Study of Author Income and Publisher Practices Relating to Author Income

Final Report

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Table of Contents

EXECUTIVE SUMMARY

In the spring of 2003, Canadian authors, illustrators, photographers and translators were surveyed about their income and current conditions in the book publishing industry. The database of the Public Lending Right Commission (PLRC) was used, and 1,991 French and English language authors were sent the survey. The response rate was 22%. In addition to the extensive quantitative data gathered from the survey, interviews were conducted with 31 key informants representing stakeholders in the industry. Here are the highlights.

AUTHOR PROFILE

- The survey sample is made up of: 86% authors, 5% photographers/illustrators, 2% translators, and 7% other (primarily editors and proofreaders).
- English is the main language for 68% of respondents, French for 32%.
- 52% of respondents write non-fiction; 22% fiction; 13% poetry; 10% children's literature.
- 34% of respondents have published 2 to 4 books; 22% 10 books or more; and 21% one book.
- 70% of respondents have not received a grant for their writing work.
- Only 5% of respondents make $25,000 or more annually from their writing; 64% earn less than $5,000.
- 75% of respondents are 45 years or older, compared to 50% of the Canadian population.
- 7% of respondents are under 35, compared to 28% of the Canadian population.
- Survey respondents are highly educated; over half have a graduate degree, compared to 5% of the Canadian population.
- Twice as many respondents (49%) compared to the Canadian population (25%) live with their partner only.
- A significant number of respondents are involved in teaching and the social sciences (47%), compared to 7% of the Canadian population.

DEFINITION OF PROFESSIONAL WRITER

- 59% of respondents consider themselves to be professional writers.
- The more time devoted to writing each week, the more likely respondents consider themselves professional writers; this is also true for the number of books published.
- Over 50% of respondents who consider themselves to be professional writers make less than $5,000 from their writing.

PUBLISHER CONTRACT TERMS, PAYMENT AND RELATIONSHIPS

Advances

- Half the authors surveyed never receive advances; 1 in 4 always do.
- 46% said publisher sets the advance; equal percent said the advance is negotiated.

Royalties

- Half the authors surveyed reported a most recent royalty rate of 10%.
- 10% of authors surveyed are “always” or “often” paid a flat rate for their book.
- 62% are paid royalties once a year; 30% twice a year.
- Some authors are concerned that royalty payments aren't increasing, even with more books in print.

Subsidiary Rights

- A majority of respondents have a 50% author/publisher split or better in their contracts for anthologies, excerpts, serializations, book clubs, foreign and translation rights, and media rights.
- More than half have never had a subsidiary rights payment.
- Electronic rights have become more of a point of negotiation in the last 5 years.
- More authors are retaining rights they once signed over to publishers.

Literary Agents and Publishers

- Most of the survey participants don't have a literary agent.
- Agents say that they now offer a wider range of services for authors.
- Authors are generally satisfied with their publishers and literary agents.
- 21% of respondents "always" or "often" experience a delay in receiving payment from their publisher; 39 % "never" have.
- Most authors' associations strongly support a standardized publishing contract; publishers aren't generally in favour.

Changes Over the Last 3-5 Years

- Pressure on publishers from the retail sector to offer larger discounts has had an impact on the actual royalty amount that some authors receive.
- Industry changes have had a negative impact on many authors' and publishers' incomes.
- Returns are very high; some believe that chain bookstores have become the gatekeepers for Canadian book sales and influence the decisions of publishers.
- Some authors feel that sales are diluted – used to sell 5,000 copies of their book, now 2,000.
- Canadian literary scene is more interesting: a lot more money is generated by big authors; however, many young, new or mid-list authors are becoming worse off.

Author Income

- Respondents' average annual income from writing is $8,125.
- 64% averaged incomes from writing of less than $5,000 per year over the last 3 years; however, 63% of authors who have 5 or more books published earn over $20,000.
- For 20% of authors, earnings from writing represent all of their personal income.
- 73% derive less than half of their personal income from writing.
- Writing income was the sole source of household income for 8% of respondents; however, it comprised less than 10% of household income among 60% of author households.
- Public Lending Right payment, royalties, copyright payments and fees were most common sources of authors' writing income.

Suggestions to Improve Author Income

Authors surveyed were asked what factors would have a significant impact on improving writers' incomes. Their top six choices, in order of priority, were:
- more writers in residence programs;
- tax exemptions for writing income;
- better Public Lending Right funding;
- more review space in newspapers and magazines;
- more and better grants; and
- achieving secured creditor status.

Other specific suggestions raised during the key informant interviews included:
- living wages for creators;
- improved funding for public and school libraries;
- funding for smaller publishers who publish poetry, drama, and emerging writers;
- support for a new generation of translators;
- more national book promotional events a year; and
- more marketing efforts directed toward the United States.

The two largest writers' associations, The Writer's Union of Canada's (TWUC) and the Union des écrivaines et écrivains québécois (UNEQ), have made many recommendations over the last ten years to improve author income. Their current priorities include:

TWUC:
- copyright-income deduction;

- back averaging plan for writing income;
- tax exemption for subsistence grants;
- increase in Canada Council funding for creation of new work;
- support of PLRC's effort to pre-empt a cut of $630,000 from their budget;
- seek secured creditor status for writers; and
- extend EI benefits to self-employed creators.

UNEQ:

- include requirement to negotiate a standard contract in the provincial *Act respecting the professional status of artists in the visual arts, arts and crafts and literature, and their contracts with promoters.*
- federal tax exemptions for copyright income (provincial tax exemptions already exist in Québec); and
- improved copyright protection, especially of electronic rights.

The words of one author we interviewed summarize the perspective of many key informants: "In the last 30 odd years, Canadian authors have taken a central role on the world writing stage. Let's find a way to keep and develop that position. We need structural changes from government; understanding and support from Canadians; stable publishing houses; better book distribution; and, most importantly, acknowledgement that authors are the creative force behind it all."

INTRODUCTION

PURPOSE OF THE STUDY

This study was undertaken to provide the Department of Canadian Heritage and the Canada Council for the Arts with an objective, detailed and factual analysis of the economics of author income within the current context of book publishing in Canada. Its findings are meant to provide a knowledge base about the economic situation of Canadian authors in 2003, and to support the development and/or review of policies and programs that benefit Canadian authors.

CONTEXT AND CONSIDERATIONS

Over the last 30 years and more, Canadian writing and publishing in both French and English have grown substantially in numbers of titles published, in gross revenues to publishers, and in acclaim for the quality and diversity of Canadian literature. Indeed, Canadian authors are the toast of the international book world, winning major awards and being translated into dozens of languages. Yet, most authors in Canada are unable to generate a living income from writing alone and must count on income from other sources to support themselves and their families. A 2002 survey of Quebec authors reveals that less than 10% of Quebec authors are able to count on royalties as their main source of income.[1] A 1999 survey of English language authors showed that "few writers could live off their craft."[2] This study shows that 64% of respondents earn less than $5,000 from writing income (see Chart 2.5 in the section entitled "Survey and Key Informant Findings").

Extensive market changes over the past decade have presented significant – and at times catastrophic – challenges to the indigenous writing and publishing industry. The introduction of a mega-retailer in the English-language bookselling market in Canada in the mid-1990s and, to a lesser extent, the consolidation in French-language bookselling in Quebec, began a wave of changes in Canadian book publishing. These changes have been challenging and often detrimental for all parts of the book industry, including Canadian authors. From Chapters inception, its portion of the retail market, its subsequent ventures into book distribution (Pegasus and Chapters.ca), and the pressure on publishers to offer deep discounts in the retail market – resulting in lower royalties to some authors – became significant negative factors on author income by the late 1990s. According to several key informants, the need for increased inventory to stock underperforming superstore chains across the country tipped the delicate balance of supply and demand, resulting in atypical retail returns which rose to 30-50% in the late 1990s.[3] One of the results has been that author incomes have fluctuated even more from year to year. Negotiations for the sale of Chapters and the challenges of integrating Chapters into the Indigo chain had a further negative impact on the industry. In addition, the collapse of a number of large and small Canadian-owned book publishers over the last three to five years has resulted in unpaid royalties and suddenly out-of-print books for many authors. When publishers go bankrupt or close without warning, author royalties are unsecured, titles may be remaindered and, with some notable exceptions, these books are unlikely to remain in print. The very significant bankruptcy of General Distribution Services (GDS) in the summer of 2002 and the sale of Stoddart and some of its separate publishing houses in late 2002 have had substantial negative consequences for much of the book publishing industry. Some author royalties were never paid although others were compensated through a one-time $120,000 Writers' Emergency Fund from the Department of Canadian Heritage, distributed by The Writers Union of Canada. Some authors' contracts have been assigned to other publishers and outstanding royalty payments paid by the receiving publisher. Others have not been as fortunate. None received compensation for the loss of potential sales. Copies of books were tied up for months in GDS warehouses and in tractor-trailer loads of returns from Indigo/Chapters; many were eventually remaindered, resulting in little or no royalty payments to authors.[4] Assignment of rights and the resultant new author contracts during the publishing industry shake-up have added to the impacts felt by authors.

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[1] Benoît Allaire, *Statistiques en bref*, no. 1, Observatoire de la culture et des communications du Quebec, April 2003.

[2] Survey of author income and work habits, The Writers Union of Canada / Quill & Quire, Spring 1999. It will be referred to as the TWUC/Q&Q Survey.

[3] All interviews conducted for this study were done on a confidential basis and are not for individual attribution. Pertinent comments will be footnoted as "key informant interview."

[4] Key informant interviews.

One author interviewed as part of this study had this to say about his publisher's bankruptcy: "I guess I'm one of the lucky ones: I was taken on by a publisher who paid my back royalties and took over my previous contracts. Still, I estimate I've lost about $20,000 in missed sales, sales I'll never see, and whenever I see the remainder bins, I wonder how many of my books are in them."

Another area of the book publishing industry that generates critical issues on many fronts is the protection of copyright and the expansion of electronic information made available and exchanged on the Internet and the World Wide Web. Authors, as the creators of content, are very concerned about protecting their copyright and being paid for use of their works that are published or shared through electronic means. "We provide the 'cultural content' that is needed to feed the infrastructure of the Information Highway – but are we to become mere content providers? … We cannot tolerate further erosion of our rights to control our creations, whether because of new technology, pressure from users for new copyright infringement, or government policy that ignores or misjudges the financial impact of certain legislative measures on us."[1] Protecting their copyright and benefiting from the use of their "content" in the global marketplace are increasingly difficult. National legislative changes and World Intellectual Property Organization (WIPO) negotiations on copyright issues are progressing very slowly. Court decisions around the world are affecting copyright. At the same time, electronic platforms, portals and multi-media software make sharing and copying content easier and easier. Before wide use of the Internet, authors could sell first rights to publish (i.e. print) an article, retaining rights for resale. This has changed. "Electronic rights issues have become critical in virtually every area of cultural production. Print publishers have, in some cases, resorted to 'all rights for all time in all media' contracts with authors in order to overcome the difficulty of defining or limiting use, alienating authors who need to both understand and retain control over their work."[2] Thus, for a single royalty payment, publishers move beyond the single-print appearance to publishing in multiple print and electronic formats.

In addition, many key North American distributor databases frequently and erroneously list titles as out-of-print, especially with respect to Canadian-published books, since the lack of economies of scale is a disincentive to keeping Canadian title information current. The successful incursion of Amazon.ca into the Canadian market illustrates the erosion of geographic book distribution and rights territories. Pressures to alter Canadian ownership policies in the cultural industries foretell the possibility of yet more change in the domestic marketplace.

Nonetheless, Canadian authors continue to create. Whether or not they consider themselves professional writers, whether they earn $5,000 or $50,000 from writing, whether they are under 35 or over 65, male or female, working in French or English, the vast majority of the authors with whom we spoke or who responded to our survey are working on a new book. "I am a writer, and when the story comes to me, I write it. Then I hope I can live for a while from the money it earns. In the last few years, it's been harder to find a publisher, but one just took me on, paid me a modestly reasonable advance so that's encouraging for me."[3]

[1] *Summary of Submissions of The Writers' Union of Canada, League of Canadian Poets, Playwrights Guild of Canada and Periodical Writers Association of Canada to the House of Commons Committee on Canadian Heritage With Respect to its Statutory Review of the Copyright Act (Section 92 Review*), September 15, 2003, pp. 2-3.

[2] Robert Labossiere, *New Media and Electronic Rights: Evolving Copyright Standards and Implications for Art Agencies and Programs,* Canada Council for the Arts, [no date], p. 1.

[3] Key informant interview.

Approach and Methodology

DeGros Marsh Consulting assembled a team of four consultants – Sibyl Frei, Louise Fleming, Wendy Evans and Marion Denney – to undertake a study of author income and publisher practices related to author income. Given the requirement for a sound understanding of the issues and a quantitative factual base, we developed a three-pronged study methodology that was approved by the Project Authority and Working Group.

1. Primary Quantitative Research

A web-based survey was developed and pre-tested with several authors in both English and French. It was decided that the Public Lending Right Commission's (PLRC) author database would provide a representative sample of authors that would best serve the needs of the survey. The PLRC maintains a database of authors[1] who receive the PLR payment; 1,991 of its 12,000+ authors have authorized the PLRC to use their contact information for research purposes. (Approximately 30% of those 1,991 authors identified French as their first language.) In May 2003 the 1,991 authors were contacted by email, informed about the author income survey and encouraged to participate. Four days later, they were sent another email, given a password to the survey website, and asked to participate in the study by completing the survey within the next 10 days. Confidentiality was guaranteed: authors would not be identified and data would be reported in aggregate form only. Despite some technical problems and a lengthy survey that made responding to the questionnaire online more difficult than anticipated, authors were very patient and, overall, 22% responded. The survey questionnaire and the email invitation can be found in Appendix D.

2. Primary Qualitative Research

In-depth interviews with 31 key informants (authors, author associations, publishers, publisher associations, literary agents, retailers and government officials) were conducted to identify and provide an understanding of the key issues relating to author income and publisher practices. The list of interviewees can be found in Appendix A. A few of the key informant interviews, namely with authors and authors' associations, were held before the survey was conducted to ensure that all the issues had been identified, and that the survey was understandable and could be completed in about 30 minutes. Feedback from these early interviews was incorporated into the final survey and key informants were also able to assist in refining contact lists and in identifying the best approaches to interest writers in the research. Several of the key informants suggested that authors be offered an incentive to complete the survey. This suggestion was incorporated into the survey itself and one of the respondents won a selection of books valued at $500.

3. Secondary Research

A scan of existing documents and data available from a variety of sources was conducted. These resources will be referred to throughout this report, and a complete list of documents is included in Appendix C. In addition, a World Wide Web and telephone search was conducted to seek out any benchmark studies of author income in other countries. From this search, and interviews with key informants, we were unable to find any international benchmark studies or data on author income. Many countries collect data on "writers and authors" as part of their labour force statistics, but such statistics refer to writers and authors who are not self-employed.

Two author surveys, conducted in 1998 and 2002 respectively, were helpful in the development of our survey and for comparison purposes:

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[1] In both the PLRC database and this study, the term "author" is used to denote writers, writers, editors, illustrators, photographers, and translators of published works of poetry, fiction, drama, children's literature, or certain forms of non-fiction, and who are Canadian citizens or permanent residents, whose name appears on the title page, and whose contribution to a book comprises at least 10% of the length of the book.

- The TWUC/Q&Q survey of author income and work habits was undertaken in 1998. This survey was sent to English language writers only.
- A survey of Quebec writers was undertaken in fall 2002 by Quebec's Observatoire de la culture et des communications (of the Institut de la statistique du Québec), on behalf of the Bibilothèque nationale du Québec. This survey gathered information from writers in Quebec only. Preliminary results from the survey were released in the summer of 2003.

SURVEY AND KEY INFORMANT FINDINGS

In this section, we report key findings from the survey and complement them with data from the key interviews and secondary research. At times, we summarize and reference other data found in charts in Appendix B.

1. SURVEY SAMPLE

An email request to complete the author income survey was sent to 1,991 recipients of Public Lending Right payments. There were 275 “address unknown” or automatic out-of-office responses. The survey yielded 378 responses, of which 331 were complete useable returns. The overall response rate was 22.0% including the incomplete questionnaires or 19.3% excluding incomplete questionnaires. The data and analysis presented in this report were obtained from the 331 complete usable returns.

2. DEMOGRAPHIC PROFILE

226 surveys were completed in English and 105 were completed in French, for 67% and 32% of the results respectively. (1% of respondents were in the “other” language category but completed the survey in English.) These percentages closely reflect the percentages of English and French language authors who received the survey. (See Appendix B, Chart 9.1 for geographic distribution of respondents.) Respondents were asked to identify whether they were Aboriginal or from a visible minority group. The number of respondents who identified themselves as members of these groups (fewer than 0.5%) does not permit further analysis.

2.1. Basic Profile by Language[1]

	All Survey Respondents	Canadian Population
By Language		
# Respondents	331	
Statistical Year[2]		2001
English	67%	71%
French	32%	23%
Other	1%	6%

More men than women completed the survey. A significant majority of survey respondents (75%) are 45 years or older, compared to just 50% of the Canadian population.[3] On the other hand, only 7% of respondents are under 35, compared to 28% of the Canadian population. The TWUC/ Q&Q Survey respondents had a similar profile: “Most [respondents] were over 50 years of age … and most had been working at least 10 years as writers.”[4]

2.2 Basic Profile by Sex and Age

	All Survey Respondents	Canadian Population
By Sex		
# Respondents	322	
Statistical Year		2003
Male	60%	49%

[1] All charts in this report sum on the vertical unless otherwise indicated.

[2] The most recent Statistics Canada data available is presented throughout this report.

[3] In several key informant interviews with authors and author associations, it was noted that it took many writers up to 10 years or more to have their first book published, which may explain this difference.

[4] *Pre-Budget Submission To The Standing Committee On Finance: Creators’ Impact Upon The Financial Fabric of This Country*, The Writers’ Union of Canada, September 2003.

Female	40%	51%
By Age		
# Respondents	323	
Statistical Year		2001
Under 35	7%	28%
35-44	18%	22%
45-54	25%	20%
55-64	28%	13%
65+	22%	17%

Compared to the Canadian population, survey respondents are highly educated; over half have a graduate degree. More women than men have an undergraduate degree; more men than women have a graduate degree. Slightly more French than English respondents have an undergraduate degree. Other data show that twice as many respondents (49%) live with their partner only compared to the Canadian population (25%) (see Appendix B, Chart 9.2). Significantly more authors are involved in teaching and the social sciences (47%) compared to the Canadian population (7%), especially university teaching (34%) (see Appendix B, Chart 9.3).

2.3 Education Profile[1] by Sex and Language

	Survey Respondents					**Canadian Population**
	All	**Male**	**Female**	**English**	**French**	
# Respondents	319	190	128	217	102	
Statistical Year						2001
Less than high school	1%	2%	2%	1%	1%	33%
High school diploma	11%	10%	10%	12%	8%	23%
College diploma	6%	6%	6%	7%	5%	26%
Undergraduate degree	26%	21%	34%	24%	30%	13%
Graduate degree	56%	61%	48%	56%	56%	5%

Survey respondents enjoy a good standard of living within their households in every range compared to the Canadian population. However, as the next chart shows, this is not due to their writing income. Indeed, a full 64% of respondents earned under $5,000 from their writing.

2.4 Household Income

	Survey Respondents	**Canadian Population**
# Respondents	297	
Statistical Year		1999
<$20,000	13%	19%
$20,000-$29,000	7%	12%
$30,000-$39,999	8%	12%
$40,000-$49,999	11%	11%
$50,000-$59,999	8%	9%
$60,000-$74,999	20%	11%
$75,000-$99,999	15%	13%
$100,000-$149,999	10%	9%
$150,000+	8%	4%

[1] Educational data is compared to the Canadian population ages 15+.

Only 5% of respondents make $25,000 or more from their writing income[1]; 64% earn less than $5,000. On the other hand, 40% of the Canadian population has personal income over $25,000 and only 14% earn less than $5,000. (See Appendix B, Chart 9.4 for more data.)

2.5 Writing Income Compared to Canadian Personal Income

	Writing Income	Canadian Population Personal Income
# Respondents	202	
Statistical Year*		1999
Under $5,000	64%	14%
$5,000-$9,999	16%	12%
$10,000-$14,999	9%	13%
$15,000-$19,999	4%	11%
$20,000-$24,999	2%	10%
$25,000-$29,999	2%	8%
$30,000-$39,999	1%	14%
$40,000-$49,999	.5%	10%
$50,000-$59,999	.5%	7%
$60,000+	1%	1%

3. AUTHOR PROFILE

English is the main language for 68% of respondents, French for 32%. The survey sample is composed of 86% authors, 5% photographers/illustrators, 2% translators, and 7% other: primarily editors, and proofreaders.

Over half of the respondents write non-fiction; the next largest category is fiction, followed by poetry.[2] (See Appendix B, Chart 10.1 for more summary data.) Over 60% of French-language authors have been translated while over 75% of English-language authors have not (see Appendix B, Chart 10.2). When considering the age of respondents, illustrators tend to be younger, non-fiction writers older, and poets younger (see Appendix B, Charts 10.3-10.4). The number of English-language authors increases with age while the number of French language authors declines (see Appendix B, Chart 10.5). Comparisons of authors on the basis of language, sex and age were made (see Appendix B, Charts 10.6-10.9). The only significant difference found was that most French-language authors (60%) were published by small publishers or self-published, whereas almost half of English-language authors were published by large houses.

3.1 Language, Primary Writing Category and Writing Genre

	# of Respondents	% of Respondents
Main Writing Language:		
English	226	68%
French	105	32%

[1] "Writing Income" is the average annual income authors received from book publication over a recent three-year period and includes "related activities" such as giving readings, teaching writing courses, etc. This same definition is used throughout the report.

[2] Public Lending Right data for titles published in 2003 were: 11,517 fiction; 10,824 children's; 6,903 poetry; 1,637 drama; 24,182 non-fiction; and 3,910 scholarly; for a total of 58,973 titles (from the Public Lending Right Commission Annual Report; see http://www.plr-dpp.ca/annual_report/2002-2003/eligible02-e.asp#content). Non-fiction and scholarly titles totaled 47% of titles published in 2003. This is comparable to the 52% of survey respondents who indicated that they primarily write non-fiction.

Primary Writing Category:		
Author	286	86%
Illustrator	16	5%
Translator	7	2%
Other	22	7%
Primary Genre:		
Non-fiction	162	52%
Fiction	67	22%
Poetry	39	13%
Children's text	22	7%
Children's illustration	10	3%
Anthologies	4	1%
Graphic novel	4	1%
Drama	2	1%
Other	2	1%

The sample represents a wide distribution of experience among authors. About one-third of respondents have published 2 to 4 books. The proportions of those who have published only one book, 5 to 9 books and over 10 books are about the same. Over half of the respondents have been published in anthologies, and nearly 30% have had 15 or more works published.

3.2 Proliferation of Published Works

Number of Books Published		Number of Anthology Contributions		Number of Published Works	
# Respondents	320	# Respondents	326	# Respondents	324
10+	22%	15+	11%	15+	29%
5 to 9	23%	5 to 14	16%	5 to 14	34%
2 to 4	34%	1 to 4	26%	1 to 4	37%
1	21%	0	47%		

4. Definition of Professional Writer

Over half (59%) of respondents consider themselves to be "professional writers." Other survey data show that more English than French and more female than male respondents consider themselves to be professional writers (see Appendix B, Chart 11.1). Younger respondents are more likely to consider themselves professional writers. The majority of authors, illustrators and translators consider themselves to be professional writers (see Appendix B, Chart 11.2). Over two-thirds of writers in most genres consider themselves professional writers; however, this is the case for barely one-half of non-fiction writers and one-third of writers of children's text (see Appendix B, Chart 11.3).

4.1 Considers Self to be a "Professional Writer"

	# of Respondents	% of Respondents
Yes, professional writer	193	59%
No, not professional writer	88	27%
Not sure	45	14%

The more time respondents devote to writing each week, the more likely they are to consider themselves professional writers; this is also true for relative time spent writing and number of books published (see also Appendix B, Chart 11.4).

4.2 Time Devoted to Writing Per Week versus Professional Writer

	# of	Professional	Not/Unsure if

	Respondents	Writer	"Professional"
Hours per Week Writing			
More than 40	20	85%	15%
31 to 40	33	83%	18%
21 to 30	55	80%	20%
11 to 20	71	62%	38%
10 or less	148	41%	59%
Relative Time Spent Writing			
Write & related full-time only	91	87%	13%
Write & related most not full-time	88	50%	50%
Write full-time and other work part-time	35	54%	46%
Other work more than writing	111	45%	55%

Unsurprisingly, as the percent of personal income derived from writing increases, respondents are more likely to consider themselves professional writers (see Appendix B, Chart 11.5). Those who earn less than $5,000 from writing activities are less likely to view themselves as professional writers, while those who earn more than $10,000 are much more likely to classify themselves as professional writers (see Appendix B, Chart 11.6). Of those who do not consider themselves to be professional writers, four-fifths (79%) earn less than $5,000 from writing activities. Most interesting, even among those who do consider themselves to be professional writers, fully half (54%) earn less than $5,000 from writing activities, and only 30% earn more than $10,000 (see Appendix B, Chart 11.7). By occupation other than writing, journalists (84%) and those employed in other arts and culture areas (72%) are most likely to consider themselves professional writers (see Appendix B, Chart 11.8). Conversely, only 45% of university professors consider themselves professional writers. Three-quarters of respondents who consider themselves professional writers are employed/self-employed; an additional 15% are students. Of those who don't consider themselves professional writers, 64% are employed/self-employed and 30% are students (see Appendix B, Chart 11.9).

As we heard in the key interviews, most author associations in Canada require "full" members to have published one or two books with a recognized publishing house and to have been paid for their work. They recognize that most authors cannot live from their writing and must supplement it with other work; this is especially the case for poets, playwrights and translators. In the words of one author: "Stay away from using economic benchmarks until writers are adequately paid for the work that we do. Most of us work at our craft whenever we can and are lucky to earn $10,000 in a good year. We earn much less if we're poets, or Indians, or radical voices. This doesn't make us any less professional, just poorer." Other authors felt that to become a professional writer there needed to be a "follow-up and development" to the craft that only happens over time and after having been subjected to the editorial process. One publishing house prefers to refer to emerging and established authors. Another house stresses the quality of the writing, regardless of commercial success. Several authors said that while they consider themselves to be professionals, they aren't always working full-time as writers. "Do doctors stop being professionals when they work part-time? Writers don't either. Winning an award, having a financially successful book, receiving a grant, then we write full-time."[1] Other writers acknowledge that their family's household income, not their writing income, allows them to pursue their craft.

How, then, to define a professional writer in Canada? The Canada Council's definition of a professional artist[2] has most of the elements that authors, their associations and publishers we spoke with felt were important, and could be adapted to address variations based on genre and could include minimum publishing credits in the last 5 to 10 years. For example, in the case of poets, having published, with a recognized publishing house, one or two books, or two chapbooks; in the case of translators, having

[1] Key informant interview.

[2] The Canada Council for the Art's definition is: Someone who has specialized training in his or her artistic field (not necessarily in academic institutions), who is recognized as such by his or her peers (artists working in the same artistic tradition), who is committed to devoting more time to the artistic activity, if financially feasible, and who has a history of public presentation.

published a full book-length translation or its equivalent i.e. articles, stories, poems or comparable work in drama, film, radio.

5. Publisher Contract Terms, Payment and Relationships

Advances

About half of the authors surveyed never receive advances, while one in 4 always do, and larger publishers are more likely to pay advances.

5.1 Frequency of Receiving Advance Payments versus Size of Publisher

	All	>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	299	119	52	128
Always	26%	41%	8%	20%
Often	5%	5%	1%	5%
Sometimes	10%	10%	10%	7%
Rarely	8%	7%	12%	8%
Never	51%	37%	69%	60%

"We're not a small publishing house yet we only pay an advance when we have to. Why? We think it's a better business decision for the author and for us to use the money for editing, production, and promotion. We invest more in the book upfront, and can sell more books that way. That is usually what the author wants too."[1] For some publishers and authors, paying an advance was less of a financial transaction and more of an act of good faith and recognition of the partnership that was being formed. The advance might range from less than $500 for poetry, to $1,500 for non-fiction and fiction, but it was an integral part of signing a contract. Other publishers described the importance, in the last five years, of being competitive in terms of advances. For them, in order to retain or even sign authors, advances have increased significantly. Larger publishers note the role that agents have played in the last 3 to 5 years in increasing the amount of advances, even for first time authors. Authors who are represented by an agent are more likely to receive a bigger advance,[2] although one author noted the need to be careful with larger advances since "if it doesn't earn out, it will be a problem for future books."

Almost half of the authors surveyed said that the publisher set the advance, and an equal percent said that the advance was negotiated (see Appendix B, Chart 12.1). Size of publisher was not a deciding factor. For over 40% of respondents, advance payments are made at three different times: upon signing the contract, when the manuscript is submitted and upon publication (see Appendix B, Chart 12.2). According to one literary agent, speaking about American publishing trends, which may be indicative of what will transpire in Canada, "publisher's contracts are getting 'tougher, meaner and tighter' with money … payments are being spread out, with some now extending to 4 or 5 payments when it used to be 3."

Royalties

Over half of all authors (51%) who responded to our survey reported that their most recent royalty rate was 10%, with a higher percent of French-language authors receiving that rate (66%), and more smaller publishers paying that rate (57% of mid-sized publishers and 61% of small publishers). (See Appendix B, Chart 12.3 for more data.)

5.2 Royalty Rate Received for Most Recent Book

Royalty Rate (in contract)	All	English	French	>$1 million	$250,000 to < $1 million	<$250,000

[1] Key informant interview.

[2] Ibid.

# Respondents	299	221	105	119	52	128
0%	13%	15%	10%	10%	11%	13%
1% to 9%	20%	24%	13%	31%	12%	11%
10%	51%	43%	66%	40%	57%	61%
11%+	16%	18%	11%	19%	20%	15%

Publishers, authors and literary agents with whom we spoke said that the standard royalty rate of 10% hasn't changed much in the last ten years.[1] Trade paper rates vary between 8% and 10% and in the case of the children's authors and illustrators, the 10% royalty is shared. Illustrators are sometimes paid a flat fee, especially for textbook illustrations. Translators rarely receive a royalty and if they do it is very small (2-3%) and "only kicks in after sales of 5,000 or 10,000 copies." Poets aren't always paid a royalty rate; they may receive payment in books instead. "I wish poetry sold better in Canada but if my publisher sells 500 copies we're both happy. I care less about getting a royalty and more about having enough money to tour. That's how my work gets known." Playwrights don't necessarily receive a standard royalty rate. "There are only 50 plays published each year in Canada. Now that Blizzard Publishing is gone, that number will decrease. The published work is often used as a promotional tool to send to theatres. That's how playwrights make their income: when their plays are produced. Not that we wouldn't like to see more copies of plays sold and royalties paid."

For 62% of respondents, royalties are paid once a year; 30% receive them twice a year. Authors whose publishers' sales were over $1 million were more likely to be paid twice a year (see Appendix B, Chart 12.4). "To be more competitive, we sometimes offer to pay royalties twice a year. It's more work for us, but if it helps sign or keep an author, it's well worth it."[2] About one-third of respondents have an escalating royalty provision; this increases to 45% for respondents who publishers' sales are over $1 million (see Appendix B, Chart 12.4).

Ten percent of authors surveyed are "always" or "often" paid a flat rate for their book; in the case of payment for contributions to anthologies, 37% are (see Appendix B, Chart 12.5). One author explained the importance of anthology payments in this way: "My publisher earns more money for me selling my work to anthologies than selling copies of my book. I'm exaggerating a bit here, but a flat fee – that thankfully isn't subjected to returns – helps raise my income level."

Some authors expressed concern that their royalty payments weren't increasing even when they had more books in print. In the words of one author, "Publishers seem locked into the 'publish or lose your grants' mentality. I wish they published less and sold more of my books they have published. Then the royalty rate would be more meaningful."

Subsidiary Rights

A majority of survey respondents have, in their contracts, a 50% split or better for anthologies, excerpts, serializations, book clubs, foreign and translation rights (see Appendix B, Charts 12.6-12.7 for more data). As can be seen from the following chart, this is also the case for media rights.

5.3 Authors' Share of Media Rights

Authors' Rights Split (in contract)	**Percent of Authors who Receive Indicated Rights Split**			
	Movie and Television	**Radio and Stage**	**Verbatim Sound**	**Multi-media**
# Respondents	63	59	51	47
80%+	11%	8%	6%	6%
70%	22%	29%	28%	21%
60%	11%	9%	12%	11%

[1] All citations in this paragraph are from key informant interviews.

[2] Key informant interview.

50%	32%	31%	29%	38%
40%	2%	2%	2%	2%
30%	5%	3%	3%	6%
20%	6%	5%	4%	1%
10%	3%	5%	8%	9%
<10%	8%	8%	8%	6%

For those authors who received subsidiary rights payments, over half received them with their next royalty payment. A majority of authors we surveyed never received subsidiary rights payment; this is less the case with larger publishers (39% of authors versus an average of 51%) (see Appendix B, Chart 12.8).

Electronic rights have become a point of negotiation between publishers and authors in the last 5 years. Some subsidiary rights weren't even discussed 10 years ago, others didn't exist. Now, through their associations and agents, authors are becoming more informed and paying more attention to the rights they assign. More authors are retaining rights they once were prepared to sign over to publishers, and some authors are negotiating higher percentages splits for subsidiary rights. Some publishers find that contract negotiations are more protracted, even with first time authors. Five to 7 years ago publishers received most or all subsidiary rights; now many rights, including serial rights, and the period of time for rights, have changed. Authors' associations are focusing on getting contract information to new authors, before they sign their first contract. TWUC is holding professional development workshops in five cities across Canada in the fall and winter 2003-2004. UNEQ regularly offers contract information and support to its authors. Both organizations have standard contracts to help authors negotiate with their publishers.

"I've received lots of information from my association and I will not give print rights unless the publisher can demonstrate expertise in selling other rights."[1] Another author offered a different perspective. "I give almost all the rights to my publishing house: they are the professionals who have the contacts, attend the book fairs, work on my behalf so I can be writing instead of selling." Another author who has worked in a publishing house felt that many authors don't have an appreciation of the work a publisher does to sell rights, and have unreasonable expectations about what can be sold. "I'd love to have my work made into a film but there are only a few books that make that crossover. It's fine to tell authors to hold onto film and TV rights but unless you know how or have an agent who can sell those rights for you, holding onto them isn't the answer."

One publisher expressed frustration about the difficulty in obtaining international rights, especially from authors who have an agent. "Publishers are putting in the editorial work that allows us to sell internationally, and, given the small size of the Canadian marketplace, we need to be able to sell into that market. Then, if we can't get those rights, our value added is not being recognized. It's a very tricky situation pitting business goals of agent versus goals of publishing house."

Literary Agents and Publishers

Most of the survey participants reported that they do not have literary agents. In most cases they did not feel having a literary agent applied to their writing situation. Only 5% of French-language respondents have an agent compared to 21% of English-language respondents.

5.4 Incidence of Using a Literary Agent

Do you use an agent?	**All**	**English**	**French**	**>$1 million**	**$250,000 to < $1 million**	**<$250,000**
# Respondents	299	215	102	119	52	128
Yes	16%	21%	5%	24%	18%	8%
No, by choice	18%	19%	17%	24%	15%	16%

[1] Key informant interview.

No, not applicable to me	44%	37%	59%	39%	49%	46%
No, have not found one	22%	23%	19%	13%	18%	30%

“There are very few literary agents in Quebec and only the very big names have agents. Even then, they are more likely to have to a lawyer to negotiate their contract.”[1] Authors who do have agents report receiving bigger advances and more foreign sales, especially to the United States.[2] There are only a dozen or so agents in Canada; several authors said that they weren’t able to get an agent when they needed one. It wasn’t until they had publishing success that agents were interested. Authors recognize that agents bring credibility; they help them find a publisher, which is harder and harder to do.

Agents say that they now offer a wider range of services for authors: provide authors with year-end income breakdowns from around the world, organize speaking tours, option movie rights, negotiate journalists’ contracts etc. Some agents also see major changes in author/editor relationships, which used to be long term and close. Publishing houses have closed, editors move around, other publishing houses get bigger and have more editors but there is less time to spend with authors. Agents represent authors for a long time and the author/agent relationship is strengthening while the author/editor relationship is waning.[3] In the words of one author, “Thank goodness my agent was there to navigate me through the last 3 years. I let her worry for me.” Another author, who could easily have an agent, prefers not to. “There is not always the follow up with an agent. They get their 15% and then they are done. I prefer my ongoing relationship with my publishing house. They know me and I them and that makes a difference to me.”

Authors are generally satisfied with their publishers and literary agents. However, one in 4 did express dissatisfaction with their publishers and one in 5 of those with agents were somewhat or very dissatisfied with them. (See Appendix B, Charts 12.9-12.12 for more data on relationships with literary agents and publishers.)

5.5 Satisfaction With Current Publisher and Literary Agent

	Level of Satisfaction with Publisher	**Level of Satisfaction with Literary Agent**
# Respondents Who Provided Ratings	100	70
Very satisfied	32%	45%
Somewhat satisfied	42%	34%
Somewhat dissatisfied	16%	11%
Very dissatisfied	9%	10%

“I completed your survey and said I was somewhat satisfied with my publisher ... Most of the time I’m very satisfied. But when push comes to shove, authors are on the bottom of the pile. I know that Canadian publishers have had a very hard time in the last few years, houses have closed, gone bankrupt. But why do I have to pay the financial price? I’m already underpaid. I am not a secured creditor even though without me there’d be no ‘product.’ I get no tax breaks, I have no pension plan, no disability plan, copyright protection is an ongoing battle, and when I visit schools and libraries I see the dismal state of their collections. There is little money to buy books and that is a national disaster. Perhaps a better question would be to ask how satisfied authors are with the cultural policies in this country.”[4]

[1] Key informant interview.

[2] Ibid.

[3] Key informant interview.

[4] See *The Crisis in Canada’s School Libraries: The Case for Reform and Re-Investment* by Dr Ken Haycock, June 2003 for an in-depth analysis of the size of the problem in school libraries.

Twenty-one percent of respondents “always” or “often” experience a delay in receiving payment from their publisher, with little difference by size of publisher, although 39% “never” have (see Appendix B, Chart 12.13). Publishers acknowledge that the last few years have put a strain on author/publisher relationships. Animosity built up when some publishers weren’t able to pay authors. In addition, given large returns from Chapters/Indigo, several publishers acknowledged that they have had to negotiate royalty holdbacks with authors or have started using the holdback clause that already existed in their contracts.[1] One key informant put it this way: “We’d always had a holdback clause and for years we held off using it. We finally had no choice. We did our best to explain to our authors why and there weren’t many complaints. Nonetheless, it didn’t endear us to them.”

According to several key informants, there is a misperception about publishers among authors. Authors think that publishers have the necessary funds to pay them when, in fact, publishers are operating in a very difficult economy where writers are another cost factor. Publishers don’t necessarily want to tell their authors just how bad the situation is. “One of our printers took us to court and as a result all sales money had to be sent directly by our distributor to the printer. I wasn’t paid at all. That didn’t decrease the number of calls from angry authors.”

Some authors’ associations strongly support a standardized publishing contract that would ensure that authors’ rights are properly protected. As one said, “We have members who have signed the contract they received from their publisher without realizing its impact on their future income. They only understand later about the subsidiary rights that they have little or no control over.” Or, “I get calls from authors and publishers about what should be in the contract. They don’t know that there are different clauses to cover different genres. Some kind of template would be helpful.” Publishers aren’t necessarily in favour of a template. “Each contract is different and depends on many things. One size does not fit all.”[2]

Asked about the differences between being published by a large house versus a small house, or a foreign-owned house versus a Canadian-owned one, authors we interviewed mentioned larger advances, more money for marketing and better sales and distribution with larger publishers. They noted, however, that most large publishing houses in Canada were foreign-owned. One key informant thought the simplest way to differentiate between foreign- and Canadian-owned presses was to “add a zero to any money paid to authors by the branch plants.” Some publishers felt that there were no significant differences: editors were being laid off; Chapters was upping promotional charges; margins were being squeezed; advances were harder to earn out.

Some genres aren’t published by big houses, and many first time authors usually get their start with smaller houses.[3] The successful ones often go on to be published by bigger houses. Smaller publishers regularly are asked by their authors why they don’t get reviewed like the big names do. One author who has mainly been published by small houses had his first large publisher experience. “I was reviewed in all the big papers, I couldn’t believe how easily that happened with a big house. I know my smaller publisher tried but he didn’t have the connections, it seems. The big publisher sold twice as many books. I was offered a very generous advance. I’m working on another book for them.” Another author who is now publishing with a large press says: “I’m worried that there are fewer and fewer publishing houses outside the mainstream, which is where I started. Diverse, radical voices aren’t what big publishers publish, at least not until the author has found a mainstream public. It took me five books and 20 years. If I were starting out today, I don’t know who would take me on. I constantly hear about the importance of ‘telling our stories to each other.’ Publishers have been squeezed out of existence. Most of the feminist and alternative publishers are gone or needing to be more focused on market than content. So which voices are getting heard?”

Changes Over the Last 3-5 Years

[1] A holdback clause allows a publisher to keep a percent of royalties payable in reserve to offset future returns.

[2] Key informant interview.

[3] Key informant interviews.

Authors surveyed generally do not feel that royalty payments, advances or initial print runs have changed over the past five years or so. Among those who have experienced changes, as many reported increases as decreases. (See Appendix B, Chart 12.14 for more data on these trends.)

5.6 Trends in Royalty Rates and Advance Payments Over Past Five Years

	# of Respondents	% of Respondents
Royalty Rate:		
Increased	38	13%
Unchanged	136	47%
Decreased	41	14%
N/A	77	26%
Advances:		
Increased	19	8%
Unchanged	71	30%
Decreased	20	8%
N/A	130	54%
Initial Print Runs:		
Increased	17	7%
Unchanged	94	38%
Decreased	24	10%
N/A	112	45%

Pressure from the retail sector on publishers to offer larger discounts has had an impact on the actual royalty amount that authors receive. Contracts vary; however, authors are usually paid a percentage of the retail price and, in the case of higher discounted sales, a percentage of the publisher's net receipts. When authors are paid based on net receipts, their income decreases as discounts increase. Some authors or authors' agents have been successful in limiting the impact by inserting a clause that limits the maximum discount to a retailer to 50%.[1] Many authors do not have this protection, and have seen an increase in the number of books sold but a decrease in their royalty payment.

Of survey respondents, 49% were not impacted by publisher bankruptcies, and 30% reported the same regarding retail changes. On the other hand, 22% of respondents found publisher bankruptcies very significant or significant while 24% found that to be the case for retail changes (see Appendix B, Charts 12.15-12.16). When writing income is considered (see the next chart), authors who make under $20,000 from writing are more likely to be negatively affected by publisher bankruptcies while those who make over $20,000 from writing are more likely to be negatively impacted by retail changes.

5.7 Impact of Industry Changes versus Writing Income

	Under $5,000	$5,000 to $19,999	$20,000+
Impact of publisher bankruptcies			
# Respondents	202	88	41
Very significant	12%	20%	14%
Significant	15%	14%	9%
Somewhat	16%	17%	33%
Little or none	57%	49%	44%
Don't know (not in % above)	22%	17%	8%
Impact of retail changes			
# Respondents	202	88	41

[1] Key informant interviews.

Very significant	17%	11%	18%
Significant	13%	19%	26%
Somewhat	24%	26%	38%
Little or none	46%	44%	18%
Don't know (not in % above)	30%	24%	15%

In the last 3 to 5 years, income from writing has been more sporadic; payments from publishers have sometimes been less predictable, delayed or not forthcoming.[1] About 30% of authors found the income fluctuations to be dramatic or very significant, while authors earning over $20,000 and those with larger publishers are the most adversely affected in terms of cash flow (see Appendix B, Chart 12.17 for more data).

5.8 Fluctuations in Writing Income and Payment Terms

	Under $5,000	**$5,000 to $19,999**	**$20,000+**
# Respondents	202	88	41
Amount of income fluctuation in last 3 years			
Dramatic	22%	12%	12%
Very significant	9%	15%	15%
Significant	12%	10%	6%
Somewhat	12%	22%	9%
Little or none	45%	41%	58%
Impact of current payment terms on cash flow			
Considerably	7%	7%	26%
Somewhat	6%	31%	31%
Not very much	38%	44%	31%
Not at all	49%	18%	12%

Authors and their associations, publishers and their associations, literary agents, retailers and government officials all agree that the changes that have taken place in the last 5 years have had a negative impact on many authors' (and publishers') incomes. Returns have been astronomical, (up to 90% in some cases, according to several publishers with whom we spoke) and often the returned books are damaged and cannot be resold. Backlist sales are down, and many books go out of print forever when publishers close or go bankrupt.

Some authors feel that Chapters/Indigo has had a negative effect on the industry. Initially more books were sold but that didn't last long except for a limited number of authors. One author opined: "Books must be by big names or have won an award before chain will purchase. It is having a huge impact on who will get published." According to one literary agent: "Returns are very high and Indigo has become the gatekeeper for Canadian book sales. Publishers and agents often screen their books through Indigo before making the decision to publish."

Concentration of the retail market has also occurred in the United States. Said one key informant: "The main chains are Barnes and Noble (over 40% market share), Borders, Books a Million, Walden and Dalton, Sam's and Price Club. As in Canada, fewer SKUS [stock keeping units] are being supported, orders are being cut; instead of buying 12 weeks' stock, they are now buying 5 weeks. The changes are partly due to the recession and partly to market concentration. This is affecting author's income as print runs are being decreased and thus advances are smaller."

Many authors with whom we spoke feel that sales of their books are diluted. They used to sell 5,000 copies of a new book; in the last 2 to 3 years it's closer to 2,000. Many authors and their associations note that authors' income isn't going up even if they have more books in print. The loss of the

[1] Key informant interviews.

independent bookstores and the culture of bookselling have affected some genres more than others. "Small bookstores who used to sell plays are gone and big stores are not interested. We are losing the profile of drama in Canada."[1]

Literary agents we spoke with indicated that their "heavyweight list" of authors, mostly fiction authors, are commanding significant advances and can earn in the mid-6 figures ($500,000+). The main sources of income were from the USA, the UK, Germany, and, in fourth place, Canada. Conversely, non-fiction authors, mid-list authors, including younger authors, aren't receiving huge advances and don't necessarily have the same degree of marketing support from publishers.

In the last 5 or 6 years, there has been an increasing entrance and growth, mainly through mergers and acquisitions, of international publishers in the Canadian market. More money is now being spent on "big books," and this has taken away authors from smaller presses. There has also been an emergence of high profile authors. One literary agent reports that the "Canadian scene has become more interesting and there is a lot more money generated by big authors. This has resulted in the best getting better and many young, new or mid-list authors becoming worse off." Several well-established authors who live comfortably from their writing, worry that the success of authors "who have the bright international lights shining on us" is leaving little room for the next generation of Canadian authors to develop.

6. AUTHOR INCOME

Authors in our survey enjoy a relatively good standard of living with an average household income of $69,400 and personal income of $47,275. Women were more likely than men to have personal income under $20,000 (48% versus 25%), as were those under 35 compared to those between 45-54 (60% versus 33%). (See Appendix B, Charts 13.1-13.3 for more data.)

6.1 Total Personal and Total Household Incomes from All Sources

	Personal Income	**Household Income**
# Respondents	297	297
<$20,000	34%	13%
$20,000-$29,999	11%	7%
$30,000-$39,999	9%	8%
$40,000-$49,999	8%	11%
$50,000-$59,999	7%	8%
$60,000-$74,999	17%	20%
$75,000-$99,999	5%	15%
$100,000-$149,999	6%	10%
$150,000+	3%	8%
Average Income	**$47,275**	**$69,400**

However, the average annual income from writing is only $8,125, and almost two-thirds of respondents (64%) averaged incomes from writing of less than $5,000 per year over the last three years. The situation is better for authors who are published by larger houses: fewer (52%) make under $5,000 and 35% make over $10,000. (See Appendix B, Charts 13.4-13.5 for more data.)

6.2 Average Annual Author Income from Writing

[1] Key informant interview.

	% of Respondents
# Respondents	314
under $5,000	64%
$5,000-$9,999	14%
$10,000-$14,999	9%
$15,000-$19,999	4%
$20,000-$24,999	2%
$25,000-$29,999	2%
$30,000-$39,999	1%
$40,000-$49,999	1%
$50,000-$59,999	1%
$60,000-$74,999	1%
$75,000 or more	1%
Average Income	**$8,125**

To put these differences in context, the demographics of the respondents should be considered. As reported in data section 2, respondents are older than the Canadian average at ages 45 and up (see Chart 2.2 in the section entitled "Survey and Key Informant Findings"). Fully 82% of respondents have graduated from university, compared to 18% in the Canadian population (see Chart 2.3 in the section entitled "Survey and Key Informant Findings"). In addition, 40% of respondents teach, the largest proportion (34%) at university (see Appendix B, Chart 9.3). From these statistics, one could describe a "typical" author as older than the Canadian average (and therefore further along in his/her career, with commensurate earning potential), much more highly educated, and likely to be employed at a university. This demographic profile sheds considerable light on the seeming contradiction between the 64% of respondents who earn under $5,000 from their writing and the reported average personal income of $47,275.

For 20% of authors, earnings from writing represent all of their personal income. About as many, 21%, report that writing comprises less than 5% of their income. Overall, almost three-quarters of authors (73%) derive less than half of their personal income from writing.

6.3 Writing Income as Percent of Total Personal Income from All Sources

	% of Personal Income
# Respondents	297
100%	20%
50%-99%	7%
25%-49%	12%
10%-24%	23%
5%-9%	17%
1%-4%	21%

University teachers and journalists make more from their writing than other occupational groups. Three-quarters of respondents under age 35 indicated that their employment status is employed/self-employed; this proportion gradually declines until age 65, with increasing numbers of respondents reporting that they are retired starting in the age 45-54 category. (See Appendix B, Charts 13.6-13.7 for more data.)

In the words of one author, "I have been a writer for almost 30 years. In that time, I have been able to support myself only from my writing for five years. I should be in my top-earning bracket but lately I've had to work at more part-time non-author work so I can pay the bills and put some money aside for retirement. I've been well treated by my publisher. I receive PLR and get a copyright payment. I have more books in print and I'm making less. I know I'm not alone. It's the marketplace that has been the problem." Another writer was quite pragmatic: "I haven't been writing for a long time so I don't expect to support myself at it, I guess I never expect to support myself at it. I'm a poet. I have a job in the arts, my spouse has a good paying job, so I can afford to take time off to promote my work, and even to write."

Writing income was the sole source of household income for 8% of the authors responding to the survey. It comprised less than 10% of household income among 60% of author households.

6.4 Writing Income as Percent of Total Household Income from All Sources

	% of Household Income
# Respondents	297
100%	8%
50%-99%	3%
25%-49%	8%
10%-24%	21%
5%-9%	20%
1%-4%	40%

"I make a decent living as a children's writer, and have for many years, partly because I do readings across the country at least 60 days each year. Thanks to the Canada Council reading program and other provincial programs, I'm well paid. And, I have the opportunity to meet my readers and get ideas for my next book. I know that I am an exception. I meet lots of younger writers (under 40 is what I consider young); most of them despair of earning a living as a writer."[1]

Almost half the authors (47%) who earn over $20,000 from their writing spend 21 hours a week or more at their craft; more than half who earn between $5,000 and $19,999 do so as well. 75% of authors who earn over $20,000 from their writing "work full or part time plus related activities" as authors, compared to 56% who earn between $5,000 and $19,999 (see Appendix B, Chart 13.8).

6.5 Hours per Week Spent on Book Writing versus Income from Writing

	Under $5,000	**$5,000 to $19,999**	**$20,000+**
# Respondents	202	88	41
More than 40	3%	11%	15%
31 to 40	9%	12%	10%
21 to 30	13%	27%	22%
11 to 20	21%	24%	22%
5 to 10	22%	15%	20%
Less than 5	22%	4%	10%
None	10%	7%	1%

"Our members often tell me that they do not have enough time to devote to their writing. That is why getting a writing grant is so freeing. Either a grant or winning the Governor General's award."[2]

There is a correlation between income authors earn from writing and the number of the books an author has published, including contributions to anthologies, and the number of books still in print. 63% of authors who have 5 or more books published earn over $20,000. (See Appendix B, Chart 13.9 for more data.)

6.6 Volume of Published Works versus Income from Writing

[1] Key informant interview.

[2] Ibid.

	Under $5,000	$5,000 to $19,999	$20,000+
# Respondents	202	88	41
Number of books published:			
Ten or more books	14%	30%	48%
5 to 9 books	21%	31%	15%
2 to 4 books	39%	26%	25%
1 book	26%	13%	12%
Number of published works (books and anthology contributions):			
15+	20%	37%	52%
5 to 14	32%	43%	24%
1 to 4	48%	20%	24%
Number still in print:			
6+	17%	39%	39%
3 to 5	23%	25%	33%
1 to 2	51%	25%	15%
None	9%	11%	13%
Working on new book?			
Yes	86%	93%	95%

However, changes in the environment can affect established authors. In the words of one author with whom we spoke, "The bankruptcy of my publisher has lowered my income in two ways: the book that I just published and my earlier books. I haven't found a publisher to pick up those books. I'm bracing myself for a decrease in my income this year because my backlist has been wiped out. I am working on a new project and hope to have a publisher soon."

Authors' writing income is derived from a variety of sources: most authors surveyed received Public Lending Right payments (not surprising, given that the survey database was from the PLRC) and royalties; copyright payments and fees were the next most common sources of income.

6.7 Authors' Sources of Writing Income[1]

Source	Percent of Authors Receiving Income from Each Source
# Respondents	231
Public Lending Right	81%
Royalties	76%
Copyrights	40%
Fees	35%
Flat Rate	24%
Grants	20%
Prizes	11%
Peer Jury	11%
Subsidiaries	9%

However, as the next chart shows, almost 70% of respondents specifically reported that they have not received a grant for their writing work. Most of those who did receive grants were funded for one specific book project, with travel grants and grants for more than one book being next most common. Grants from provincial and local arts organizations were more important to English language writers; for French language writers, the Canada Council for the Arts and provincial/municipal governments were the most

[1] Numbers will add up to more than 100% due to multiple selections by many authors.

important funders. More English-language than French-language authors received writing grants (33% versus 24%) and more women than men did (37% versus 27%). One unusual note was that fewer than 30% of respondents age 45 and over received grants, while 48% of those between 35-44 and 65% of those under age 35 received at least one grant. The increased access to grants by younger writers may be a reflection of governments' targeting of myriad programs to people under age 30. (See Appendix B, Charts 13.10-13.12 for more data.)

6.8 Incidence of Receiving Grants Related to Writing[1]

	% of Respondents
Have not received any	70%
Grant for one specific book project	16%
Travel grants	9%
Grants for more than one book project	8%
Marketing & promotion	2%
Private funding	2%
Research grants	0.3%

According to some author associations, literary agents and government officials, it has become more difficult for many authors to generate income now than it was 3 and 5 years ago. There are more books being published and the marketplace is more competitive. Funding bodies' budgets have not kept pace with the increase in authors.

For some authors, however, there are far more opportunities to generate income. Canadian fiction and non-fiction are traveling beyond our borders. Export markets have increased dramatically and will continue to grow. Some authors and most literary agents believe that the key to improved revenue is by better penetration in the American market. For some authors and their agents, there are other venues to monetize their work – optioning movies, working with speaking bureaus, etc.

Authors' associations, however, concentrate on structural changes to improve their members' income and to ensure another generation of writers. One author association representative said: "Obtaining a living wage for creators has been our focus for the last 10 years. Not all authors are destined to be world famous, but if we don't have a critical mass of new creators, we won't continue to have world-class writers. We need to recognize that writers are national treasures and need a basic income."

[1] Adds to over 100% due to multiple responses.

7. Suggestions to Improve Author Income

Respondents were asked to select up to 5 choices from a list of 16 that they believed would have a significant impact on improving their income. The top choice, at 44%, was more writers in residence programs, followed closely by tax exemptions for writing income (43%) and better Public Lending Right funding (41%). More review space in newspapers and magazines (34%), more and better grants (32%) and achieving secured creditor status (29%) were the next three priorities.

7.1 Factors That Would Improve Canadian Author Income[1]

	All	Primary Genre		Language	
		Non-fiction	Fiction	English	French
# Respondents	331	162	67	225	101
More writers in residence programs	44%	39%	50%	46%	39%
Tax exemptions for writing income	43%	39%	46%	37%	60%
Better Public Lending Right	41%	47%	35%	51%	17%
More review space in newspapers and magazines	34%	27%	38%	19%	64%
More and better grants	32%	30%	32%	33%	28%
Achieving secured credit	29%	30%	32%	26%	39%
Standard contracts	28%	39%	15%	28%	28%
No tax on subsistence grants	25%	22%	30%	18%	41%
More funding to publishers for marketing	25%	29%	24%	33%	8%
Income averaging	22%	20%	27%	24%	17%
Increasing rates for copyright	18%	20%	17%	20%	16%
Better electronic copyrights	18%	21%	20%	19%	17%
Combining lobby efforts	12%	12%	12%	16%	6%
Seminars for authors	7%	8%	8%	5%	10%
Fixed book pricing	6%	8%	3%	6%	6%
Private industry patrons	5%	3%	6%	1%	11%
Other	7%	5%	8%	2%	17%

An examination of the data by other factors such as language, primary genre, writing income, size of publisher, and age show interesting differences (see also Appendix B, Charts 14.1 to 14.2). French-language writers picked two clear top choices: more review space in newspapers and magazines (64%), and tax exemptions for writing income (60%).[2] More writers in residence was a considerably lower priority for French-language authors, at 39%. Fiction writers' top choice was more writers in residence programs (50%) while for non-fiction writers it was better funding for the Public Lending Right program (47%). Authors whose publishers' sales were $250,000 - $1million rated achieving secured creditor status first, compared to 6th for all respondents, and authors who earned more than $20,000 from writing ranked income averaging as their 4th choice, compared to 10th for all respondents. Authors under 35 chose more and better grants (59%) first, while authors in mid-career (ages 35-54) picked tax exemptions; the first choice of authors aged 55-64 was better funding for the Public Lending Right program.

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[1] Adds to over 100% due to multiple responses.

[2] French-language writers are perhaps more attuned to tax exemptions for writing income because this already exists at the provincial tax level in Quebec.

Authors associations, too, have been very clear about their priorities for improving author income. In a recent submission to the Standing Committee on Finance,[1] The Writer's Union of Canada (TWUC) laid out its 7 priorities: Copyright-income deduction for creators; limited back averaging plan for writers' professional income; tax exemption for Canada Council subsistence grants; increase in Canada Council funding for creation of new work; support PLRC's effort to pre-empt a cut of $630,000 from their budget; seek secured creditor status for writers; and extend EI benefits to self-employed creators.

UNEQ has its own list of priority items. The provincial *Act respecting the professional status of artists in the visual arts, arts and crafts and literature, and their contracts with promoters* is presently being reviewed and authors are interested in having the requirement to negotiate a standard contract (with minimum conditions) included in the *Act*. UNEQ has also been focusing on tax exemptions for copyright income federally (provincial tax exemptions already exist provincially); and copyright protection, especially of electronic rights. It also has expressed concern about the lack of review space for books on TV and radio.

Many authors are concerned about the state of Canada's libraries, both public and school. "How can authors get the attention they need if their books aren't even in libraries? How will we develop a next generation of readers of Canadian literature if our work isn't accessible? All levels of government need to come together on this and find ways to address this severe underfunding."[2] Many authors are also worried about the role of creativity in our society. "There is much talk about the role of culture but we need to put a strategy, with dollars, behind this philosophy." Authors are in favour of more financial support for burgeoning new publishers. "We need more smaller publishers who will publish poetry, drama, and emerging writers. Most of the money for publishing goes to the established companies, who aren't or can't taking risks. Let's help those new publishers that are surfacing to take those risks." A new generation of translators needs to be supported. "Younger translators see how poorly paid literary translators are so it's hard to get new blood in. We need to find a way to pay more for this important work." Many authors feel that there isn't enough promotional money or review space for books. One author made this suggestion: "Increase Canada Book Week to three times a year. Newspapers like events like these, so do local communities, and authors get exposure and payment to participate."

Although authors and publishers aren't always in agreement, individual authors and publishers thought that more opportunities to work together would promote a better understanding of each others' position and "more money and stability would come to us all." The newly formed Book Industry Group, which brings together authors, publishers, booksellers and their associations, and is lead by TWUC, could be that forum.

[1] *Pre-Budget Submission To The Standing Committee On Finance: Creators' Impact Upon The Financial Fabric of This Country*, The Writers' Union of Canada, September 2003.

[2] All quotations in this paragraph are from key informant interviews.

APPENDICES

APPENDIX A: LIST OF KEY INTERVIEWS

Susanne Alexander, Publisher, Goose Lane Editions
Benoît Allaire, Observatoire de la Culture et des Communications du Québec
Pascal Assathiany, Publisher, Éditions du Boréal
Carole Boucher, Acting Head, Writing and Publishing Section, The Canada Council for the Arts
Sean Cassidy, Illustrator's Rep, CANSCAIP
Alan Cumyn, Author
Louise Dennys, Executive Vice President, Random House Canada
Wallace Edwards, Illustrator
Jean-Louis Fortin, Executive Director, Association nationale des éditeurs de livres
Linda Gaboriau, Translator
Bertrand Gauthier, Author, former Publisher of Les Éditions de la courte échelle inc.
Marie-Louise Gay, Illustrator and Author
Robert James, Author
Pierre Lavoie, Executive Director, Union des écrivaines et écrivains québecois (UNEQ)
Ellen Levine, Literary Agent, Trident Media Group
Scott MacIntyre, Publisher, Douglas & MacIntrye Publishing Group
Lee Maracle, Author
Anne McDermid, Literary Agent, Anne McDermid & Associates
Paul McNally, Owner, McNally Robinson Bookstores
Tracy Nesdoly, Vice President, Communications and Category Development, Indigo
Hal Niedzviecki, Author
John Pelletier, Executive Director, Association of Canadian Publishers (ACP)
Gordon Platt, Director, Book Publishing Policy and Programs, Department of Canadian Heritage
Heather Robertson, Author
Matt Robinson, President, League of Canadian Poets
André Roy, Author
Makeda Silvera, Author, former Managing Editor, Sister Vision Press
Amela Simic, Executive Director, Playwright's Guild of Canada
Bruce Westwood, Literary Agent, Westwood Literary Agents
Deborah Windsor, Executive Director, The Writer's Union of Canada (TWUC)
Greg Young-Ing, Managing Editor, Theytus Books Limited

APPENDIX B: ADDITIONAL AUTHOR INCOME SURVEY DATA

NOTE: Tables in the body of the report are not duplicated here. All tables sum on the vertical unless otherwise indicated. Caution should be exercised in drawing conclusions from charts with low response rates and small percentages.

8. SURVEY SAMPLE

8.1 Survey Uptake

	Number
Names on PLRC research list	1,991
Email address that bounced	275
All responses	378
Useable responses	331

9. DEMOGRAPHIC PROFILE OF RESPONDENTS

9.1 GEOGRAPHICAL REGION

	All Survey Respondents	Canadian[1] Population
# Respondents[2]	320	
Statistical Year		2003 (est.) [3]
Atlantic Region	8%	5%
Quebec	32%	24%
Ontario	35%	39%
Prairies	9%	17%
British Columbia	16%	14%
Territories	0%	1%

9.2 FAMILY STATUS

	All Survey Respondents	Canadian Population
# Respondents	323	
Statistical Year		2001
Single, living alone	18%	24%
Living with partner only	49%	25%
Single parent with child(ren)	3%	11%
Partner & child(ren)	27%	32%
With adult children in their home	2%	2%
Other	1%	6%

9.3 OCCUPATION[4] VERSUS LANGUAGE AND SEX

	Survey Respondents					Canadian Population
	All	Male	Female	English	French	

[1] The most recent Statistics Canada data available is presented throughout this report.

[2] Respondents did not always complete every part of every question. As a result, response rates often differ from chart to chart throughout this report.

[3] Estimated from 2001 Census data; sourced from Financial Post, *Canadian Markets*, 2002.

[4] Occupational data is compared to the Canadian population ages 15+.

# Respondents	226	190	128	217	102	
Statistical Year						2001
University teaching	34%	40%	23%	37%	28%	7%
Other social science	7%	5%	10%	7%	4%	
Elementary teaching	3%	2%	3%	1%	7%	
Continuing education teaching	3%	3%	3%	5%	0%	
Other art & culture	15%	10%	22%	12%	21%	3%
Journalism	18%	17%	18%	21%	10%	
Business & management	11%	11%	9%	8%	14%	28%
Health/natural & applied sciences	5%	5%	6%	5%	6%	16%
Other	4%	7%	6%	4%	10%	46%

9.4 Writing Income and Total Personal Income

	All Survey Respondents		Canadian Population
	Writing Income[1]	**Total Personal Income**[2]	
# Respondents	202	256	
Statistical Year*			1999
Under $5,000	64%	34%	14%
$5,000-$9,999	16%		12%
$10,000-$14,999	9%		13%
$15,000-$19,999	4%		11%
$20,000-$24,999	2%		10%
$25,000-$29,999	2%	11%	8%
$30,000-$39,999	1%	10%	14%
$40,000-$49,999	.5%	7%	10%
$50,000-$59,999	.5%	7%	7%
$60,000+	1%	31%	1%
% with RRSPs	65%	65%	47%

10. Author Profile

10.1 Primary Author Type and Primary Genre versus Language and Sex

	All	English	French	Male	Female
Author Type					
# Respondents	329	184	109	193	121
Author	86%	88%	87%	90%	82%
Illustrator	5%	5%	4%	3%	8%
Translator	2%	2%	2%	2%	3%
Other	7%	5%	7%	6%	7%

[1] "Writing Income" is the average annual income authors received from book publication over a recent three year period and includes "related activities" such as giving readings, teaching writing courses, etc. This same definition will apply throughout the data tables section.

[2] "Personal Income" includes income from writing and all other sources of income. It is reported as a three-year average.

Primary Genre					
# Respondents	329	184	109	193	121
Non-fiction	52%	58%	37%	61%	35%
Fiction	22%	19%	28%	19%	26%
Poetry	13%	11%	17%	10%	15%
Children's Text	7%	4%	13%	4%	13%
Children's Illustrated	3%	3%	4%	1%	8%
Anthologies	1%	2%	0%	1%	2%
Graphic Novel	1%	2%	0%	2%	1%
Drama	1%	0%	1%	1%	0%
Other	1%	1%	0%	1%	0%

10.2 TRANSLATION OF WORKS VERSUS LANGUAGE OF WRITING

	All	English	French	Other Languages
# Respondents	327	245	105	8
Translated	25%	24%	60%	38%
Not Translated	75%	76%	40%	62%

10.3 PRIMARY AUTHOR TYPE VERSUS AGE

	Under 35	35-44	45-54	55-64	65+
# Respondents	22	57	80	91	73
Author	82%	81%	86%	94%	85%
Illustrator	9%	7%	6%	2%	4%
Translator	0%	5%	3%	0%	3%
Other	9%	7%	5%	4%	8%

10.4 PRIMARY WRITING GENRE[1] VERSUS AGE

	Under 35	35-44	45-54	55-64	65+
# Respondents	7	18	34	53	45
Non-fiction	33%	31%	45%	61%	69%
Fiction	24%	28%	19%	21%	20%
Anthologies	0%	0%	4%	1%	0%
Poetry	24%	11%	19%	9%	6%
Drama	0%	4%	0%	0%	0%
Graphic Novel	0%	4%	0%	1%	2%
Children's Text	14%	11%	9%	5%	3%
Children's Illustrated	5%	11%	4%	0%	0%
Other	0%	0%	0%	2%	0%

10.5 LANGUAGE OF WRITING VERSUS AGE

	Under 35	35-44	45-54	55-64	65+
# Respondents	5	17	56	67	52
English	55%	57%	70%	74%	73%
French	45%	43%	30%	26%	25%

[1] Adds to more than 100% due to multiple responses (published in more than one genre).

Spanish	0%	0%	0%	0%	2%

10.6 Language of Writing versus Sex[1]

	# of Respondents	English	French	Spanish
All	318	69%	30%	1%
Male	191	68%	32%	0%
Female	127	69%	30%	1%

10.7 Size of Publisher[2] versus Language, Sex and Age[3]

	# of Respondents	$1 million +	$250,000-1 million	< $250,000 or self-published
All	307	40%	17%	43%
By Language				
English	214	49%	16%	35%
French	101	21%	19%	60%
By Sex				
Male	182	39%	18%	43%
Female	125	39%	16%	45%
By Age				
Under 35	21	35%	35%	30%
35-44	56	19%	31%	50%
45-54	74	43%	9%	48%
55-64	87	48%	12%	40%
65+	70	42%	17%	41%

10.8 Years Since First Book Published versus Language, Sex and Age[4]

	# of Respondents	0-2 years	3-5 years	6-9 years	10-19 years	20+ years
All	330	12%	23%	9%	23%	33%
By Language						
English	225	12%	22%	7%	25%	34%
French	105	11%	26%	13%	18%	32%
By Sex						
Male	182	12%	16%	9%	23%	40%
Female	125	12%	36%	7%	22%	23%
By Age						
Under 35	22	32%	59%	9%	0%	0%
35-44	57	25%	44%	14%	14%	3%
45-54	79	6%	20%	13%	39%	22%
55-64	91	9%	13%	5%	25%	48%
65+	73	7%	15%	4%	15%	59%

[1] Chart sums on the horizontal.

[2] Size of Publisher is determined by annual sales. This same definition will apply throughout the data tables section.

[3] Chart sums on the horizontal.

[4] Ibid.

10.9 Most Recently Published Year versus Language, Sex and Age[1]

	# of Respondents	1998 or earlier	1999-2001	2002-2003
All	327	13%	41%	46%
By Language				
English	221	13%	41%	46%
French	105	11%	39%	50%
By Sex				
Male	190	15%	42%	43%
Female	127	10%	39%	51%
By Age				
Under 35	22	9%	41%	50%
35-44	55	5%	40%	55%
45-54	79	15%	41%	44%
55-64	90	12%	41%	47%
65+	72	18%	42%	40%

11. Definition of Professional Writer

11.1 Consider Self a Professional Writer versus Language, Sex and Age[2]

	# of Respondents	Yes	No/Unsure if "Professional"
All	326	59%	41%
By Language			
English	190	64%	36%
French	127	51%	49%
By Sex			
Male	221	54%	46%
Female	105	69%	31%
By Age			
Under 35	21	67%	33%
35-44	56	70%	30%
45-54	79	62%	38%
55-64	91	58%	42%
65+	71	49%	51%

11.2 Primary Author Type versus Professional Writer[3]

	# of Respondents	Professional Writer	No/Unsure if "Professional"
Author	286	62%	38%
Illustrator & Translator	20	60%	40%
Other[4]	22	27%	73%

[1] Chart sums on the horizontal.

[2] Ibid.

[3] Ibid.

[4] "Other" includes playwrights, journal articles writers and anthologies writers.

11.3 Writing Genre versus Professional Writer[1]

	# of Respondents	Professional Writer	No/Unsure if "Professional"
Non-fiction	171	52%	48%
Fiction	71	70%	30%
Anthologies, Drama & Graphic Novel	11	91%	9%
Poetry	40	73%	27%
Children's Text	24	33%	67%
Children's Illustrated	12	67%	33%

11.4 Experience versus Professional Writer[2]

	# of Respondents	Professional Writer	No/Unsure if "Professional"
Years Since First Book Published			
Twenty years or more	107	58%	42%
Ten to Nineteen years	75	67%	33%
Six to nine years	28	68%	32%
3 to 5	75	61%	39%
Past two years	39	38%	62%
Number Books Published			
Ten or more books	74	78%	22%
5 to 9 books	75	61%	39%
2 to 4 books	110	56%	44%
1 book	67	40%	60%

11.5 Percent of Personal Income Derived from Writing versus Professional Writer[3]

	# of Respondents	Professional Writer	No/Unsure if "Professional"
100% (sole source)	64	61%	39%
50%-99%	23	100%	0%
25%-49%	40	73%	27%
10%-24%	74	63%	37%
5%-9%	55	50%	50%
1%-4%	70	41%	59%

11.6 Professional Writer versus Writing Income[4]

	# of Respondents	Professional Writer	No/Unsure if "Professional"
All	314	59%	41%
Under $5,000	202	50%	50%
$5,000 to $9,999	46	64%	36%
$10,000-$19,999	42	81%	19%

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[1] Chart sums on the horizontal.

[2] Ibid.

[3] Ibid.

[4] Chart sums on the horizontal.

$20,000+	24	88%	12%

11.7 Writing Income versus Professional Writer

	Professional Writer	No/Unsure if "Professional"
# Respondents	193	133
Under $5,000	54%	79%
$5,000 to $9,999	16%	13%
$10,000-$19,999	18%	6%
$20,000+	12%	2%

11.8 Occupation[1] versus Professional Writer[2]

	# of Respondents	Professional Writer	No/Unsure if "Professional"
University teacher	110	45%	55%
Journalism	57	84%	16%
Other art & culture	46	72%	28%
Business	30	50%	50%
Other social science	26	58%	42%
All other	58	53%	47%

11.9 Employment Status versus Professional Writer

	Professional Writer	No/Unsure if "Professional"
# Respondents	193	133
Employed/self - employed	75%	64%
Retired	5%	4%
Working in home	3%	1%
Student	15%	30%
Unemployed	1%	1%
Disabled	1%	0%

12. Publisher Contract Terms, Payment and Relationships

12.1 How Amount of Advance is Decided versus Size of Publisher

	All	>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	299	119	52	128
Publisher sets	46%	40%	40%	54%
Negotiated	46%	57%	53%	36%
% of estimated sales	4%	3%	0%	6%
Other	4%		7%	4%

[1] Occupations were selected if the author was not writing full-time. The five top-selected categories included in the survey are listed here. See the full text of the survey in Appendix D for more information about occupational categories.

[2] Chart sums on the horizontal.

12.2 Timing of Advance Payments versus Size of Publisher

	All	>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	299	119	52	128
Upon signing	28%	27%	40%	23%
When manuscript is submitted	7%	7%		6%
On publication	11%	5%	13%	21%
All of above	42%	47%	40%	38%
At regular intervals	3%	4%		4%
Other	9%	10%	7%	8%

12.3 Authors' Share for Paperback and Hardback Print Royalties

Authors' Royalty Rate (in contract)	Percent of Authors who receive Indicated Royalty Rate	
	Paperback	Hardcover
# Respondents	124	89
60%	3%	0%
50%	9%	3%
40%	1%	0%
30%	2%	1%
20%	13%	8%
10%	35%	59%
<10%	37%	29%

12.4 Royalty Payment Frequency and Escalating Royalty Provisions versus Size of Publisher

	All	>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	299	119	52	128
Once a year	62%	47%	84%	71%
Twice a year	30%	46%	10%	20%
Varies / infrequently	8%	7%	6%	9%
% who have an escalating royalty provision	34%	45%	24%	31%

12.5 Flat Rate Payment Incidence for Books and Anthologies versus Size of Publisher

	All	>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	299	119	52	128
Books				
Always	8%	6%	12%	10%
Often	2%	1%	5%	1%
Sometimes	8%	8%	8%	8%
Rarely	8%	9%	6%	7%

Never	74%	76%	69%	74%
Anthology Contributions				
Always	30%	34%	22%	32%
Often	7%	11%	7%	4%
Sometimes	18%	12%	22%	23%
Rarely	9%	11%	10%	7%
Never	36%	32%	39%	34%

12.6 Authors' Share on Anthologies, Serialization and Book Club Rights

Authors' Rights Split (in contract)	**Percent of Authors who receive Indicated Rights Split**		
	Anthologies/ Excerpts	**Serialization**	**Book Clubs**
# Respondents	67	60	68
80%+	3%	23%	1%
70%	5%	11%	2%
60%	9%	8%	4%
50%	61%	39%	52%
40%	0%	0%	2%
30%	5%	3%	4%
20%	2%	0%	2%
10%	10%	15%	21%
<10%	5%	1%	12%

12.7 Authors' Share of Foreign and Translation Rights

Authors' Rights Split (in contract)	**Percent of Authors who receive Indicated Rights Split**		
	Foreign Print	**Translation Outside Canada**	**Translation in Canada**
# Respondents	73	56	53
80%+	8%	3%	3%
70%	15%	22%	19%
60%	7%	11%	8%
50%	28%	32%	34%
40%	1%	4%	4%
30%	5%	7%	4%
20%	4%	3%	3%
10%	17%	9%	15%
<10%	15%	9%	10%

12.8 Timing of Subsidiary Rights Payments versus Size of Publisher

	All	**>$1 million**	**$250,000 to < $1 million**	**<$250,000**
# Respondents	299	119	52	128
Within 30 days	5%	4%	4%	5%
Within 60 days	2%	7%	0%	1%
Within 90 days	5%	3%	8%	6%
Within 6 months	6%	12%	5%	
With the next	26%	31%	26%	23%

royalty payment				
Other	5%	4%	3%	9%
None paid	51%	39%	54%	56%

12.9 Satisfaction with Literary Agents versus Size of Publisher and Language of Publication

	All	English	French	>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	87	68	4	54	15	20
Very satisfied	45%	43%	n/a	47%	45%	30%
Somewhat satisfied	35%	35%	n/a	42%	45%	19%
Somewhat dissatisfied	10%	11%	n/a	7%	10%	13%
Very dissatisfied	10%	11%	n/a	4%	0%	38%

12.10 Benefits and Drawbacks of Literary Agents

Benefits of having an agent		Drawbacks of having an agent	
# Respondents	212	# Respondents	189
Finding a publisher	54%	Not sure whose interest is priority	60%
Easier contract payments	50%	Commissions paid to agents	44%
Better advances	34%	Some publishers do not like work with agents	22%
Better royalty rates	33%	Longer contract negotiations	10%
Expeditious payments	21%	None	3%
Other	4%	Other	3%

12.11 Satisfaction with Current Publisher versus Language of Publication and Size of Publisher

	All	English	French	>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	299	201	92	119	52	128
Very satisfied	33%	36%	25%	32%	30%	35%
Somewhat satisfied	42%	36%	54%	44%	46%	38%
Somewhat dissatisfied	16%	18%	14%	16%	20%	18%
Very dissatisfied	9%	10%	7%	8%	4%	9%

12.12 Experience Negotiating with Publisher versus Language of Publication and Size of Publisher

	All	English	French	>$1	$250,000 to	<$250,000

				million	< $1 million	
# Respondents	266	163	93	94	48	124
Author handles	89%	84%	99%	79%	92%	97%
Very fair and timely	28%	29%	29%	28%	27%	30%
Moderately fair and timely	51%	51%	49%	54%	46%	51%
Moderately difficult and drawn out	11%	17%	1%	13%	18%	8%
Very difficult and drawn out	10%	5%	20%	5%	9%	11%

12.13 Incidence of Payment Delays versus Size of Publisher

	All	>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	299	119	52	128
Always	7%	4%	9%	6%
Often	14%	17%	9%	14%
Sometimes	26%	28%	22%	26%
Rarely	14%	16%	7%	16%
Never	39%	35%	53%	38%

12.14 Perceived Recent Changes in Publisher Relations versus Size of Publisher

	All	>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	299	119	52	128
Royalty Payments				
Increased	13%	17%	5%	14%
Stayed the same	47%	56%	40%	42%
Decreased	14%	10%	17%	13%
Not applicable	26%	17%	38%	31%
Advances				
Increased	8%	15%	7%	2%
Stayed the same	30%	37%	22%	27%
Decreased	8%	10%	2%	9%
Not applicable	54%	38%	69%	62%
Initial Print Runs				
Increased	7%	6%	5%	8%
Stayed the same	38%	45%	38%	35%
Decreased	10%	16%	2%	7%
Not applicable	45%	33%	55%	50%

12.15 Impact of Publisher Bankruptcies on Authors versus Size of Publisher

	All	>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	299	119	52	128
Little or none	45%	47%	60%	37%

Somewhat	15%	20%	8%	14%
Significant	11%	11%	15%	9%
Very significant	11%	12%	4%	14%
Don't know	18%	10%	13%	26%

12.16 Impacts of Recent Trends in Retail Book Market versus Size of Publisher

Canadian Publisher Size (Annual Revenue)	All	>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	299	119	52	128
Little or none	30%	30%	39%	23%
Somewhat	19%	19%	22%	18%
Significant	12%	15%	11%	11%
Very significant	12%	12%	8%	14%
Don't know	27%	24%	20%	34%

12.17 Impact of Fluctuations on Writing Income versus Size of Publisher

Canadian Publisher Size (Annual Revenue)	All	>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	299	119	52	128
Impact of fluctuations on writing income				
Dramatic	15%	17%	10%	14%
Very significant	7%	7%	4%	9%
Significant	13%	15%	20%	8%
Somewhat	24%	28%	16%	25%
Little or none	42%	33%	49%	44%
Specific impact of terms on cash flow				
Considerably	13%	21%	4%	10%
Somewhat	15%	16%	19%	10%
Not very much	37%	34%	35%	42%
Not at all	36%	29%	42%	38%

13. Author Income

13.1 Personal Income from All Sources versus Language, Sex and Age[1]

	# of Respondents	<$20,000	$20,000-29,999	$30,000-39,999	$40,000-49,999	$50,000-59,999	$60,000-74,999	$75,000-99,999	$100,000-149,999	$150,000+
All	297	34%	11%	9%	8%	7%	17%	5%	6%	3%
By Language										
English	170	31%	13%	10%	7%	5%	16%	5%	9%	4%
French	86	40%	8%	8%	9%	11%	19%	4%	0%	1%
By Sex										

[1] Chart sums on the horizontal.

Male	181	25%	7%	9%	9%	7%	22%	7%	9%	5%
Female	115	48%	17%	9%	6%	7%	9%	1%	3%	0%
By Age										
Under 35	20	60%	15%	5%	10%	5%	5%	0%	0%	0%
35-44	57	45%	10%	10%	9%	13%	11%	0%	0%	2%
45-54	72	33%	8%	11%	6%	4%	20%	9%	6%	3%
55-64	85	28%	13%	11%	3%	5%	19%	4%	12%	5%
65+	63	23%	13%	6%	15%	8%	21%	6%	6%	2%

13.2 Household Income from All Sources versus Language, Sex and Age[1]

	# of Respondents	<$20,000	$20,000-29,999	$30,000-39,999	$40,000-49,999	$50,000-59,999	$60,000-74,999	$75,000-99,999	$100,000-149,999	$150,000+
All	297	13%	7%	8%	11%	8%	20%	15%	10%	8%
By Language										
English	203	10%	6%	9%	10%	5%	21%	16%	11%	12%
French	94	20%	8%	6%	12%	13%	17%	14%	9%	1%
By Sex										
Male	148	9%	6%	10%	10%	8%	15%	18%	12%	12%
Female	107	19%	9%	7%	11%	7%	25%	11%	8%	3%
By Age										
Under 35	20	25%	0%	25%	30%	10%	0%	10%	0%	0%
35-44	47	19%	7%	5%	9%	7%	26%	16%	11%	0%
45-54	66	13%	6%	5%	10%	7%	19%	19%	8%	13%
55-64	75	11%	8%	6%	7%	7%	15%	15%	14%	17%
65+	48	8%	10%	12%	10%	10%	23%	13%	11%	3%

13.3 Portion of Total Personal and Household Income versus Writing Income

Portion	**Writing Income**		
	Under $5,000	**$5,000 to $19,999**	**$20,000+**
# Respondents	202	88	41
Total Personal Income			
100% (sole source)	20%	23%	16%
80%-99%	0%	0%	0%
65%-79%	0%	0%	0%
50%-64%	0%	6%	67%
25%-49%	0%	38%	17%
10%-24%	24%	27%	0%
5%-9%	23%	6%	0%
1%-4%	33%	0%	0%
Total Household Income			
100% (sole source)	7%	8%	13%
80%-99%	0%	0%	0%
65%-79%	0%	0%	0%
50%-64%	0%	2%	33%
25%-49%	0%	22%	29%

[1] Ibid.

10%-24%	10%	46%	25%
5%-9%	59%	17%	0%
1%-4%	24%	5%	0%

13.4 Writing Income versus Language, Sex and Age[1]

	# of Respondents	Under $5,000	$5,000 to $9,999	$10,000 to 1$19,999	$20,000+
All	314	64%	15%	13%	8%
By Language					
English	216	61%	15%	15%	9%
French	98	71%	15%	10%	4%
By Sex					
Male	186	66%	14%	11%	9%
Female	127	61%	16%	17%	6%
By Age					
Under 35	21	56%	10%	24%	10%
35-44	53	64%	19%	9%	8%
45-54	79	56%	16%	22%	6%
55-64	89	65%	12%	15%	8%
65+	72	75%	14%	3%	8%

13.5 Writing Income versus Size of Publisher

	All	Size of Publisher		
		>$1 million	$250,000 to < $1 million	<$250,000
# Respondents	299	119	52	128
Under $5,000	64%	52%	77%	72%
$5,000 to $9,999	15%	13%	12%	14%
$10,000-$19,999	13%	23%	8%	9%
$20,000+	8%	12%	3%	5%

13.6 Occupation versus Writing Income

	Under $5,000	$5,000 to $19,999	$20,000+
# Respondents	202	88	41
University teaching	37%	30%	26%
Journalism	16%	17%	35%
Other art & culture	14%	20%	4%
Other social science	8%	6%	4%

[1] Chart sums on the horizontal.

Business	7%	16%	9%
All other	18%	11%	22%

13.7 Employment Status versus Language, Sex and Age[1]

	# of Respondents	Employed/ Self-employed	Working in home	Student	Retired	Unemployed	Disabled
All	331	62%	6%	2%	28%	1%	1%
By Language							
English	220	69%	6%	2%	21%	1%	1%
French	100	72%	1%	2%	24%	1%	0%
By Sex							
Male	193	67%	3%	1%	27%	2%	0%
Female	129	51%	12%	5%	30%	0%	2%
By Age							
Under 35	22	75%	17%	0%	0%	8%	0%
35-44	57	77%	14%	2%	3%	2%	2%
45-54	80	70%	1%	4%	25%	0%	0%
55-64	91	46%	3%	0%	51%	0%	0%
65+	73	62%	6%	2%	28%	1%	1%

13.8 Relative Time Spent Writing versus Writing Income

	Under $5,000	$5,000 to $19,999	$20,000+
# Respondents	202	88	41
Full-time author and related activities	20%	37%	48%
Part-time author and related activities	31%	19%	27%
Full-time “other work”[2] and part-time author	31%	18%	15%
Part-time author and part-time “other work”	15%	15%	8%
Full-time author and part-time “other work”	3%	11%	2%

13.9 Publication History versus Writing Income

	Under $5,000	$5,000 to $19,999	$20,000+
# Respondents	202	88	41
Years since first book published			
20+	33%	35%	34%
10-19	19%	25%	37%
6-9	8%	10%	10%
3-5	26%	22%	12%
2 or less	14%	8%	7%
Most recently published year			
1998 or earlier	17%	7%	2%
1999-2001	47%	34%	22%
2002-2003	36%	59%	76%

[1] Chart sums on the horizontal.

[2] “Other work” refers to work not specifically engaged in authoring or related activities.

13.10 Source of Grants Received[1]

	All	English	French
# Respondents	235	204	29
Canada Council for the Arts	22%	19%	48%
Other federal government	3%	3%	0%
Provincial/municipal government	24%	6%	38%
Aboriginal government/arts organizations	1%	1%	3%
Provincial/local arts organizations	56%	64%	3%
University	4%	4%	0%
SSHRC	2%	2%	0%
Other	5%	1%	0%

13.11 Types of Grants Received versus Language, Sex and Age[2]

	# of Respondents	None	One Specific Book Project	More than One Book Project	Marketing & Promotion	Travel Grants	Private Funding
All	213	69%	15%	8%	2%	5%	1%
By Language							
English	208	67%	17%	9%	2%	5%	0%
French	99	76%	13%	6%	1%	4%	0%
By Sex							
Male	186	73%	12%	7%	2%	5%	1%
Female	120	63%	20%	10%	2%	3%	2%
By Age							
Under 35	20	35%	30%	20%	0%	10%	5%
35-44	55	52%	24%	13%	2%	9%	0%
45-54	76	70%	13%	11%	3%	3%	0%
55-64	88	83%	11%	2%	0%	2%	1%
65+	68	76%	10%	6%	3%	4%	1%

13.12 Composition of Writing Income[3]

	# of Respondents	Royalties	Grants	Fees	Prizes	Flat Rate	Copyright	Subsidiary Rights	Peer Jury	Public Lending Right
# Respondents	331									

[1] Does not add up to 100% due to multiple responses.

[2] Chart sums on the horizontal.

[3] Not all respondents answered every part of the question from which this data is extracted. It is not possible to distinguish between those who did not receive income from that source and those who did not respond.

100%		6%	5%							
75%-99%		24%	3%			4%	4%			
50% to 74%		17%	9%	1%	3%	3%	7%			1%
25% to 49%		17%	18%	8%	5%	4%	4%	2%		2%
1% to 25%		19%	53%	30%	28%	15%	7%	9%	11%	7%
None received /Did not indicate %		17%	12%	61%	64%	74%	78%	89%	89%	90%

14. Improvements to Author Income

14.1 Factors Most Beneficial to Improving Author Income versus Sex and Age[1]

	All	Sex		Age				
		Male	Female	Under 35	35-44	45-54	55-64	65+
# Respondents	331	181	126	22	55	77	84	6
More writers in residence programs	44%	43%	44%	50%	44%	34%	52%	42%
Tax exemptions for writing income	43%	46%	42%	50%	46%	44%	44%	44%
Better Public Lending Right	41%	43%	37%	23%	36%	35%	54%	38%
More review space in newspapers and magazines	34%	34%	33%	45%	27%	36%	36%	30%
More and better grants	32%	29%	34%	59%	42%	23%	37%	15%
Achieving secured credit	29%	30%	30%	36%	33%	30%	31%	26%
Standard contracts	28%	30%	25%	23%	24%	29%	32%	28%
No tax on subsistence grants	25%	28%	23%	50%	44%	17%	18%	23%
More funding to publishers for marketing	25%	22%	30%	14%	18%	29%	33%	25%
Income averaging	22%	19%	18%	18%	29%	12%	21%	28%
Increasing rates for copyright	18%	19%	18%	0%	16%	21%	26%	15%
Better electronic copyrights	18%	19%	16%	9%	16%	18%	20%	19%
Combining lobby efforts	12%	11%	15%	9%	15%	12%	6%	22%
Seminars for authors	7%	6%	10%	0%	11%	7%	5%	12%
Fixed book pricing	6%	6%	6%	0%	4%	7%	11%	4%
Private industry patrons	5%	4%	5%	5%	2%	5%	7%	3%
Other	7%	4%	9%	6%	8%	4%	6%	6%

[1] Does not add up to 100% due to multiple responses.

14.2 Factors Most Beneficial To Improving Author Income versus Publisher Size and Writing Income[1]

	All	Publisher Size			Writing Income		
		Over $1 mil	$250k-$1 mil	<$250k	<$5k	$5k-$20k	>$20k
# Respondents	331	119	52	128	202	88	41
More writers in residence programs	44%	38%	39%	48%	41%	50%	38%
Tax exemptions for writing income	43%	42%	21%	50%	44%	45%	42%
Better Public Lending Right	41%	49%	31%	34%	35%	45%	58%
More review space in newspapers and magazines	34%	22%	37%	46%	35%	30%	29%
More and better grants	32%	35%	26%	28%	28%	36%	29%
Achieving secured credit	29%	25%	47%	31%	33%	25%	29%
Standard contracts	28%	28%	39%	23%	33%	19%	25%
No tax on subsistence grants	25%	20%	24%	31%	24%	29%	25%
More funding to publishers for marketing	25%	29%	20%	25%	24%	25%	25%
Income averaging	22%	27%	14%	18%	19%	26%	33%
Increasing rates for copyright	18%	23%	8%	21%	15%	25%	17%
Better electronic copyrights	18%	21%	18%	18%	20%	13%	29%
Combining lobby efforts	12%	16%	8%	13%	14%	8%	17%
Seminars for authors	7%	6%	8%	8%	8%	7%	4%
Fixed book pricing	6%	8%	2%	7%	3%	11%	4%
Private industry patrons	5%	4%	8%	4%	5%	5%	0%
Other	7%	3%	8%	9%	7%	4%	8%

[1] Does not add up to 100% due to multiple responses.

Appendix C: Bibliography

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Appendix D: Survey and Invitation

Survey of Author Income

Thank you for participating in this important survey carried out on behalf of the Department of Canadian Heritage and The Canada Council for the Arts. This questionnaire asks for detailed information on publisher contract terms. You may find it useful to have your most recent publishing contract in front of you for reference as you complete the questionnaire. In some questions, only one answer can be selected or “clicked.” If you feel more than one answer applies depending on the circumstances, please select the answer that applies most often. Others questions marked “Please check all that apply” allow more than one answer. Please try to answer all questions, providing your best estimates where necessary if you do not have exact information available. Note that you are able to go back and make changes if necessary. Once you have completed the questionnaire, simply click “Submit” at the end of the questionnaire.

Throughout this questionnaire the terms “author,” “writer” and “writing” also include translators, illustrators and/or photographers and their work that forms a significant part of a published book, unless otherwise indicated in a particular question. “Book” refers to a trade book (designed for the general consumer and sold primarily through bookstores and to libraries).

Once again, please be assured that all responses to this questionnaire are anonymous and will be kept in the strictest confidence. Results will be reported in aggregate only.

Section I: Writing Background

1. Are you primarily an:
   - ⦿ Author
   - ⦿ Illustrator / Photographer
   - ⦿ Translator
   - ⦿ Other (please specify): ________________________

2. In which genres have you had at least one book published?

Primarily/Only (Please check one only.)	Other (Check all that apply.)	
⦿	⦿	Non-fiction
⦿	⦿	Fiction
⦿	⦿	Anthologies (fiction or non-fiction)
⦿	⦿	Poetry
⦿	⦿	Drama
⦿	⦿	Graphic novel (bande dessinée)
⦿	⦿	Children’s literature (text)
⦿	⦿	Children’s literature (illustration)
⦿	⦿	Other: ______________________________
	⦿	No other

3. a) In which language(s) do you write, into which language(s) do you translate, and/or in which language(s) are the books you illustrate? (Please check all that apply.)
   - ⦿ English
   - ⦿ French
   - ⦿ An Aboriginal language
   - ⦿ Other (please specify): _______________

   b) Have your books been translated? ⦿ Yes ⦿ No

4. a) In what year was your first book published? _________

   b) In what year was your most recent book published? _________

c) Total number of books published: __________
d) Number of contributions to anthologies: __________
e) Number of books still in print: __________
f) Are you currently planning or working on a new book? ⦿ Yes ⦿ No

5. **On average**, how much time per week do you spend on each of the following activities?

	1.1 WRITING BOOKS	Other Writing-related Activities (giving readings, teaching writing courses, etc.)	Other Paid Work (not related to writing)
More than 40 hours a week	⦿	⦿	⦿
31-40 hours a week	⦿	⦿	⦿
21-30 hours a week	⦿	⦿	⦿
11-20 hours a week	⦿	⦿	⦿
5-10 hours a week	⦿	⦿	⦿
Less than 5 hours/week	⦿	⦿	⦿
None	⦿	⦿	⦿

6. a) Do you consider yourself a "professional writer"?
⦿ Yes ⦿ No ⦿ Not sure

b) Are you incorporated as a writing business? ⦿ Yes ⦿ No

SECTION II: PUBLISHING CONTRACTS AND RELATIONSHIPS

7. In Canada, who is your **most recent** publisher? ____________________

8. a) What royalty rate did you receive for your most recent book? _____%

b) Is this a split royalty rate i.e. is your share of royalty split with an author, co-author, illustrator or photographer? ⦿ Yes ⦿ No

c) For your most recent book, do you have an escalating royalty provision?
⦿ Yes ⦿ No

9. How often do you receive royalty statements and/or payments?
⦿ Once a year
⦿ Twice a year
⦿ Other (please describe): ___________________________________

10. a) Are you paid an advance against royalties?
⦿ Always
⦿ Often
⦿ Sometimes
⦿ Rarely
⦿ Never (→ go to question 11)

b) If you receive an advance against royalties, how is the amount of the advance determined?
⦿ Publishers set amount
⦿ Negotiated amount
⦿ % of estimated sales
⦿ Other (please describe): ___________________________________

c) If you receive an advance against royalties, when is it paid? (Please check all that apply.)
- ⦿ Upon signing contract
- ⦿ When manuscript is submitted
- ⦿ Upon publication
- ⦿ Portion paid upon completion each of the above three events
- ⦿ At regular intervals over a predetermined period of time
- ⦿ Other (please describe): ___________________________________

11. How often are you paid a flat rate for published books or contributions to an anthology?

Books	Anthology Contributions
⦿ Always	⦿ Always
⦿ Often	⦿ Often
⦿ Sometimes	⦿ Sometimes
⦿ Rarely	⦿ Rarely
⦿ Never	⦿ Never

12. For your most recent book, please indicate the approximate percentage share you receive for each of the following rights. **(Please skip the rights which are not included or if you are unsure whether or not they are included.)**

	Your Share (%)
Hardcover print rights in Canada in original language of publication	_____ %
Paperback or mass market rights in Canada in original language of publication	_____ %
Print serialization rights in Canada in original language of publication	_____ %
Print anthology/abridgement/excerpt rights in Canada in original language of publication	_____ %
Canadian book club sales in original language of publication	_____ %
Foreign print rights in original language of publication	_____ %
Translation rights in Canada	_____ %
Translation rights outside Canada	_____ %
Movie and television rights	_____ %
Radio, stage and other dramatic rights	_____ %
Verbatim sound recording	_____ %
Verbatim electronic rights	_____ %
Multi-media electronic rights	_____ %
Other (please specify): _________________	_____ %
Other (please specify): _________________	_____ %

13. When are your subsidiary rights payments generally paid?
- ⦿ Within 30 days of a sale
- ⦿ Within 60 days of a sale
- ⦿ Within 90 days of a sale
- ⦿ Within six months of a sale
- ⦿ With the next royalty payment following the sale
- ⦿ Other (please describe): ____________________
- ⦿ None received

14. Have you experienced delays in royalty and/or subsidiary rights payments from publishers?
- ⦿ Always

- Often
- Sometimes
- Rarely
- Never

15. Please indicate if each of the following has increased, remained about the same, or decreased over the past three years or so.

	Royalty & Subsidiary Rights Payments	Publisher Holdbacks or Reserves Against Returns	Initial Print Runs
Increased	⦿	⦿	⦿
Stayed about the same	⦿	⦿	⦿
Decreased	⦿	⦿	⦿
Not applicable	⦿	⦿	⦿

16. How do you generally find contract negotiations with publishers?
    - My agent handles negotiations
    - Very fair and timely
    - Moderately fair and timely
    - Moderately difficult and drawn out
    - Very difficult and drawn out

17. a) Do you have a literary agent?
    - Yes
    - No, by choice
    - No, because a literary agent is not applicable for my needs
    - No, because I have not found a literary agent to represent me

    b) Which of the following are benefits of having a literary agent? (Please check all that apply.)
    - Finding a publisher
    - Better royalty rates
    - Better advances
    - Expeditious payment
    - Easier contract negotiations
    - Other (please specify): ___________________________
    - None

    c) Which of the following are drawbacks of having a literary agent? (Please check all that apply.)
    - Longer contract negotiations
    - Commissions are paid to the literary agent
    - Some publishers don't like working through agents
    - Not sure if my interest or the agent's agenda is the priority
    - Other (please specify): ___________________________
    - None

18. How satisfied are you with your most recent publisher and literary agent?

1.2 L I T E R A R Y

Publisher **A**

G
E
N
T

Very satisfied	⦿	⦿
Somewhat satisfied	⦿	⦿
Somewhat dissatisfied	⦿	⦿
Very dissatisfied	⦿	⦿
Do not have one		⦿

19. Which of the following do you believe would have significant impact on improving writers' incomes from book publishing? **(Select up to 5.)**
    - ⦿ Achieving secured creditor status for authors with respect to publisher bankruptcies
    - ⦿ Combining the lobbying efforts of the various authors' associations
    - ⦿ Developing a program where private industry would act as patrons for new/current authors
    - ⦿ Developing a standard contract for authors and publishers
    - ⦿ Fixed retail prices for books
    - ⦿ Improving copyright protection in electronic publications
    - ⦿ Income averaging for tax purposes
    - ⦿ Increasing Public Lending Right funding levels
    - ⦿ Increasing rates for Access Copyright/COPIBEC
    - ⦿ Increasing the number and value of the grants paid to authors
    - ⦿ More review space and coverage in newspapers, magazines, radio and television
    - ⦿ More writers in residence programs
    - ⦿ No tax on subsistence grants
    - ⦿ Providing more money to publishers for marketing and advertising
    - ⦿ Providing seminars for authors on copyright and all facets of contracts and negotiations
    - ⦿ Tax exemptions for writing income
    - ⦿ Other (please explain): ________________________________

SECTION III: INCOME

20. What was your approximate **<u>average annual gross income</u> over the past three years from book publishing and anthology contributions?** (Add your writing income for 2000, 2001 and 2002, and divide the total by 3. Include income from all sources related to your published books, including advances, royalties, subsidiary rights, flat fees, Public Lending Right payments, Access Copyright/ COPIBEC payments, writing grants, literary prizes, literary reading honoraria/fees, and jury duties**.**)

    - ⦿ Under $5,000
    - ⦿ $5,000 to $9,999
    - ⦿ $10,000 to $14,999
    - ⦿ $15,000 to $19,999
    - ⦿ $20,000 to $24,999
    - ⦿ $25,000 to $29,999
    - ⦿ $30,000 to $39,999
    - ⦿ $40,000 to $49,999
    - ⦿ $50,000 to $59,999
    - ⦿ $60,000 to $74,999
    - ⦿ $75,000 or more

21. What was the **approximate** percentage breakdown of the income reported in question 20 from each of the following sources? (Sum of percentages should equal 100%.)

Royalties & Advances	_____%
Subsidiary rights	_____%
Flat fees	_____%
Public Lending Right payments	_____%

Access Copyright/COPIBEC payments	_____%
Writing grants	_____%
Literary prizes	_____%
Literary reading honoraria/fees	_____%
Literary jury duties	_____%
	100 %

22. a) Have you received any writers' grants in the past three years? (Please check all that apply.)
   - ⦿ Have not received any grants (→ go to question 23)
   - ⦿ One specific book project grant
   - ⦿ More than one specific book project grant
   - ⦿ Marketing and/or promotion grants
   - ⦿ Travel grants
   - ⦿ Other (please specify): ______________________

   b) From whom have you received writing grants? (Please check all that apply.)
   - ⦿ The Canada Council for the Arts
   - ⦿ Other federal government sources
   - ⦿ Provincial/territorial/municipal government
   - ⦿ Provincial/territorial/municipal/local arts organization
   - ⦿ Aboriginal government
   - ⦿ Aboriginal arts organization
   - ⦿ Other (please specify): ______________________

23. a) To what extent has your income from published books been adversely affected by recent industry events and retail impacts?

	Publisher or Distributor Bankruptcies, Closures or Ownership Changes	Recent Changes in Book Retailing
Little or no impact at all	⦿	⦿
Some impact	⦿	⦿
Significant impact	⦿	⦿
Very significant impact	⦿	⦿
Don't know	⦿	⦿

   b) To what extent has your income from published books fluctuated over the past three years?
   - ⦿ Little or not at all (under 10% change)
   - ⦿ Somewhat (10% to 25% change)
   - ⦿ Significantly (26% to 50% change)
   - ⦿ Very significantly (51% to 100% change)
   - ⦿ Dramatically (over 100% change from year to year)
   - ⦿ Don't know

   c) To what extent do the payment **terms** (advances, royalties, timing, etc.) you receive for published books affect your household's cash flow?
   - ⦿ Not at all
   - ⦿ Not very much
   - ⦿ Somewhat
   - ⦿ Considerably

SECTION IV: BACKGROUND INFORMATION

24. a) What is your gender ⦿ Male ⦿ Female

   b) What is your age group?
   - ⦿ Under 25

- 25-34
- 35-44
- 45-54
- 55-64
- 65+

c) What is your household structure?
- Single, living alone
- Living in parents' home
- Single, living with non-family only (e.g. roommates, tenant in home)
- Living with spouse/partner only
- Single parent living with child(ren) (include adult children living in your home)
- Living with partner and child(ren) (include adult children living in your home)
- Living with adult children in their home
- Living with other relatives
- Other: ____________________

d) In what province or territory do you live?
- Newfoundland & Labrador
- Nova Scotia
- Prince Edward Island
- New Brunswick
- Québec
- Ontario
- Manitoba
- Saskatchewan
- Alberta
- British Columbia
- Nunavut
- Northwest Territories
- Yukon

e) What language do you speak most often at home?
- English
- French
- Other

f) Do you belong to one or more of the following groups? (Please check all that apply.)
- Aboriginal, Inuit, Métis
- Visible minority

g) If you have other paid employment or business income, what is your other occupation?
- Elementary to high school teaching
- Journalism/reporting
- University Teaching/
- Continuous Education teaching
- Management
- Business, finance and administrative
- Natural and applied sciences and related
- Health
- Other social science, government service and religion
- Other art, culture
- Recreation and sport
- Sales and service
- Trades, transport and equipment operators and related occupations
- Occupation unique to primary industry
- Occupation unique to processing, manufacturing and utilities

- ⦿ Other (please specify): ______________________________

h) If writing is not your primary profession and you do not have other paid employment or business income, are you:
   - ⦿ Working in the home
   - ⦿ Student
   - ⦿ Retired
   - ⦿ Unemployed
   - ⦿ Other (please specify): ______________________

i) What is the highest level of education you have obtained?
   - ⦿ Less than high school
   - ⦿ High school diploma
   - ⦿ Some college/university
   - ⦿ College diploma
   - ⦿ University undergraduate degree (bachelor's)
   - ⦿ University graduate degree (master's, doctorate)

25. a) What is your and your household's total gross income in 2002 from **all sources excluding book publishing income reported previously in Question 20**?

	2002 Total Household Gross Income from **All** Sources (excluding income reported in Q. 20)	Personal Income from **All** Sources (excluding income reported in Q. 20)
Under $20,000	⦿	⦿
$20,000 to $29,999	⦿	⦿
$30,000 to $39,999	⦿	⦿
$40,000 to $49,999	⦿	⦿
$50,000 to $59,999	⦿	⦿
$60,000 to $74,999	⦿	⦿
$75,000 to $99,999	⦿	⦿
$100,000 to $149,999	⦿	⦿
$150,000+	⦿	⦿

b) Do you have any of the following coverage? (Please check all that apply.)
If yes, who pays for your coverage?

	1.3 HAVE COVERAGE?		**Coverage paid by:**		
	No	Yes	Yourself	Your Employer	Your Spouse's/ Partner's Plan
Medical benefits	⦿	⦿ →	⦿	⦿	⦿
Employer pension plan	⦿	⦿ →	⦿	⦿	⦿
Personal retirement savings	⦿	⦿ →	⦿	⦿	⦿

THANK YOU VERY MUCH FOR YOUR TIME!

INVITATION TO PARTICIPATE IN THE SURVEY (SENT BY EMAIL)

May 2003

Dear Author,

We are inviting you to complete an important and confidential survey on income and related issues affecting Canadian writers, book illustrators/ photographers, and literary translators (or "authors" for short). It is part of a study of Author Income and Related Publisher Practices that is being undertaken by the Department of Canadian Heritage and The Canada Council for the Arts. The purpose of the study is to provide an objective, detailed and factual analysis of the economics of author income within the current context of book publishing in Canada. The information gathered will assist in the review and development of policies and programs designed to address economic issues facing Canadian writers, illustrators and photographers, and literary translators.

DeGros Marsh Consulting has been selected to conduct the study. The members of the consulting team – Sibyl Frei, Louise Fleming, Wendy Evans and Marion Denney – have significant experience in Canadian book publishing as authors, publishers and consultants to the industry.

The primary tool DeGros Marsh Consulting is using to collect information for this study is a web-based survey of Canadian authors. The survey will be complemented by in-depth interviews with selected authors, author associations, literary agents, publishers, retailers and government representatives.

Your name was selected from a list provided by the Public Lending Right Commission (PLRC). You had authorized the PLRC to release your e-mail address for research purposes. We invite you to go to our secure site at www.masomedia.com/survey/ and complete the web-based survey. It will take you about 25 minutes to answer the 25 questions. To get to the survey web site, click on the web address at the bottom of this letter (be sure you are connected to the internet when you do so).

Please complete the survey **no later than June 10th.** Your input is very important to the success of the study. **All information gathered from this survey will be kept in the strictest confidence, with results reported in aggregate only**. Once you submit your confidential response, you will be eligible to enter a draw for $500 worth of Canadian-authored books (in your choice of French or English). As well, a copy of the final report will be available at the end of 2003.

Should you have any questions, please contact Sibyl Frei (at 613-521-4367 or sibylfrei@rogers.com). Thank you in advance for your support, and for taking the time to complete the author survey.

Sincerely,

Cynthia White Thornley	Carole Boucher	Sibyl Frei
A/Director General	A/Head	Principal
Arts Policy	Writing and Publishing	DeGros Marsh Consulting
Department of Canadian Heritage	The Canada Council for the Arts	