE |
| --- | --- | --- | --- | --- |
| 1 |  | Fox, Mem |  | Possum magic |
| 2 |  | Rodda, Emily |  | Rowan of Rin |
| 3 |  | Vaughan, Marcia K |  | Wombat stew |
| 4 |  | Fox, Mem |  | Wilfrid Gordon McDonald Partridge |
| 5 |  | Rodda, Emily |  | The Lake of tears |
| 6 |  | Marsden, John |  | Tomorrow, when the war began |
| 7 |  | Rodda, Emily |  | The forests of silence |
| 8 |  | Baker, Jeannie |  | Where the forest meets the sea |
| 9 |  | Gleitzman, Morris |  | Two weeks with the Queen |
| 10 |  | Fox, Mem |  | Hattie and the fox |
| 11 |  | Klein, Robin |  | Hating Alison Ashley |
| 12 |  | Klein, Robin |  | Boss of the pool |
| 13 |  | Gleitzman, Morris |  | Boy overboard |
| 14 |  | Ingpen, Roger |  | The wind in the willows |
| 15 |  | Jennings, Paul |  | Unreal! Eight surprising stories |
| 16 |  | Baker, Jeannie |  | Window |
| 17 |  | Ingpen, Roger |  | The secret garden |
| 18 |  | Base, Graeme |  | Animalia |
| 19 |  | Jennings, Paul |  | Unbearable: more bizarre stories |
| 20 |  | Jennings, Paul |  | Uncanny!: Even more surprising stories |
| 21 |  | Rodda, Emily |  | Finders keepers |
| 22 |  | Park, Ruth |  | Playing Beatie Bow |
| 23 |  | Jennings, Paul |  | The cabbage patch fib |
| 24 |  | Allen, Pamela |  | Who sank the boat? |
| 25 |  | Griffiths, Andy |  | Just annoying |
| 26 |  | Gleitzman, Morris |  | Misery guts |
| 27 |  | Rodda, Emily |  | City of the rats |
| 28 |  | Fox, Mem |  | Shoes from Grandpa |
| 29 |  | Gleitzman, Morris |  | Blabber mouth |
| 30 |  | Jennings, Paul |  | Unmentionable!: More amazing stories |
| 31 |  | Gleitzman, Morris |  | Once |
| 32 |  | Griffiths, Andy |  | Just crazy! |
| 33 |  | Jennings, Paul |  | The paw thing |
| 34 |  | Rubinstein, Gillian |  | Space demons |
| 35 |  | Lofts, Pamela |  | How the birds got their colours |
| 36 |  | Rodda, Emily |  | Dread Mountain |
| 37 |  | Marchetta, Melina |  | Looking for Alibrandi |
| 38 |  | Rodda, Emily |  | The Shifting Sands |
| 39 |  | Griffiths, Andy |  | Just stupid! |
| 40 |  | Catterwell, Thelma |  | Sebastian lives in a hat |
| 41 |  | Griffiths, Andy |  | Just disgusting! |
| 42 |  | Fox, Mem |  | Time for bed |
| 43 |  | Gleeson, Libby |  | Queen of the universe |
| 44 |  | Fox, Mem |  | Wombat divine |
| 45 |  | Rodda, Emily |  | Rowan and the travellers |
| 46 |  | Jennings, Paul |  | Unbelievable!: More surprising stories |
| 47 |  | Rodda, Emily |  | Rowan and the keeper of the crystal |
| 48 |  | Wild, Margaret |  | Our granny |
| 49 |  | Rodda, Emily |  | Cavern of the fear |
| 50 |  | Norrington, Leonie |  | The Barrumbi kids |
| 51 |  | French, Jackie |  | Hitler’s daughter |
| 52 |  | Rodda, Emily |  | The maze of the beast |
| 53 |  | Jennings, Paul |  | Undone!: More mad endings |
| 54 |  | Griffiths, Andy |  | Just tricking |
| 55 |  | Jennings, Paul |  | Round the twist |
| 56 |  | Wilkinson, Carole |  | Dragonkeeper |
| 57 |  | Winton, Tim |  | Lockie Leonard, human torpedo |
| 58 |  | Rodda, Emily |  | Rowan and the Zebak |
| 59 |  | Marsden, John |  | The rabbits |
| 60 |  | Matthews, P. E |  | The best pet |
| 61 |  | Blacklock, Dyan |  | I want earrings! |
| 62 |  | Gleitzman, Morris |  | Toad rage |
| 63 |  | Heiss, Anita |  | Who am I?: The diary of Mary Talence, Sydney, 1937 |
| 64 |  | Lofts, Pamela |  | When the snake bites the sun |
| 65 |  | Meeks, Arone |  | Enora and the black crane |
| 66 |  | McDonald, Meme |  | My Girragundji |
| 67 |  | Base, Graeme |  | The eleventh hour: a curious mystery |
| 68 |  | Gleitzman, Morris |  | Girl underground |
| 69 |  | Adams, Jeanie |  | Pigs and honey |
| 70 |  | Rodda, Emily |  | The Valley of the Lost |
| 71 |  | Laguna, Sofie |  | Too loud Lily |
| 72 |  | Klein, Robin |  | Penny Pollard’s diary |
| 73 |  | Fox, Mem |  | Koala Lou |
| 74 |  | Rodda, Emily |  | Return to Del |
| 75 |  | Rodda, Emily |  | Shadowgate |
| 76 |  | Jennings, Paul |  | Uncovered!: Weird weird stories |
| 77 |  | Knowles, Sheena |  | Edward the emu |
| 78 |  | Jennings, Paul |  | Quirky tails: more oddball stories |
| 79 |  | Brian, Janeen |  | Dog Star |
| 80 |  | Rodda, Emily |  | The key to Rondo |
| 81 |  | Hill, Anthony |  | The burnt stick |
| 82 |  | Matthews, P. E |  | The sea dog |
| 83 |  | Rodda, Emily |  | Fuzz the famous fly |
| 84 |  | Baker, Jeannie |  | Belonging |
| 85 |  | Rodda, Emily. |  | Dragon’s nest |
| 86 |  | Wagner, Jenny |  | John Brown, Rose and the Midnight Cat |
| 87 |  | Rodda, Emily |  | The isle of illusion |
| 88 |  | Carroll, Jane |  | Jade McKade |
| 89 |  | Base, Graeme |  | TruckDogs: a novel in four bites |
| 90 |  | Graham, Amanda |  | Arthur |
| 91 |  | King, Stephen Michael |  | Mutt dog! |
| 92 |  | Forrestal, Elaine |  | Someone like me |
| 93 |  | Matthews, P. E |  | A year on our farm |
| 94 |  | Jennings, Paul |  | Unseen |
| 95 |  | Wild, Margaret |  | There’s a sea in my bedroom |
| 96 |  | Reece, James |  | Lester and Clyde |
| 97 |  | Thiele, Colin |  | The monster fish |
| 98 |  | Griffiths, Andy |  | Just shocking! |
| 99 |  | Walker, Kate |  | Elephant’s lunch |
| 100 |  | Winton, Tim |  | Blueback |

Note: The listing of a title does not necessarily imply that the author has submitted a claim.

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