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# UK AUTHORS' EARNINGS AND CONTRACTS 2018:

## A SURVEY OF 50,000 WRITERS

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(independent research commissioned by ALCS)

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# Executive summary

## Author pay declines in a booming industry

**Authors' Earnings and Contracts 2018** is a comprehensive survey of the working conditions of writers in the UK.

The survey was funded by ALCS, the Authors' Licensing and Collecting Society, and conducted to independent social science standards by a team led by Prof. Martin Kretschmer at the CREATe Centre, University of Glasgow. The survey is a re-run of a survey first conducted in 2006 (also led by Kretschmer), and repeated in 2014 (by Gibson, Johnson & Dimita out of Queen Mary, University of London). This series of surveys captures robustly the effects of digital changes on the labour market and working conditions of a specific professional sector.

Surveys of creators' earnings consistently demonstrate the presence of winner-take-all markets. The social dynamics of consuming cultural goods favour artists who are already known. This is no different for writers. Nobody wants to read books no one else reads. Once a book reaches a certain critical mass of followers, consumption becomes self-enforcing (until the next consumption cycle).

Thus it is unsurprising that there is a large gap between the earnings of successful writers and the rest. This has increased since 2006 but the pattern has remained similar. **The top 10 percent of writers still earn about 70% of total earnings in the profession.** However, the current survey found a dramatic drop in average and median earnings. The nominal average (mean) earnings stagnated, changing from £16,531 in 2006 to £16,809 in 2014 to £16,096 in 2018. Accounting for inflation, this is a drop over 12 years of 49 percent over a period of time in which the UK creative industries reached £100bn GVA and have grown at nearly twice the rate of the economy since 2010 ([DCMS Sectors Economic Estimates 2017: GVA](#), Department for Digital, Media, Culture and Sport, 28 November 2018).

Why is this apparent decline in author pay occurring? Are new (digital?) sources of revenue not passed through? Does the decline in value for creative craft create disincentives? Should it trouble policy makers? These are difficult questions. Some might say that writing is 'cheap'. There are no large overheads. Many writers write in addition to engaging in other professional activities. They have made personal choices how to allocate their time. Yet even when screening out occasional or part-time writers, the picture remains startling. As the key sample for comparing developments over time, the study defines a sub-group of writers who spend at least half of their time writing. These 'Primary occupation writers' are people who clearly aim to make a living from writing and engage in sustained and professional effort to achieve this.

For this group, **the survey shows a drop in real terms (accounting for inflation) of 42 percent in median earnings from an equivalent of £18,013 in 2006 to £10,497 in 2018**, continuing a downward trend seen already in the 2014 survey. (The median calculates the mid-point of the population, i.e. 50 percent of the population of primary occupation writers earn less than £10,497 per annum.)

Given that it is impossible to survive on an annual income of some £10,000, the survey also tracks household earnings. Households are the economic unit in which means must meet ends. It is a striking result that, **as households, writers are doing rather well. Average (mean) earnings are over £81,000 per annum, typical (median) earnings £50,000 per annum.** And the inequality within the profession is somewhat smoothed out. The top 10 percent of 'primary occupation' writer households earn about 40 percent of total earnings of their group.

The fact that this household 'subsidy' is needed to make a living may contribute to the lack of diversity among writers. It is well known from demographic data (confirmed by our survey) that writers are mostly white (94%) and live in the South East. Is writing becoming more elitist as a profession?

## Other key findings

### *Primary occupation and Full income authors as % of population*

Despite the decline in earnings, there does not seem to be a decline in the supply of writers. A similar percentage of the population of writers is prepared to allocate half of their working time to writing or concentrate on writing as their sole source of income. Primary occupation writers as percentage of all writers have moved from 46% (2006) to 51% (2014) to 48% (2018). However, primary occupation writers who are able to live from writing alone (those who do not hold a second job) have declined from 40% (2006) of their group to 28% (2018), a decline of 12%. It appears to have become significantly harder to become a full-time writer.

### *Sources of Earnings*

Publishing contracts remain by far the most important source of earnings for writers.

While lectures and creative writing classes are seen by commentators as an increasingly important aspect of a writing career, for the typical writer they are not a decisive source of income. Compared to the 2006 survey, earnings from grants and bursaries have declined dramatically. In 2006, income from grants and bursaries for Primary occupation writers was £4,960 (mean) and £3,450 (median). In 2018, this has fallen to £730 (mean) and £0 (median: i.e. half of the sample of primary occupation writers did not receive any).

#### **Executive summary table: Sources of earnings among primary occupation writers (2018)**

Source of Earnings	Mean (£)	Median (£)	# Respondents
Publishers	21,495 (73%)	3,720	1,172
Lectures	2,714 (9%)	250	696
Self-publication	2,613 (9%)	0	583
Creative writing classes	1,297 (4%)	0	552
Public Lending	766 (3%)	100	863
Grants and Bursaries	730 (3%)	0	484
ALCS	727 (3%)	196	1,100
Awards and Prizes	435 (1%)	0	469

## **Professional life of authors**

The earnings of authors show a typical life time curve, peaking in the 35-44 age group when primary occupation writers earn £37,000 (mean) or £17,000 (median) per annum, then declining to £24,000 (mean) or £6,000 (median) at age 65 and above. Since 2006, successful writers have become younger. In the 2006 survey, earnings peaked at age 55-64. Interestingly, the level of education (e.g. if writers are educated to GCSE, A-level, degree or postgraduate level) does not predict higher earnings. The earning power of writers appears to peak for those who are educated to just under degree level. This is in contrast to so-called 'human capital' models under which education is understood as an investment in future earning power.

## **Gender gap**

A total of 2969 writers completed the survey, of which 44% identified as female, and 55% as male, 1% preferred not to say. Of 'primary occupation' writers (who allocate at least half of their time to writing) women are the majority (52%). The gender gap in earnings has not improved since the 2006 survey. Female 'primary occupation' writers earned 74.5% of that of males in 2006, 80% in 2014 and 74.9% in 2018.

## **Audio-visual writers**

Authors who have earnings from audio-visual sources (such as screen plays) show a distinct earnings profile. On average, they have higher earnings (£35,000 mean) but these are even less predicted by education levels. In fact, having a degree or masters seems to depress audio-visual writers' earning power. Industry experience clearly matters more, with TV drama (£97,000 mean earnings) and TV comedy (£93,000 mean earnings) being the most lucrative genres. There is also less of a household subsidy, and less of a (still considerable) gender gap in earnings, with females on average earning 86% of male earnings.

## **Contracts: Bargaining and reversion**

There is a clear association between contractual and copyright awareness, and earning power. Those who take professional advice and attempt to change terms in their contract earn significantly more than those who don't. The causal story however is complex. The data indicates that experienced and successful authors are more likely to bargain. For example, the survey finds that more financially successful authors use the reversion clause (under which publishing rights or copyright reverts back to the author if the publisher is no longer exploiting the work) – but are they more successful because they use it, or should the explanation be the other way around?

## **Contracts: Advances and buy-outs**

69% of primary occupation authors say that they have received an advance. In 2006, 82% in this group reported receiving advances. This represents a 13% decline and a shift in risk to primary creators, which may in part explain the decline in author pay overall. The use of buy-out contracts (where there is a single payment for use of the work without royalties) however does not appear to be increasing, and median royalty rates have been stable at 10% for a hardback and 8% for a paperback.

## International Context

The findings of this survey confirm an international trend. A number of surveys have reported low and falling incomes for writers.

- **Australia:** Australian Council for the Arts surveys, led by Prof. David Throsby (1988, 1993, 2001, 2009, 2016). Available at: <http://australiacouncil.gov.au/research/making-art-work/>
- **Canada:** Devaluing Creators, Endangering Creativity – Doing More and Making Less: Writers' Incomes Today (2015), The Writers' Union of Canada. Available at: [https://www.writersunion.ca/sites/all/files/DevaluingCreatorsEndangeringCreativity\\_0.pdf#overlay-context=news/canadian-writers-working-harder-while-earning-less](https://www.writersunion.ca/sites/all/files/DevaluingCreatorsEndangeringCreativity_0.pdf#overlay-context=news/canadian-writers-working-harder-while-earning-less)
- **EU:** Europe Economics, Lucie Guibault & Olivia Salamanca (University of Amsterdam) (2016), Remuneration of authors of books and scientific journals, translators, journalists and visual artists for the use of their works, Study for European Commission DG Communications Networks, Content & Technology. Available at: [https://www.ivir.nl/publicaties/download/remuneration\\_of\\_authors\\_final\\_report.pdf](https://www.ivir.nl/publicaties/download/remuneration_of_authors_final_report.pdf)
- **United States:** US Published Book Author Income Survey (2018), Authors Guild. Available at: <https://www.authorsguild.org/industry-advocacy/authors-guild-survey-shows-dramatic-42-percent-decline-in-authors-earnings-in-last-decade/>

Methods differ. For a review, see Prof. Rebecca Giblin's Author's Interest Project: <https://authorsinterest.org/2018/02/20/whats-happening-to-authors-earnings-surveying-the-surveys/>



## Overview Venn diagrams of earnings data from the surveys conducted in 2006, 2014 and 2018

Sample – membership of collecting society (ALCS)

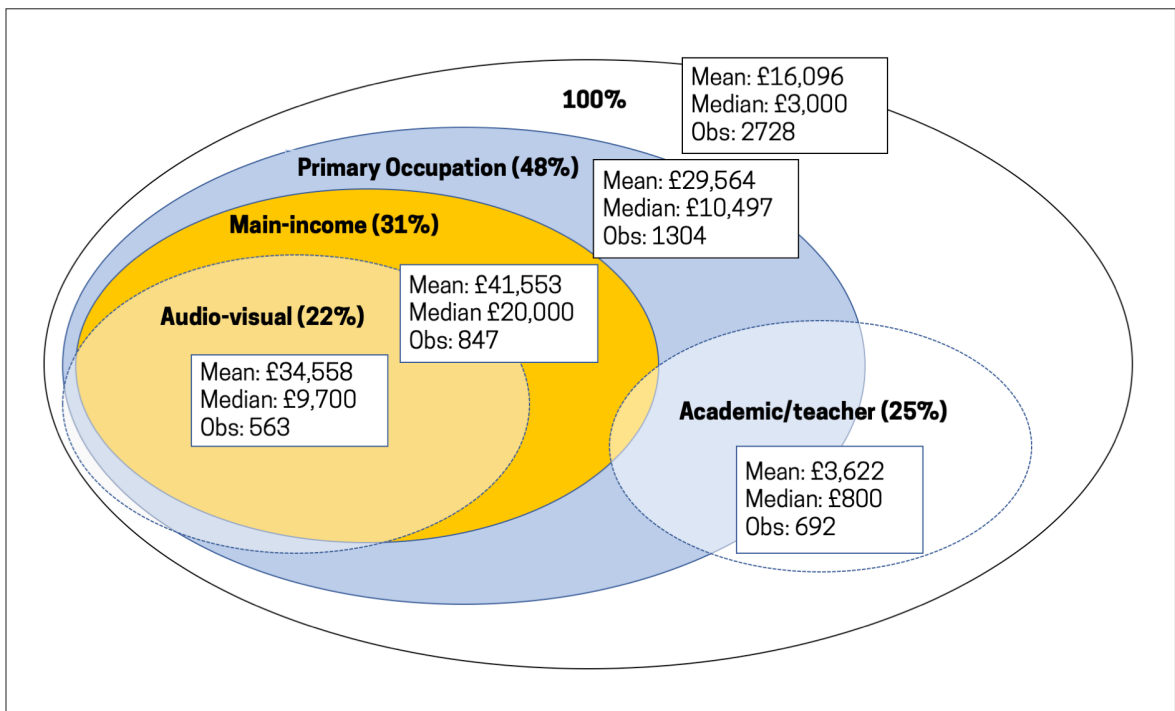
Obs = Observations (number of responses)

Primary Occupation = writers who allocate 50% or more of their time to writing

Main-income = writers who earn 50% or more of their total individual income from writing

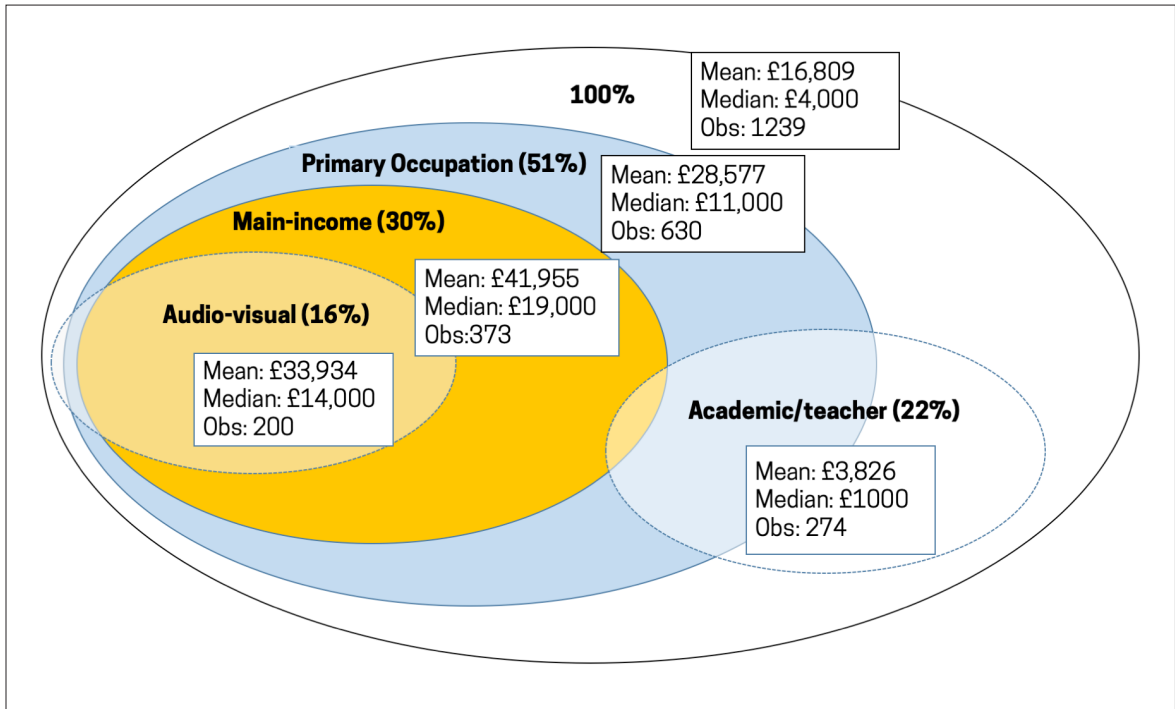
Audio-visual = writers who earn income from at least one audio-visual source

### UK authors: earnings from writing (2018)



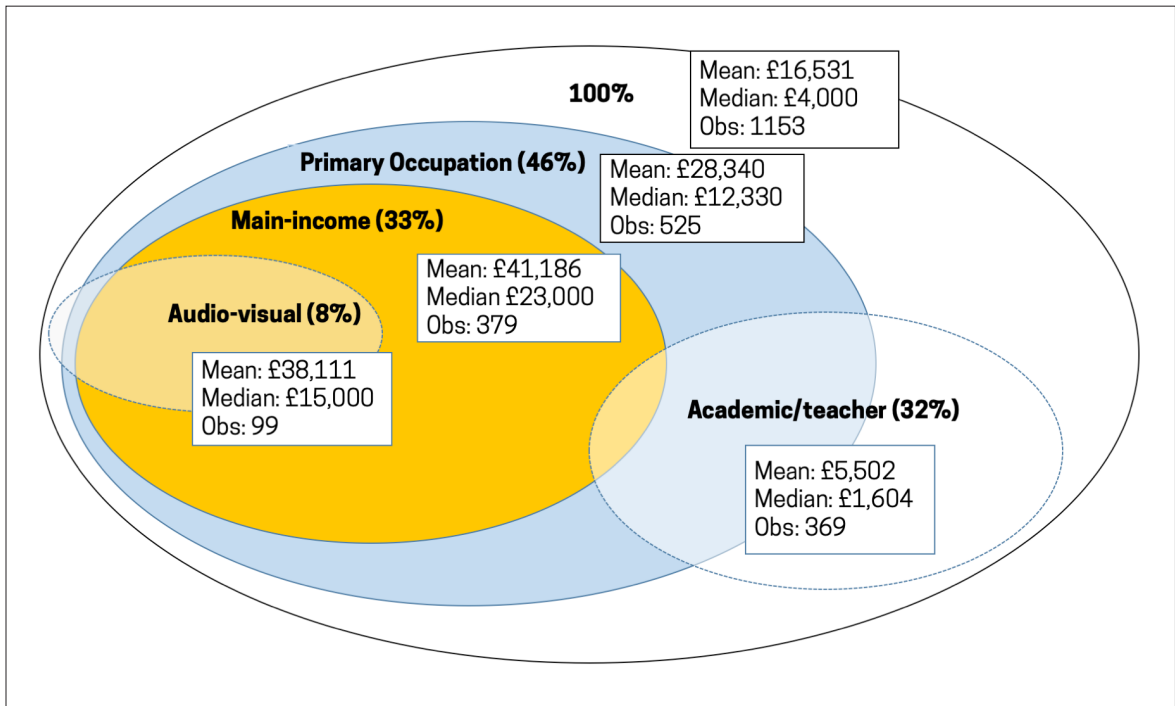
Study conducted by CREATe, University of Glasgow

## UK authors: earnings from writing (2014)



Study conducted by Queen Mary University of London

## UK authors: earnings from writing (2006)



Study conducted by CIPPM, Bournemouth University

# Methodology

## Survey design and procedure

ALCS (the UK Authors' Licensing and Collecting Society) commissioned CREATe (the UK Copyright & Creative Economy research centre based at the University of Glasgow) to conduct independent research into authors' earnings in the UK.

The survey was run in spring 2018 (capturing earnings for the previous tax year), to follow up on two previous surveys carried out in 2006 and 2014 (capturing earnings for UK tax years 2004-05 and 2012-13).

*The three surveys are compared throughout this report, and are referenced in data tables in the following way.*

### Surveys

<b>2006</b>	Refers to the Survey of UK writers' earnings conducted in 2006 for tax year 2004/05 <b>[Bournemouth/CIPPM report]</b>
Martin Kretschmer & Philip Hardwick (2007), Authors' Earnings from Copyright and Non-Copyright Sources: A survey of 25,000 British and German writers, Bournemouth University, Centre for Intellectual Property Policy & Management (CIPPM). Available at: <a href="https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2619649">https://papers.ssrn.com/sol3/papers.cfm?abstract_id=2619649</a>	
<b>2014</b>	Refers to the Survey of UK writers' earnings conducted in 2014 for tax year 2012/13 <b>[Queen Mary report]</b>
Johanna Gibson, Phillip Johnson & Gaetano Dimita (2015), The Business of Being an Author: A survey of author's earnings, Queen Mary University of London. Available at: <a href="https://orca.cf.ac.uk/72431/1/Final%20Report%20-%20For%20Web%20Publication.pdf">https://orca.cf.ac.uk/72431/1/Final%20Report%20-%20For%20Web%20Publication.pdf</a>	
<b>2018</b>	Refers to the Survey of UK writers' earnings conducted in 2018 for tax year 2016/17 <b>[CREATe report]</b>
Martin Kretschmer, with Andres Azqueta Gavaldon, Jaakko Miettinen and Sukhpreet Singh, (2019), UK Authors' Earnings and Contracts 2018: A survey of 50,000 writers, University of Glasgow, UK Copyright & Creative Economy Centre (CREATe). Available at: <a href="https://www.create.ac.uk/uk-authors-earnings-and-contracts-2018-a-survey-of-50000-writers/">https://www.create.ac.uk/uk-authors-earnings-and-contracts-2018-a-survey-of-50000-writers/</a>	

The original survey questionnaire was designed by the lead author for the first survey in 2006 who is also the principal author of the current study (Kretschmer). Although some new questions were introduced in 2014 (when the survey was conducted by different researchers) and again in the 2018 survey, ensuring backward compatibility has been an important aim of the design.

Re-running as far as possible the original survey enables this study to reflect trends over time. Thus, this study is one of the first that captures robustly the effects of digital changes on the labour market and working conditions of a specific professional sector.

## Population and response rates

The survey was sent on 22 January 2018 as an email link to all ALCS members who had email addresses on record (around 50,000). The survey was also publicized in mid-February by the professional publication *The Bookseller*. A reminder was distributed by ALCS on 26 February 2018. The survey closed on 9 March 2018.

As in the previous studies, the survey investigates earnings during the last tax year. In the UK system, the tax year always ends on 5 April, and self-employed earnings need to be filed by 31 January of the following year. This means that the first half of the calendar year is a good time to conduct earnings surveys, with data likely to be on the mind of respondents. This followed the practice of the previous two surveys.

The 2018 survey was implemented with the online survey tool SurveyMonkey. Respondents remained anonymous<sup>1</sup> although the opportunity to participate in a £500 prize draw was offered as an incentive for those who completed the survey (which required the submission of an email address to ALCS). It was possible to skip questions. No attempt was made to correct answers though obviously faulty data was removed. For the earnings questions, analysis was conducted both including and excluding outliers.<sup>2</sup> The treatment of outliers is reported in the respective sections of the report. A full copy of the questionnaire is appended at the end of this report.

A total of 5521 respondents started the survey and 2696 answered the final question. Because of the uncertainty inherent in online surveys (who had access to the link?) and because ALCS' membership has grown considerably since the 2006 and 2014 surveys, response rates need to be treated with caution. They should reflect accurately the population of writers.

Comparing response rates to the 2006 survey (that was still conducted in paper form) indicate that in 2006, the survey was sent to 19500 ordinary members of ALCS and 1334 responded. This was a response rate of 6.8%. Of these, 46% (n = 1334) spent at least half of their working time as writers. In our first report, we called this category 'Professional writers'.

In the current 2018 survey, 5521 respondents started the survey and 2696 completed it, and of these 48% spent at least half of their working time as writers. For added clarity, we now define this category as 'Primary occupation writers', and they will be a key focus for making comparisons over time.

1 IP addresses are collected by SurveyMonkey as standard to prevent repeat respondents, but no names, addresses or other identifying information was requested in the survey.

2 An outlier is an observation point that is distant from the other observations, e.g. a very high earner among a population that otherwise is dominated by low earners. While such skewedness may reflect market reality, applying statistical tools that assume normal distribution, such as multivariate regression analysis, may produce distorted findings.

The 2014 survey reported a response rate of 4.2% for those completing the survey (n = 1477), on an estimated population of 35000 writers. 51% of those completing the survey spent at least half of their working time as writers.

While there has been a considerable increase in ALCS's membership since 2006, the characteristics of the population of writers surveyed appear to have remained stable. Since there is no independent definition of the characteristics of the population of writers (as discussed in the following section 'Who is an author?'), adding statistical weights to make the survey population more representative is not an appropriate technique.

Sample size and response rates are high, and allow robust statistical analysis. Since the number of respondents for each question differs, the number of observations that form the basis for analysis are reported, as well as the coefficient of variation where it enables reviewers to assess the reliability of the results.

As an additional control, we asked ALCS to calculate their fee distribution by bands of revenues and payees for the latest year available at the time of the surveys (2004 and 2017). They indicate that the increase in ALCS membership has continued for all kinds of writers, at all stages of career and earning levels. Total fee distributions have gone up significantly between the surveys, from c.£13m in 2004 to c.£30m in 2017 which may explain the continued increase of member recruitment and a slight levelling out of the Gini Co-efficient (measuring skewedness of distribution) from 0.74 in 2004 to 0.65 in 2017. Tables and graphs with these data are included as Appendix 3 of the report.

Comparing the actual payments of ALCS in 2017 (mean: £385; median £143) with the ALCS payments reported by all respondents (mean: £714; median: £170) indicate that the lower income end of the ALCS population is underrepresented in our full sample. Respondents were also asked in which year they started earning as a professional writer. The average year is 1997, indicating that the survey captured a population of experienced writers, with on average of two decades in the profession (in 2006, the average number of years had been 16).

In order to track trends, the report always sets data relating to the total population of respondents (where population characteristics are more likely to have changed due to the increase in ALCS membership) into the context of five sub-samples that were already defined for the 2006 survey: Primary occupation authors, Main income authors, Full income authors, Audio-visual authors, Academics/teachers. This ensures that the report compares like-for like. The sub-samples used are defined and explained in the following section.

## Who is an author?

In a copyright sense, anybody who writes with a minimum of originality is an author. However, for the purposes of economic and cultural policy, this is not a useful definition as most copyright works have little value and will never be published. In the academic literature, the following criteria for defining the population of authors have been discussed: copyright owner, commercially published, amount of time spent writing, amount of income derived from writing, sustained professional practice, membership of professional body, work validated by quality indicators. (For an overview of the literature on artists' labour markets, see Ruth Towse (2019), *A Textbook of Cultural Economics* (2nd ed), Cambridge: Cambridge University Press.) For the purposes of our series of surveys, the definitional issue was solved by introducing several "population layers" into the analysis. The full sample of respondents (reached via a professional body) was sliced into five sub-samples for detailed analysis and comparison over time.

### Sub-samples

**All** ▪ All respondents regardless of characteristics.

**Primary Occupation Authors** ▪ The respondents were asked whether they spend 50% or more of their working time on writing (Q1 in the Survey). If the answer was Yes, the respondent was defined as a 'Primary occupation author'. Primary occupation authors were called 'Professional authors' in the 2006 survey. The 2014 survey conducted by Queen Mary used two closely related definitions, resulting from answers to questions about time and a self-definition prompt about primary occupation. In the current survey, we clarify the 'primary occupation' prompt by explaining it through working time allocation. This allows backward comparison to the original 2006 survey.

**Main Income Authors** ▪ Received at least 50% of their total individual income from writing (self-employed work). When calculating main income, only correctly entered figures were considered. For example, if a respondent left out their individual income, stated their self-employed income was larger than their individual income, or individual income larger than household earnings then the respondent's entry was disregarded.

**Full Income Authors** ▪ Received 100% of total individual income from self-employed work as a writer. These are authors who receive all their individual income from writing

**Audio-visual Authors** ▪ Audio-visual authors are respondents who reported to earn income from at least one audio-visual source stated in Q9 in the survey. This is comparable with Q4 in the 2006 survey.

**Academics/Teachers** ▪ Respondents who identifies 'teacher' or 'academic' as their main occupation (Q3).

# Demographic Information

## Sex, age and ethnicity of authors

A total of 5521 started the survey and 2696 authors answered the final question. Some respondents bypassed certain questions which accounts for differences in the number of answers to each question. In the overall sample, 55% were men, 44% women and 1% preferred not to say. This percentage differs slightly when considering only Primary occupation writers (1260 of the respondents): 47% men, 52% women and 1% preferred not to say.

Number of observations (with %)	Primary Occupation	Main Income	Full Income	Audio/ Visual	Academics/ Teachers	All
<b>Men</b>	591 (47%)	376 (49%)	171 (52%)	322 (60%)	486 (66%)	1479 (55%)
<b>Women</b>	655 (52%)	388 (50%)	192 (46%)	208 (39%)	241 (33%)	1185 (44%)
<b>Prefer not to say</b>	14 (1%)	8 (1%)	5 (1%)	7 (1%)	7 (1%)	32 (1%)

Table 1.1 ▪ Gender distribution (rounded to the closest percentage)

The age distribution varied across authors. For both, primary and not primary occupation authors, the predominant age group is between 55-64 years of age. But primary occupation authors as a whole are younger, with 45-54 the second most populated age group.

Number of observations (with %)	Primary Occupation	Main Income	Full Income	Audio/ Visual	Academics/ Teacher	All
<b>&gt;25</b>	1 (0%)	1 (0)	1 (0%)	1 (0%)	1 (0%)	5 (0%)
<b>25-34</b>	51 (4%)	34 (4%)	14 (4%)	18 (3%)	40 (5%)	99 (4%)
<b>34-44</b>	203 (16%)	140 (18%)	75 (20%)	88 (16%)	117 (16%)	401 (15%)
<b>45-54</b>	315 (25%)	204 (26%)	119 (32%)	129 (24%)	140 (19%)	581 (22%)
<b>55-64</b>	343 (27%)	211 (27%)	85 (14%)	137 (26%)	192 (26%)	703 (26%)
<b>65-74</b>	262 (21%)	134 (17%)	50 (14%)	125 (23%)	183 (25%)	677 (25%)
<b>75-84</b>	77 (6%)	43 (6%)	22 (6%)	35 (7%)	54 (7%)	205 (8%)
<b>85&lt;</b>	8 (1%)	5 (1%)	2 (1%)	4 (1%)	7 (1%)	25 (1%)

Table 1.2 ▪ Associated with Chart 1.1 (following page) (rounded to the closest percentage)

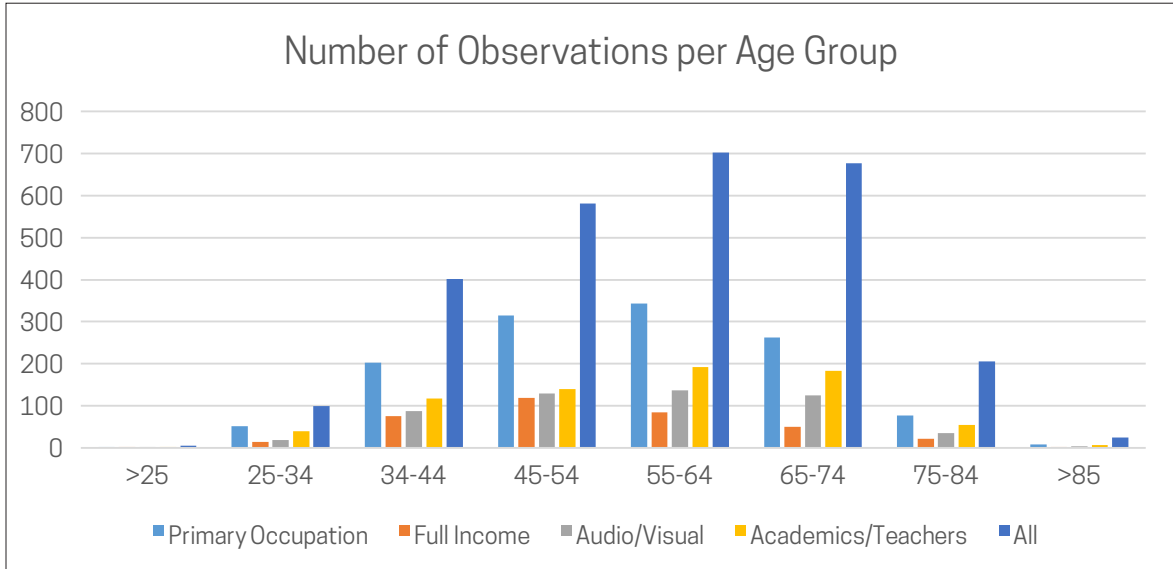


Chart 1.1 • Description of age distribution

The age demographics have stayed the same, compared to the 2006 (Table 6.2 in Kretschmer & Hardwick) and 2014 (Table 7.4 in Gibson et al.) surveys. Most respondents are above the age of 44 (2006 = 71.7%; 2014 = 82.64%; 2018 = 81%). The total answering population is slightly older. The largest groups of authors are in the 55-64 group in 2006, 55-64 in 2014, and 55-64 in 2018. This indicates that the sampled population is similar between surveys. The largest cohort of full income authors fall into the 45-54 group. In the 2018 data, the same pattern persists except for full income authors who are younger compared to other demographics. The industry currently appears to favour writers in this age group.

Number of observations (with %)	Primary Occupation	Main Income	Full Income	Audio/ Visual	Academic/ Teachers	All
<b>White</b>	1170 (93%)	731 (95%)	346 (94%)	488 (91%)	671 (91%)	2522 (94%)
<b>Mixed</b>	25 (2%)	9 (1%)	3 (1%)	14 (3%)	12 (2%)	42 (2%)
<b>Asian</b>	20 (2%)	9 (1%)	7 (2%)	11 (2%)	17 (2%)	44 (2%)
<b>Black</b>	11 (1%)	8 (1%)	5 (1%)	3 (1%)	8 (1%)	23 (1%)
<b>Other</b>	34 (3%)	15 (2%)	7 (2%)	21 (4%)	26 (4%)	65 (7%)

Table 1.3 • Associated with Chart 1.2 (following page) (rounded to the closest percentage)



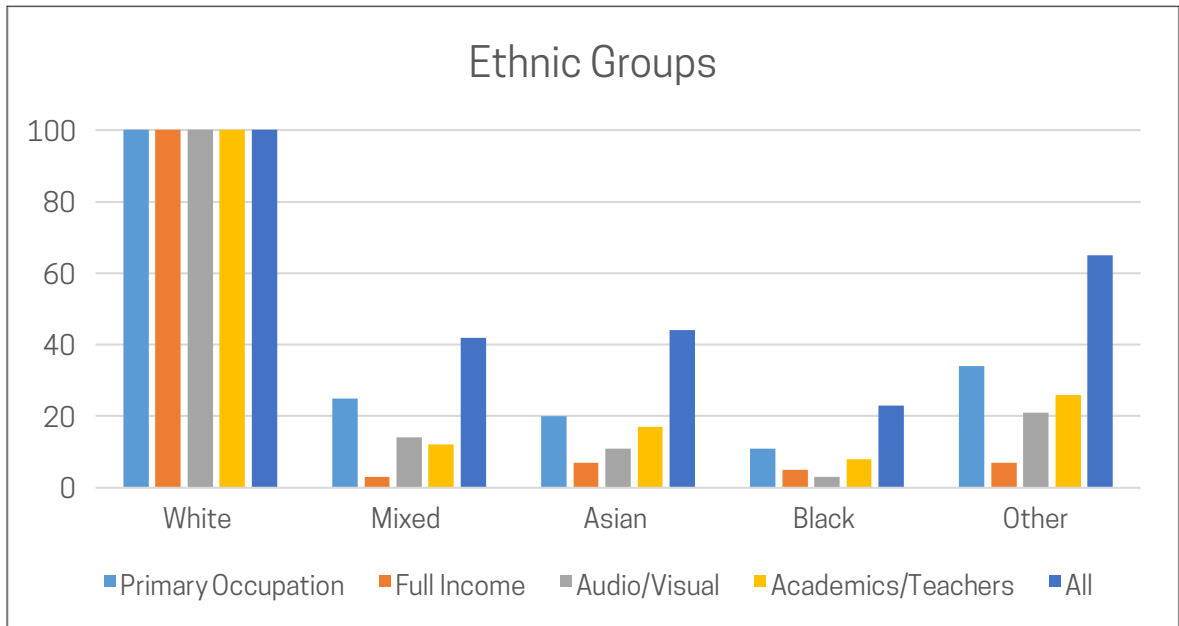


Chart 1.2 ▪ Description of ethnic distribution. The observations are off the charts to give more information about non-white groups. For the number of observations refer to the above table.

The vast majority of respondents indicated White as their ethnic group: 93% among Primary occupation authors and 94% among All authors. Other research on the creative industries has identified the lack of diversity as a persistent characteristic. See for example: O’Brien, D., Laurison, D., Miles, A. and Friedman, S. (2016) [Are the creative industries meritocratic? An analysis of the 2014 British labour force survey](#), Cultural Trends, 25(2), pp. 116-131.

## Education and formal writing training

The survey asked authors about their highest educational qualification, and if they had undertaken any formal training in writing. 21% of primary occupation writers have undertaken some kind of writing training (compared to 16% for all authors).

In terms of educational qualification, writers are a heterogeneous profession. Among the qualifications given under **Other** we find: Certificate of Education, Chartered Accountant, PGCE, FCA, FCCA, DSc, fellowship, habilitation, higher doctorate, MRCP, FRCP, higher national certificates, honorary doctorates, Master mariner, MBBS, MD, Medical degrees, MPhil, post-doctorate and other post-graduate diplomas. Unsurprisingly, academics and teachers have obtained on average higher qualifications. A detailed analysis of links between qualifications and earning power can be found in the concluding discussion section at the end of the report.

Number of observations (with %)	Primary Occupation	Main Income	Full Income	Audio/ Visual	Academics/ Teachers	All
Other	60 (5%)	38 (5%)	16 (4%)	20 (3%)	20 (3%)	120 (4%)
Secondary schooling (e.g. GCSE, O-levels)	64 (5%)	36 (5%)	22 (6%)	31 (6%)	0 (0%)	93 (3%)
University entry (e.g. A-levels)	66 (5%)	43 (6%)	27 (7%)	28 (5%)	3 (0%)	91 (3%)
Diploma	54 (4%)	36 (5%)	15 (4%)	25 (5%)	4 (1%)	100 (4%)
Degree	417 (33%)	297 (38%)	144 (39%)	170 (32%)	50 (7%)	689 (26%)
Masters	343 (27%)	219 (28%)	100 (27%)	137 (26%)	122 (17%)	708 (26%)
PhD	256 (20%)	103 (13%)	44 (12%)	126 (23%)	535 (73%)	895 (33%)

Table 1.4 ■ Highest educational qualification obtained (rounded to the closest percentage)

## Professional experience

### Length of professional experience

Authors were asked about the year in which they started earning as a professional writer. For all respondents and primary occupation writers, the average year is 1997 and the median year is 1999.

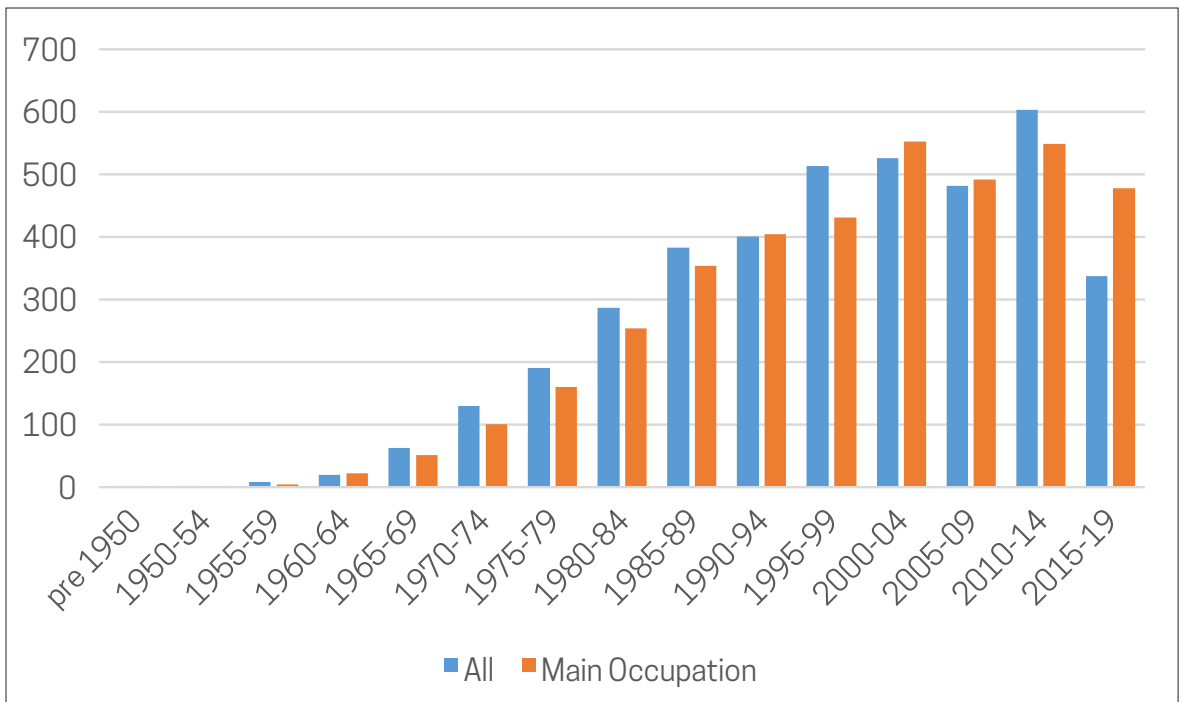


Chart 1.3 ■ The year an author started earning as a writer

An average of over 20 years in industry indicates that the survey captured experienced writers. There is an increase in experience compared to the population accessed by the 2006 survey (average 16.3 years, median 14 years spent as a professional writer).

## Membership of professional organisation

Respondents were asked about their membership of professional organisations, and since when. ALCS and the Society of Authors have seen a steady growth of affiliation among Primary occupation authors since the end of the 1960s. Other organisations such as the Writers' Guild of Great Britain (WGGB, the trade union representing professional writers in TV, film, theatre, radio, books, poetry, animation and videogames) or the National Union of Journalists have seen a more random growth. The trend towards self-publishing is reflected in the growth of the Alliance of Independent Authors (the professional association for Self-Publishing Authors).

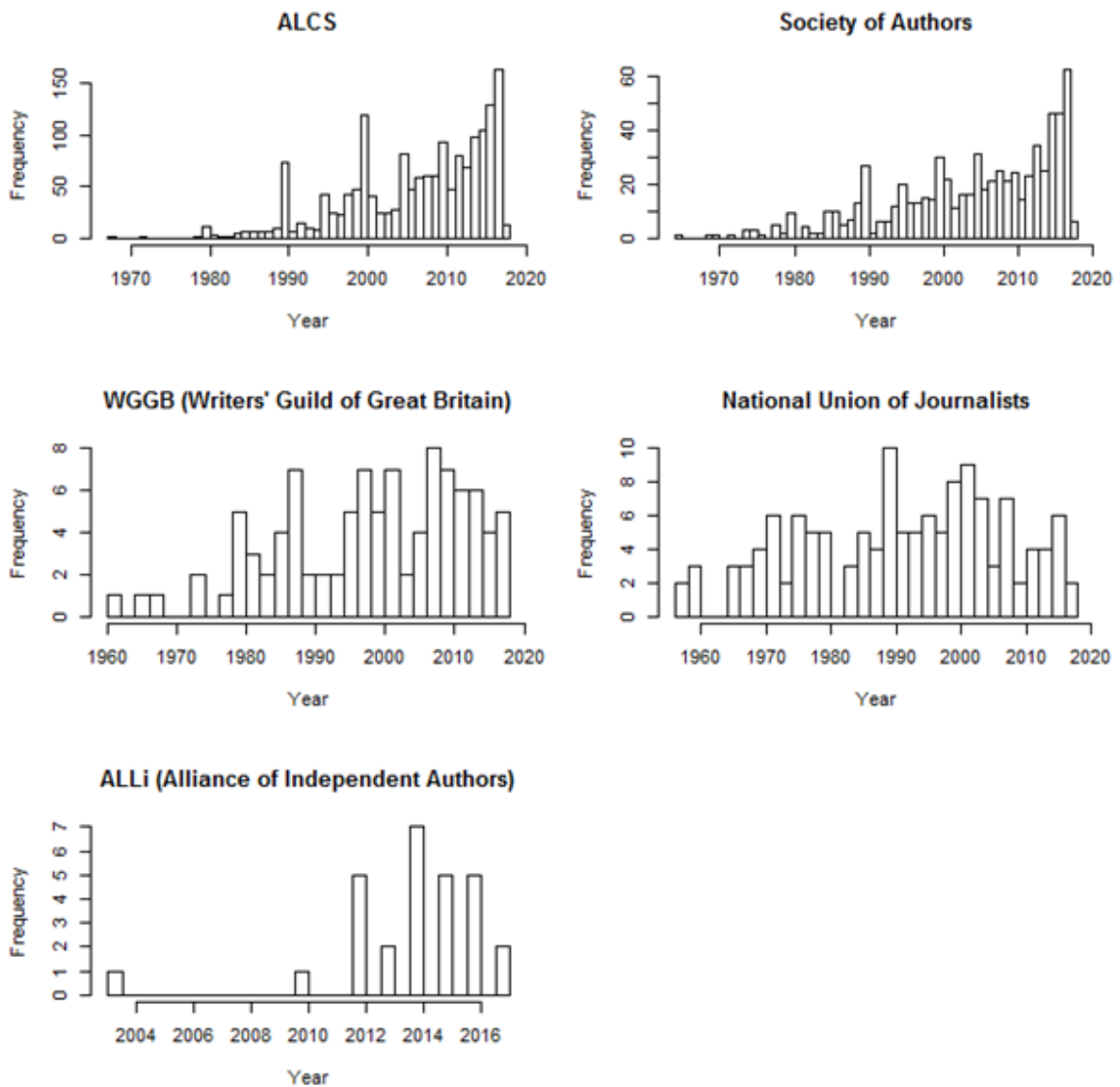


Chart 1.4 • Membership of professional association

## Professional typology

All respondents were asked how they would describe their most important writing occupation. As the following chart shows, 45% described themselves as authors, 23% as academics, with the remaining 32% selecting a variety of different descriptions.

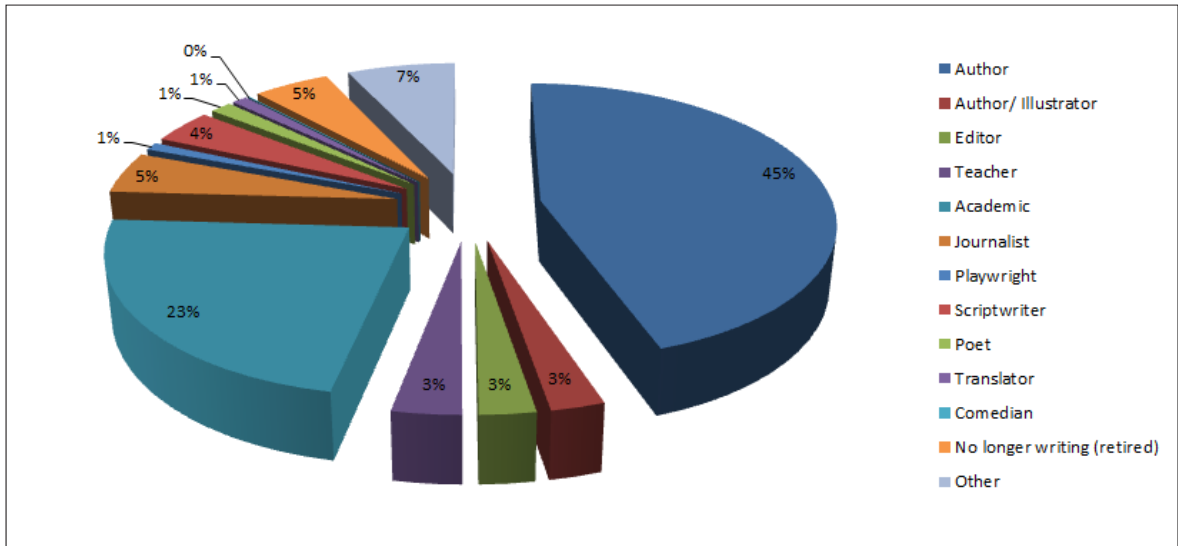


Chart 1.5 • Description of primary writing occupation

Common descriptions given under the **Other** category were *blogger*, *copywriter*, *consultant*, *freelance*, *abridger* and *creative writer*.

# Earnings

## Key samples and measures reported

The core purpose of the survey was to track reliably the development of writers' earnings over time. The sections on methodology and demographics demonstrate that the 2018 survey accessed a population of professional writers that is broadly comparable to the samples of the previous surveys, conducted with the same questionnaire in 2006 and 2014.

In order to control for variations (as explained in the methodology section), we sliced the data into several sub-samples that allow like-for-like comparison. The key sub-sample for comparative analysis is the category of **Primary Occupation Authors**. These are defined as writers who allocate 50% or more of their working time to writing, and therefore clearly show a professional ambition.

Where it is illuminating, we also compare data for the categories of **Main Income Authors** (defined as those who received at least 50% of their total individual income from writing), and

**Full Income Authors** (defined as those who received all their individual income from writing).

The data is further set into the context of **Household** earnings of these groups.

We also pull out data for certain groups with specific, clearly defined characteristics, such as **Audio-visual Authors** and **Academics/Teachers**.

For all earnings data, we calculate both the average (mean) and typical (median) figures. The coefficient of variation allows an assessment of how spread out the data is. The Gini co-efficient provides a measure of inequality in the distribution of income distribution. We also tested the analysis for the effects of outliers (e.g. writers reporting extremely high or low earnings).

## Glossary of statistical terms

<b>Coefficient of variation (CV)</b>	The coefficient of variation is a measure of relative dispersion, calculated by expressing the standard deviation as a percentage of the mean. The greater the coefficient of variation, the greater the variability of the data.
<b>Gini Coefficient</b>	The Gini Coefficient is calculated as a ratio of the areas defined by the Lorenz curve. A Gini Coefficient of 1 means that one member of the population earns all the income (“perfect concentration”). A Gini Coefficient of 0 means that every member of the population earns the same income (“perfect equality”).
<b>Mean</b>	Commonly known simply as “average”, it is defined as the total of a distribution of values divided by the number of values.
<b>Median</b>	The mid-point in a distribution of values which has been arranged in size order, also known as the 50th percentile. In an analysis of incomes, it represents the earnings of a “typical” member of the population (i.e. half the population earns less than the median). In a Lorenz curve diagram, the median can be identified by the 50% mark on the horizontal x-axis.
<b>Lorenz curve</b>	The Lorenz curve was developed by Max O. Lorenz as a graphical representation of income distribution: “Methods for measuring the concentration of wealth”, Publications of the American Statistical Association 9 (1905): pp. 209-219. A Lorenz curve plots cumulative percentage of incomes against cumulative percentage of the population. It represents a series of statements such as: “the bottom 20% earn 10% of total income”; “the bottom 80% earn 60% of total income” (= “the top 20% earn 40% of total income”). The more “sloped” the curve is, the more unequal is the distribution of wealth in a given population. The Lorenz curve is used to calculate the Gini Coefficient.
<b>Outlier</b>	An outlier is an observation point that is distant from the other observations, e.g. a very high earner among a population that otherwise is dominated by low earners. While such skewedness may reflect market reality, applying statistical tools that assume normal distribution, such as t-tests or multivariate regression analysis, may produce distorted findings.
<b>Population</b>	The complete set of people (or any collection of items) under consideration.
<b>Regression analysis</b>	Regression analysis is a statistical method that is used to estimate the size of the effect of variables.
<b>Sample</b>	A sub-set of the population that is selected for research.
<b>T-test</b>	The t-test is a statistical technique that is used to determine whether there is a significant difference between the means of two population groups.

## Decline in earnings over time

The survey found a dramatic decline in both mean and median earnings over the 12 years since the first survey was conducted. The following two tables report the median earnings from writing for all respondents and for the key comparative group of primary occupation authors (those who allocate 50% or more of their working time to writing).

All respondents	2006	2014	2018
Median earnings (as reported in respective surveys)	£4,000	£4,000	£3,000
Median earnings - real terms (i.e. equivalent to 2017 money)	£5,844	£4,476	£3,000

Table 2.1 ▪ Median earnings of all authors across surveys

Primary occupation authors	2006	2014	2018
Median earnings (as reported in respective surveys)	£12,330	£11,000	£10,497
Median earnings - real terms (i.e. equivalent to 2017 money)	£18,013	£12,309	£10,497

Table 2.2 ▪ Median earnings of primary occupation authors across surveys

The median self-employed earnings of primary occupation authors have almost stayed the same in nominal terms since 2006, which is a drop in real terms (accounting for inflation) by 42%: from £18,013 to £10,497. This trend is even more pronounced for all authors. There is both an absolute and real terms decline in the median earnings since 2006. In real terms, this amounts to a 49% drop.

This is very significant and a strong indicator of a seismic shift in the underlying market structure. Technological change and a shift towards a gig economy are potential explanations that need to be explored further by future research.

## Distribution of earnings

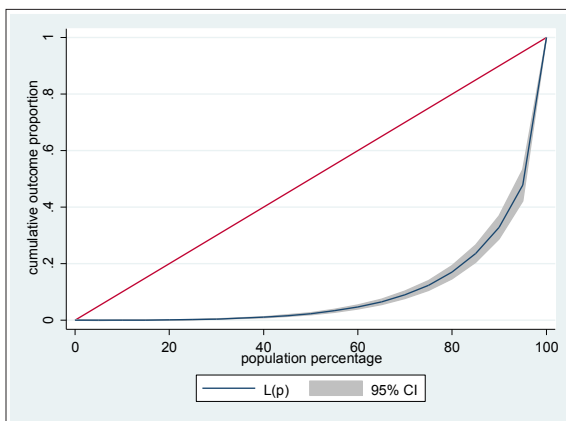
Surveys of creators' earnings consistently demonstrate the presence of winner-take-all markets. Explanations of this phenomenon differ in various disciplines. The social dynamics of consuming cultural goods favour artists who are already known (M. Kretschmer, G.M. Klimis, C.J. Choi, 1999, 'Increasing Returns and Social Contagion in Cultural Industries', *British Journal of Management* 10: S61-S72). This is no different for writers. Nobody wants to read books no one else reads. Once a book reaches a certain critical mass of followers, consumption becomes self-enforcing (until the next consumption cycle). On the supply side, publishers may select sequels or use rankings that re-enforce small differences (Morten Hviid, Sabine Jacques, and Sofia Izquierdo

Sanches, 2017, [From publishers to self-publishing: The disruptive effects of digitalisation on the book industry](#), CREATe Working Paper 2017/06; also Richard Caves, 2000, *Creative Industries: Contracts between Art and Commerce*, Cambridge, MA: Harvard University Press).

It is unsurprising that there is a large gap between the earnings of successful writers and the rest. This pattern has remained similar since 2006. The top 10% of writers still earn about 70% of total earnings in the profession but for primary occupation writers the Gini Coefficient (a measure of inequality) has increased from 0.63 in 2006 to 0.71 in 2018, and for all respondents from 0.74 in 2006 to 0.8 in 2018.

The following two Lorenz curves illustrate the distribution of self-employed writing income for all respondents in our survey and, by contrast, the distribution of employed income of skilled labour from the UK Annual Survey of Hours and Earnings (Office for National Statistics 2017). It can be seen that the gap between the Lorenz curve and the line of equality is far greater in the case of writers than of the population of skilled labour in the UK, indicating the much greater dispersion of earnings. The labour markets for primary creators follow an entirely different logic. Further contextual data can be found in Appendix 1.

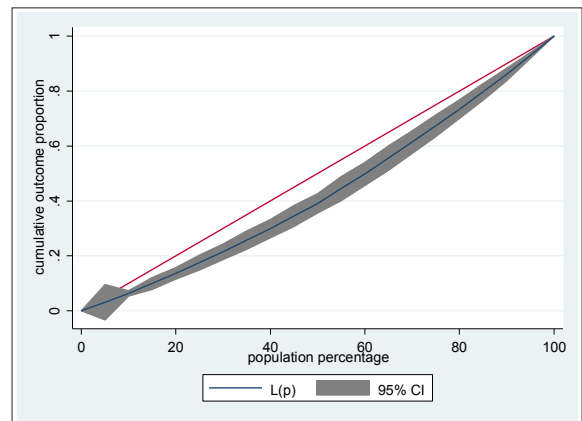
**Lorenz curve of Self-Employed Earnings from Writing (2018 ALCS survey)**



Mean = 16,096 ▪ Median = 3,000 ▪ N = 2728 ▪ Gini = .80

Chart 2.1 ▪ Lorenz curve of authors' self-employed income from writing for all respondents

**Lorenz curve for Skilled Labour (ONS Annual Survey of Hours and Earnings 2018)**



Mean = £31,714 ▪ Median = £30,942 ▪ Gini = .13

Chart 2.2 ▪ Lorenz curve of earnings for employed skilled labour (ONS ASHE survey)

## Portfolio lives

The typical (median) earnings of a writer are very low. Most writers supplement their income from other sources, such as a second job, or household earnings contributed by a partner. In our survey, we captured this data by asking separate questions for income from writing, total individual income and total household income. Nearly 70% of all respondents need to earn money from sources other than writing. Even the better paid writers still obtain money from other sources. The following table demonstrates the amount of income primary occupation authors receive from writing compared to all other sources. We see a significant decrease in the ability of authors to be full-time writers.



Primary occupation writers for whom writing contributes:	(2018) % of writers	Mean writing income	Median writing income	(2006) % of writers	Mean writing income	Median writing income
More than 50% of total individual income in £	64.95%	41,344	20,000	59.60%	41,186 (60,173)	23,000 (33,603)
More than 75% of total individual income in £	52.43%	46,208	22,000	48.40%	48,101 (70,276)	26,500 (38,717)
More than 90% of total individual income in £	44.63%	47,360	24,000	42.80%	50,090 (73,181)	27,696 (40,464)
100% of total individual income in £	28.45%	52,712	28,000	40.00%	49,542 (72,381)	27,500 (40,178)

Table 2.3 ▪ 28.45% of primary occupation authors in 2018 earn all their individual income from writing alone. This is a decline of over 12% since 2006. Income in real term is in brackets.

**Note.** Adjustments for real term income were calculated for the value of money in the year 2017 because the 2018 survey asked for earnings received during the last tax year.

## Households mitigate risks

Taking the household as the unit of analysis, it is striking that both other (non-writing) sources of earnings (included under total 'individual income'), and household income have become more important for mitigating the risks of writing.

Primary occupation writers	(2018) Writing Income	(2018) Individual Income	(2018) Household Income	(2006) Writing Income	(2006) Individual Income	(2006) Household Income
Valid Responses	1184	1073	1173	525	514	501
Mean in £	28,562	54,766	81,458	28,340	41,017	55,620
2017 money				41,405	59,926	81,261
Median in £	10,000	27,000	50,000	12,330	25,337	37,000
2017 money				18,014	37,017	54,057
Coefficient of variation (%)	273	580	278	205	146	115
Gini	0.71	0.63	0.53	0.63	0.51	0.47

Table 2.4 ▪ Contribution to household earnings by primary occupation writers

While writing incomes in real terms have decreased, they also have become more unequal. The median income has decreased while earnings stayed the same in nominal terms, reflected in an increase of the Gini coefficient to more than 0.7.

**Note.** The data in Tables 2.3 and 2.4 do not consider misreported incomes where self-employed income was entered as larger than total individual income or where total individual income was higher than household income. The decline in full time writers is therefore reported as being less pronounced than our first analysis suggested in June 2018 but is still significant.

As already discussed earlier, most cultural industries tend to form winner-take-all markets. Thus the presence in the survey of some very high earners and many low earners (and a highly unequal overall distribution of earnings, as measured by the Gini coefficient) reflect that feature. However, outliers can affect certain statistical tests. It is useful to demonstrate their potential effects. The following box-plot illustrates the distribution of observations for writing, individual and household income of primary occupation writers.

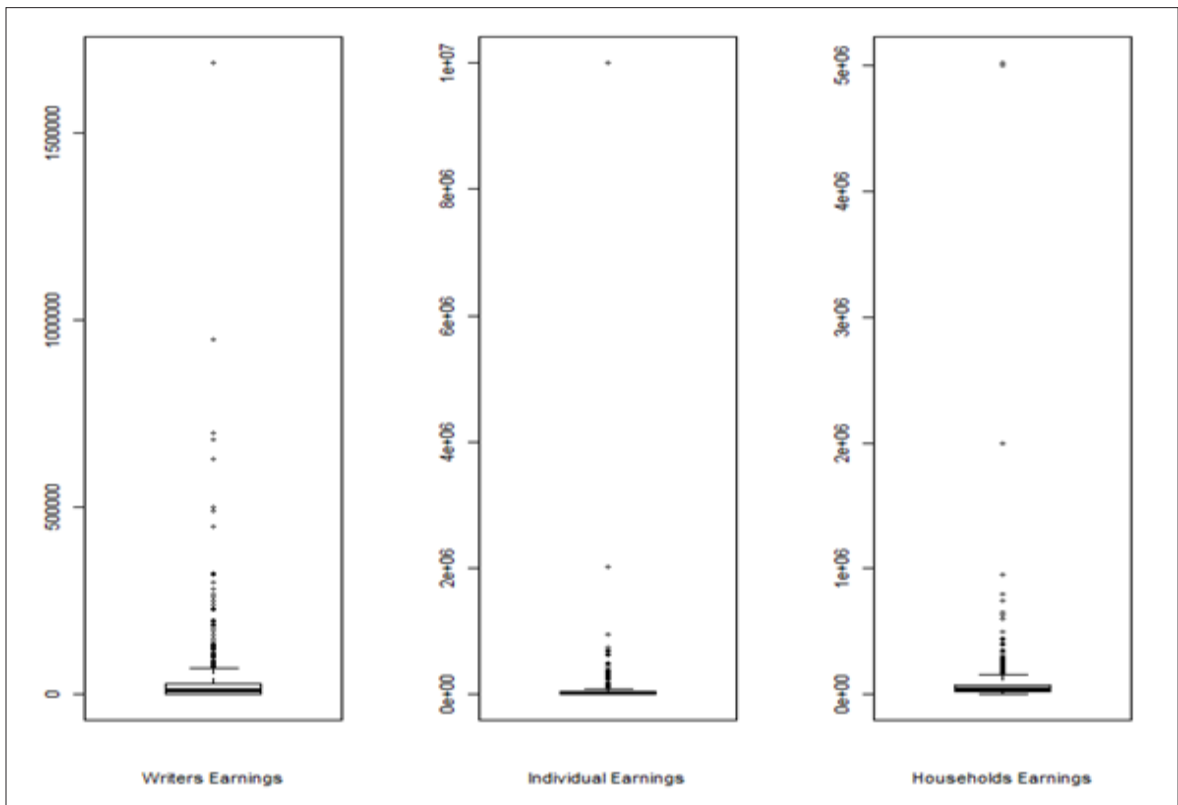


Chart 2.3 ■ Box-plot of three measures of earnings

When outliers are removed in the 1% tails (above and below the 99% and 1% percentiles respectively) for each of the variables, this results in differences in the mean and median.

	With Outliers (n=1304)	Without Outliers (n=1240)
<b>Mean £</b>	29,564	23,306
<b>Median £</b>	10,497	10,000
<b>SD</b>	78,562	36,096

Table 2.5 ■ Mean and median earnings of primary occupation authors with and without outliers

## Differences in earnings by genre

We find a huge variation in earnings not only between individual writers but also between genres. For a more robust analysis between these differences, it is important to account for possible outliers. The outliers were the top 1% of earners and the bottom 1% of earners. However there were many individuals who entered 0. This explains the large decrease in the number of observations from with outliers to without outliers. Primary occupation authors who ranked Education/teaching materials the most important genre earn from writing an average of £47,157 a year (£37,757 if we remove the outliers). However, only 8% of primary occupation authors ranked this category as number 1 (highest relevance). The second highest earnings category is Fiction (other than Children's and Young Adults') with an average of £37,110 (£28,753 excluding the outliers) per year. 28.5% of primary occupation authors ranked Fiction highest, making this the most popular genre category.

Genre	With Outliers (reflecting 'winner takes all' market, comparable with previous surveys) (n=1717)			Without Outliers (more robust statistically) (n=1151)		
	% of Respondents	Mean writing income £	Median writing income £	% of Respondents	Mean writing income £	Median writing income £
Educational/teaching	8%	47,157	23,500	8%	37,757	23,000
Fiction	28%	37,110	12,000	28%	28,753	11,264
Children's fiction	12%	31,395	15,000	13%	26,311	15,000
Professional/technical	8%	27,490	12,000	8%	19,617	11,095
Travel	4%	27,220	11,385	4%	17,775	10,672
Writing for games	1%	27,135	25,000	1%	20,583	20,000
Nonfiction popular	22%	24,426	10,348	22%	19,255	10,099
Children's non-fiction	2%	18,630	14,600	2%	19,296	14,800
Academic	15%	10,573	1,650	14%	7,290	1,550
Audio-visual	31%	44,349	15,000	29%	31,574	15,187

Table 2.6 ■ Earnings from writing books and articles by genre category among primary occupation writers (highest ranked genre)

Regarding **Audio and Audio-visual productions**, we observe that for those writers who ranked TV drama as the most relevant for their income earned on average £97,249 a year (£78,299 when excluding outliers). The second most attractive category is TV comedy (£92,787 on average), followed by TV soap (£62,125 on average). Primary occupation authors producing audio-visual work are a small elite group (n=408). Among this set of authors, 18% marked TV drama with the highest relevance for earnings, and 5% and 6% did so for TV comedy and TV soap respectively. The most popular category for Audio and Audio-visual productions is Film (21%), followed by TV drama (18%) and Radio (14%).

## Sources of income

The survey asked respondents to indicate their earnings from respective sources. The following table and chart illustrates that the dominant source of writers' income across all groups (apart from poets and playwrights) remain publishers' advances and royalties.

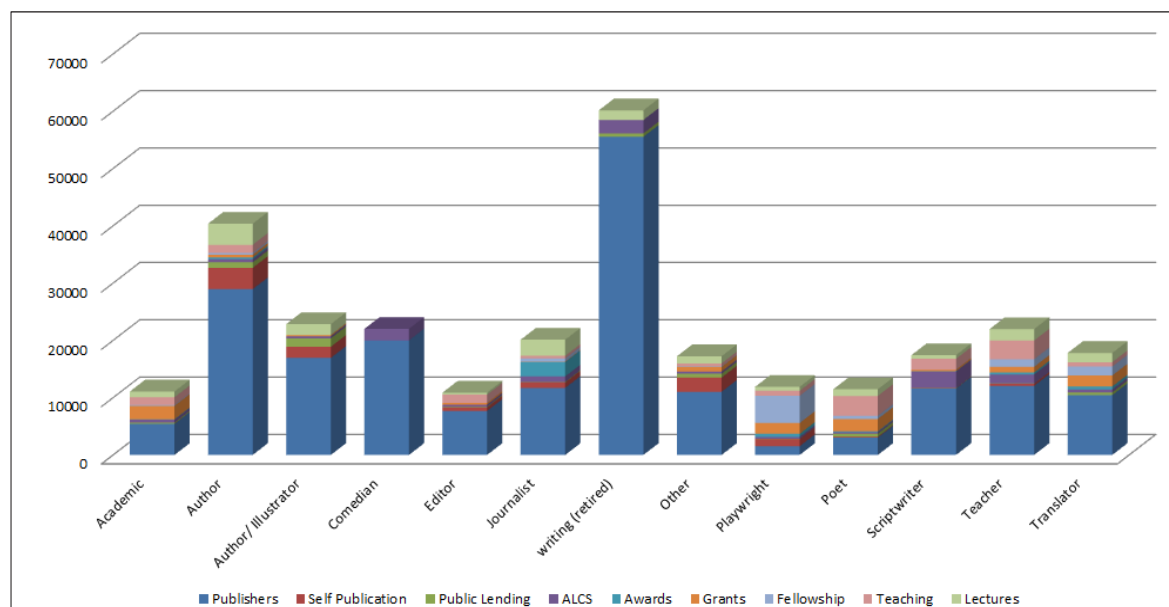


Chart 2.4 ▪ Sources of earnings across occupational groups (enlarged version in Appendix 2)

While lectures and creative writing classes are seen by commentators as an increasingly important aspect of a writing career, for the typical writer they are not a decisive source of income. Compared to the 2006 survey, earnings from grants and bursaries have declined dramatically. In 2006, income from grants and bursaries for primary occupation writers was £4,960 (mean) and £3,450 (median). In 2018, this has fallen to £730 (mean) and £0 (median: i.e. half of the sample of primary occupation writers did not receive any).

Table: Sources of earnings among all authors (2018)

Source of Earnings	Mean £	Median £	SD (CV%)	N
<b>Publishers</b>	12,932 (80%)	1,111	78,577 (608%)	2449
<b>Lectures</b>	1,759 (11%)	30	18,605 (1058%)	1327
<b>Self-publication</b>	1,450 (9%)	0	8,407 (580%)	1167
<b>Teaching creative writing</b>	822 (5%)	0	4,016 (489%)	1068
<b>Public Lending</b>	467 (3%)	20	1,353 (290%)	1548
<b>Grants/Bursaries</b>	501 (3%)	0	3,429 (684%)	986
<b>ALCS</b>	714 (4%)	170	6,880 (964%)	2402
<b>Awards and Prizes</b>	230 (1%)	0	3,324 (1445%)	980

Table 2.7 ▪ Average sources of earnings among all authors. SD = standard deviation; CV = coefficient of variance (reflecting a high dispersion of observations)

**Table: Sources of earnings among primary occupation writers (2018)**

Source of Earnings	Mean £	Median £	SD (CV%)	N
<b>Publishers</b>	21,495 (73%)	3,720	71,004 (330%)	1172
<b>Lectures</b>	2,714 (9%)	250	25,342 (934%)	696
<b>Self-publication</b>	2,613 (9%)	0	11,694 (448%)	583
<b>Teaching creative writing</b>	1,297 (4%)	0	4,918 (379%)	552
<b>Public Lending</b>	766 (3%)	100	1,736 (227%)	863
<b>Grants/Bursaries</b>	730 (3%)	0	4,212 (577%)	484
<b>ALCS</b>	727 (3%)	196	2,000 (275%)	1100
<b>Awards and Prizes</b>	435 (1%)	0	4,792 (1102%)	469

Table 2.8 ▪ Average sources of earnings among primary occupation writers. SD = standard deviation; CV = coefficient of variance (reflecting a high dispersion of observations)

The relative percentages of earnings between all responding authors and primary occupation authors (who spend at least 50% of their working time writing) are remarkably similar.

## Demographics of earnings

### Is there a gender gap?

52% of primary occupation authors were female, 46.9% were male and 1.1% preferred not to answer this question. Here we focus on comparing earnings between men and women among three groups.

Income of female writers as % of male writers income (mean)	Female / Male Earnings (2006)	Female / Male Earnings (2014)	Female / Male Earnings (2018)
<b>Primary Occupation Authors</b>	77.5%	80.6%	74.5%
<b>Main Income</b>	59%	N/A	78.5%
<b>Audio/Visual</b>	83%	N/A	86.0%

Table 2.9 ▪ Gender differences in mean self-employed earnings from writing

The gender differences in earnings from writing seem to be relatively flat except for main income earners where the gap appears to be closing (from a low starting point). If we add earnings from other non-writing jobs, the gaps are even worse.

Total individual income of female as a percentage of male income (mean)	Female Earnings/ Male Earnings
Primary Occupation Authors	74.7%
Main Income	78.5%
Full Income	59.3%
Audio/Visual	89.2%
Academic/Teacher	25.6%
All Authors	63.1%

Table 2.10 ▪ Gender differences in mean total individual earnings (writing + non-writing jobs)

It is notable that the audio-visual sector appears to offer greater equality.

### The professional life cycle of authors

The career of a primary occupation author appears to begin in her or his late 20s or early 30s. Earnings continue to increase into their 30s and 40s and then start to decline. This contrasts with findings in the 2006 survey where earnings start to decline at a later stage (between age 45 and 55, cf. Table 3.4 in Kretschmer & Hardwick, 2007). There may be a disincentive effect linked to the sharp decline in income levels amongst primary occupation authors during this period.

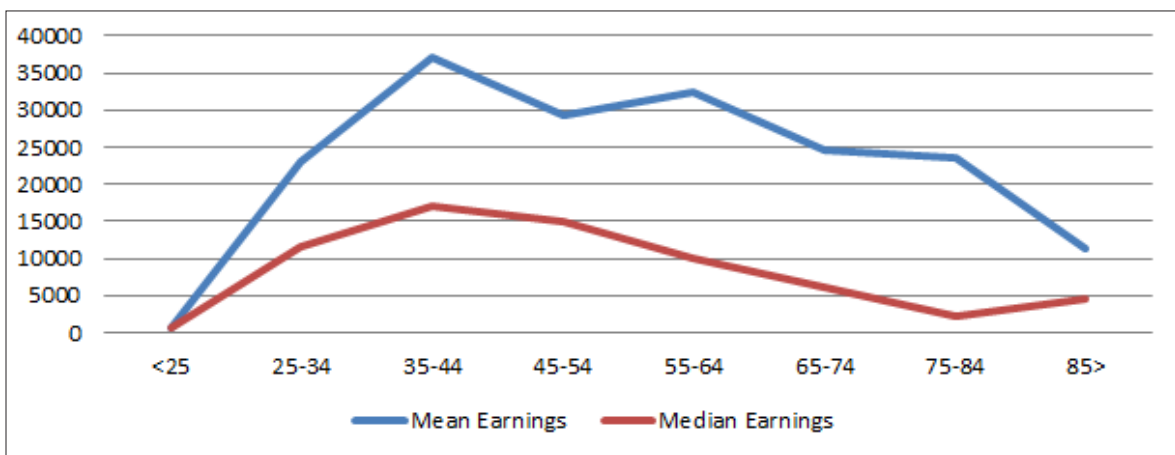


Chart 2.5 ▪ Mean and median earnings of primary occupation authors by age group (mean income on x-axis)

### Audio-visual authors earnings by age group

The next table analyses earnings by age for audio-visual authors (which were not broken down in the 2006 survey report).

Age Group	>25	25-34	35-44	45-54	55-64	65-74	75-84	85<
Obs	0	18	76	110	119	104	29	4
Mean Income £	0	32,507	39,808	28,320	42,165	23,398	40,478	14,175
Median Income £	0	12,575	18,500	10,900	9,000	6,000	1,657	3,250
Coefficient Variance (%)	0%	146%	175%	141%	398%	304%	434%	170%

Table 2.11 ▪ Audio-visual authors: Self-employed earnings compared by age group

Authors earned the most at 35-44 between all groups but 25-34 is a close second. For primary occupation authors their average earnings appear to increase in the age group 75-84.

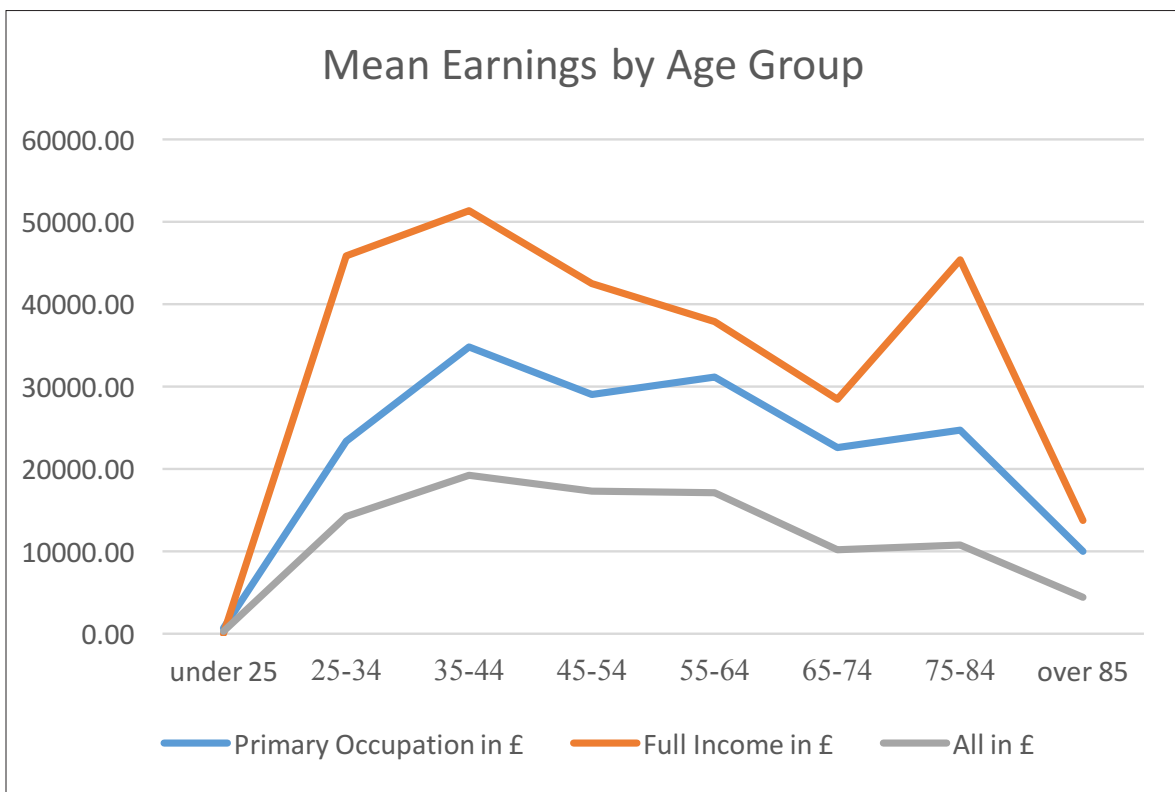


Chart 2.6 ▪ Audio-visual authors: Mean self-employed earnings by age group

The late peak in earnings for ‘full income’ audio-visual writers (those who earn all their income from writing) may be the result of self-selection of successful writers. These are likely to be retired authors receiving royalty payments for earlier work which constitute their entire income. This would explain why the peak is so pronounced with full income authors but not with primary occupation authors or all authors in general.

## Education and Earnings

The following tables represent self-employed earnings from different sub-samples organised by education. This is a new analysis not previously conducted from data in our earlier surveys. Returns from investment in education and training are central to so-called human capital theory (Gary S. Becker, 1975, *Human Capital: A Theoretical and Empirical Analysis, with Special Reference to Education*. 2nd ed. New York: Columbia University Press for NBER. Alternative explanations have been offered. For a review, see Ruth Towse, 2019, *A Textbook of Cultural Economics* (2nd ed), Cambridge: Cambridge University Press). The data collected for this survey offers an interesting perspective on monetary gains from education.

Primary occupation authors	Other	Secondary schooling (e.g. GCSE, O-levels)	University entry (e.g. A-levels)	Diploma	Degree	Masters	PhD
# of Observations	57	60	64	51	397	332	232
Mean £	15,453	33,405	37,949	17,193	37,093	31,172	17,649
Median £	8,540	11,965	11,250	7,500	15,000	13,000	3,000
Coefficient of Variance (%)	146	224	247	137	300	177	343

Table 2.12 ▪ Education level and self-employed earnings of primary occupation authors

Main income authors	Other	Secondary schooling (e.g. GCSE, O-levels)	University entry (e.g. A-levels)	Diploma	Degree	Masters	PhD
# of Observations	38	36	43	36	297	219	103
Mean £	29,980	48,899	50,207	22,857	46,115	42,955	35,117
Median £	13,000	15,000	24,000	12,150	20,000	23,000	14,000
Coefficient of Variance (%)	220	191	217	136	276	149	250

Table 2.13 ▪ Education level and self-employed earnings of main income authors

Full income authors	Other	Secondary schooling (e.g. GCSE, O-levels)	University entry (e.g. A-levels)	Diploma	Degree	Masters	PhD
# of Observations	16	22	27	15	144	100	44
Mean £	13,912	58,560	63,796	30,395	54,108	52,501	34,584
Median £	12,300	22,500	21,000	18,000	29,000	31,000	11,650
Coefficient of Variance (%)	94	181	213	112	202	139	305

Table 2.14 ▪ Education level and self-employed earnings of full income authors



Audio-visual authors	Other	Secondary schooling (e.g. GCSE, O-levels)	University entry (e.g. A-levels)	Diploma	Degree	Masters	PhD
# of Observations	20	30	26	24	163	133	118
Mean £	17,251	47,350	57,463	13,135	49,132	31,095	21,301
Median £	4,750	12,000	14,500	4,000	16,000	10,000	3,432
Coefficient of Variance (%)	187	213	244	169	322	174	373

Table 2.15 ■ Education level and self-employed earnings of audio-visual authors

Academics/ teachers	Other	Secondary schooling (e.g. GCSE, O-levels)	University entry (e.g. A-levels)	Diploma	Degree	Masters	PhD
# of Observations	18	0	2	2	46	111	461
Mean £	5,061	0	1,000	1,000	7,155	3,744	2,990
Median £	2,000	0	1,000	1,000	1,000	1,000	698
Coefficient of Variance (%)	152	0	0	141	244	166	364

Table 2.16 ■ Education level and self-employed earnings of academic/teaching authors

All respondents	Other	Secondary schooling (e.g. GCSE, O-levels)	University entry (e.g. A-levels)	Diploma	Degree	Masters	PhD
# of Observations	122	84	85	87	655	672	804
Mean £	12,998	24,248	29,969	13,112	24,513	17,133	6,877
Median £	2,495	5,500	8,000	3,003	7,000	4,000	1,000
Coefficient of Variance (%)	311	267	276	180	361	242	488

Table 2.17 ■ Education level and self-employed earnings of all authors

The returns from investment in education for writers seem to be different to most professions. For example, having a Masters degree does not correlate with higher earnings. The earning power of audio-visual authors is much higher for those educated to A-level standards compared to Degree holders. This seems to indicate that audio-visual earnings are maximised when the writer has not invested in their education but rather in market or industry experience. The same kind of drop off is observable for full-income authors (those who earn all their income from writing).

Not taking into account the diploma (which is hard to interpret as below or above A-levels), education influences writing income and appears to cause an inverted U shape as education increases. The optimal education level for maximising self-employed writing income appears to be completing secondary school.

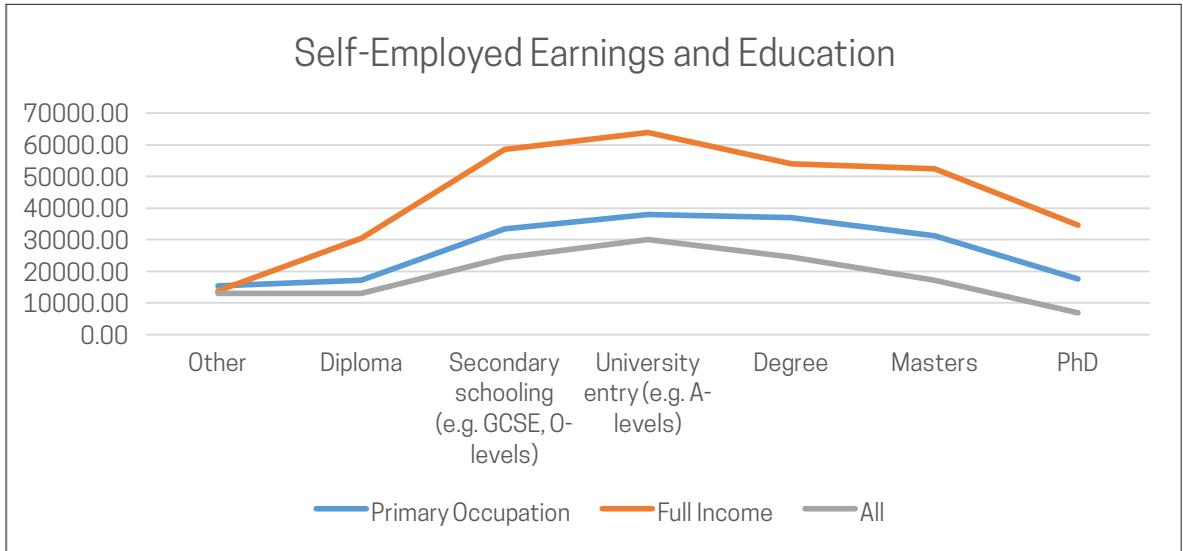


Chart 2.7 ▪ Self-employed earnings from writing represented in GBP on the x-axis

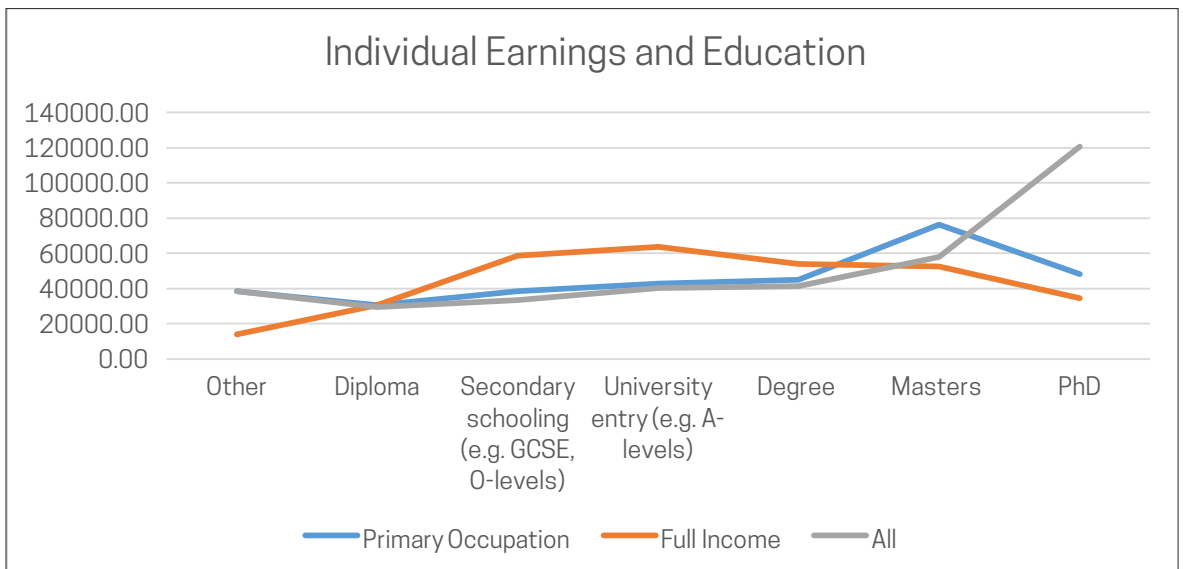


Chart 2.8 ▪ Individual earnings (incl. non-writing income) represented in GBP on the x-axis

In Chart 2.8 the highest earnings on average for all respondents was obtained by PhD graduates. This group is dominated by academics, but the increase in earnings does not seem to be the case for writing income.

It is worth noting that primary occupation authors had a smaller difference in self-employed earnings between A-Level and Degree level. However, as the proportion of self-employed earnings to individual earnings increases to 100% the difference between self-employed earnings for A-Level graduates compared to Degree graduates increased significantly.

Individual earnings take into account earnings outside of writing. It is plausible that individual income is highest for Masters graduates compared to the self-employed income which was highest for those educated to A-level standard.

For authors, individuals who acquire skills in the creative fields rather than continuing education gain an advantage for self-employed earnings but not for overall earnings. For the second job, it still pays to take a Masters.

# Contracts

## Negotiations, agents, buy-outs

### Contractual changes

Authors were asked whether or not they had succeeded in changing the terms of a contract they were offered. 46% reported that they had. In comparison with previous surveys, this proportion has increased slightly. In 2006, 43% reported that they had succeeded in changing the terms of a contract.

Contract Changes	2006	2014	2018
Yes	202 (43.1%)	NA	462 (46%)
No	267 (56.9%)	NA	823 (64%)

Table 3.1 ▪ Percentage of primary occupation authors who have succeeded in changing the terms of a contract across surveys

The main negotiated item for those primary occupation authors who have succeeded in changing the terms of a contract were fees (27%), followed by royalty rate (21%), and rights (17%).

Fee	27%	median earnings: £25,000
Royalty Rate	21%	median earnings: £25,000
Rights/scope of the licence	17%	median earnings: £17,750
Other	15%	median earnings: £19,024
Reversion of Rights	10%	median earnings: £17,500
Moral rights (attribution)	4%	median earnings: £24,000
Warranties/Indemnity	3%	median earnings: £17,500
Moral rights (integrity)	2%	median earnings: £24,000

Table 3.2 ▪ Negotiation of contracts and median earnings among primary occupation authors (n=899)

## Agents

Overall, 40% of primary occupation authors reported having an agent. We observe a significant downward trend. 45% in 2005 and 42% in 2013 of primary occupation writers had an agent. The average earnings from writing for those who reported having an agent was substantially higher than for those with no agent (£46,879 compared to £17,780). This is a correlation. Causality could be both ways.

Agents	2006	2014	2018
Yes (% from respondents)	45%	42%	40%

Table 3.3 ▪ Proportion of writers with an agent compared to previous surveys

Academic 4%	Journalist 21%	Poet 33%
Author 50%	Retired 14%	Scriptwriter 75%
Comedian 100%	Other 19%	Teacher 10%
Editor 13%	Playwright 47%	Translator 19%

Table 3.4 ▪ Percentage of primary occupation authors with an agent by type

## Buy-out contracts

It is a common belief in the sector that there is a trend towards 'buy-out' contracts over the last few decades: that is, contracts where there is a single payment for use of the work without further payment of royalties. In fact, there appears to be a decline in 'buy-out' practices. In the current survey, 31% of primary occupation authors have signed a buy-out contract compared to 46% in 2014. Buy-out contracts are most common for works in the audio-visual sector, and in the publishing sector for non-fiction and educational works.

	Travel	Non-fiction	Academic	Professional	Children	Non-fiction children	Education	Games	Total
0%	9	47	24	18	24	4	11	4	141
1-9%	3	14	4	2	7	2	5	0	37
10-39%	0	5	4	3	7	0	4	0	23
40-59%	0	9	2	3	1	1	3	0	19
60-89%	0	7	3	1	1	2	5	0	19
90-100%	5	21	8	6	7	8	13	2	70

Table 3.5 ▪ Percentage of buy-out contracts by genre

## Effects of the Buy-out

Question 30 of the survey asked: “Buy-out: During the past year, I assigned (i.e. transferred) copyright in the following percentage of my contracts?” Writers who stated they had a positive percentage of buy-out contracts were coded as (1) and individuals who said they had no buy-out contracts as (0). Throughout all sub-samples, writers who had no buy-out contracts within the last 5 years earned more.

No Buyout	All	Primary Occupation	Main Income	Full Income	Audio-visual	Academic
# of Observations	148	88	67	34	41	23
Mean £	24,917	35,526	46,734	53,048	41,196	8,786
Median £	8,000	19,242	29,000	36,110	29,000	2,000
Coefficient of Variance (%)	179	150	122	96	113	243
Gini	69	62	53	47	56	78

Table 3.6 ▪ Self-employed earnings of writers with no buy-out contracts (2018)

Buyout	All	Primary Occupation	Main Income	Full Income	Audio-visual	Academic
# of Observations	579	323	215	100	145	133
Mean £	16,929	26,393	35,627	39,829	24,632	2,981
Median £	5,000	13,000	20,000	25,099	10,000	950
Coefficient of Variance (%)	252	191	179	191	252	193
Gini	73	63	58	58	67	72

Table 3.7 ▪ Self-employment earnings of writers with buy-out contracts (2018)

## Comparison between 2006 and 2018 data

The earnings of writers with buy-out contracts were larger in 2006 than in 2018. However, the distribution between individuals who received a buyout contracts at any point in their career are more equal. There is a smaller coefficient of variance.

In order to compare the relevant buy-out questions between surveys, responses to question 9 of the 2006 survey was coded in a similar way to the 2018 survey. Question 9 of the 2006 survey asked: “What proportion of the contracts you signed in 2005 are ‘buy-out’ contracts, involving a single payment for the use of the work (‘no royalties’)?” If a percentage was 0 was reported, then the writers had not signed a buy-out contract. If the writer answered with a positive percentage, then the writers were considered to have signed a buy-out contract. Thus, answers were coded to either Yes (1) or No (0).

No Buy-out	All	Main Income	Full Income	Audio-visual	Academic
# of Observations	323	60	119	71	197
Mean £	5,588	23,400	7,871	11,312	3,225
Median £	430	11,000	0	1,000	500
Coefficient of Variance (%)	329	159	325	280	323
Gini	86	66	90	85	82

Table 3.8 ▪ Self-employed earnings of writers with no buy-out contracts (2006)

Buy-out	All	Main Income	Full Income	Audio-visual	Academic
# of Observations	722	254	199	180	410
Mean £	18,066	43,633	39,543	33,586	10,239
Median £	4,087	25,000	16,000	13,500	3,000
Coefficient of Variance (%)	265	169	208	175	230
Gini	75	58	71	68	74

Table 3.9 ▪ Self-employed earnings of writers with buy-out contracts (2006)

Buy-out Earnings	All	Main Income	Full Income	Audio-visual	Academic
Yes, Mean £	18,066	43,633	39,543	33,586	10,239
No, Mean £	5,588	23,400	7,871	11,312	3,225
p-value	0.000**	0.0401***	0.000***	.0027***	0.000***

Table 3.10 ▪ Difference in mean earnings; p-value of t-test indicates if there is a statistically significant difference between the two means; \*  $p < .1$ , \*\*  $p < 0.05$ , \*\*\*  $p < 0.01$ 

The tables show a shift in the way buy-out contracts affect earnings between the 2006 and 2018 surveys. In the 2006 survey writers with buy-out contracts earned significantly more while the result flipped in the 2018 survey: authors with buy-out contracts made less. The result also shows that authors with buy-out contracts have lower self-employed earnings in the 2018 survey than authors with buy-out contracts in 2006. This may indicate a serious shift in how buy-out contracts are used, and what type of author accepts buy-out contracts. It seems that more successful authors signed buy-out contracts in 2006 while in the 2018 on average less successful authors signed buy-out contracts.

Buyout	All	Main Income	Full Income	Audio-visual	Academic
Mean 2006 £	18,066	43,633	39,543	33,586	10,239
Median £	4,087	25,000	16,000	13,500	3,000
Mean 2018 £	16,929	35,627	39,829	24,632	2,981
Median £	5,000	20,000	25,099	10,000	950

Table 3.11 ▪ Self-employed earnings and median differences between subgroups and surveys

No Buyout	All	Main Income	Full Income	Audio-visual	Academic
Mean 2006 £	5,588	23,400	7,871	11,312	3,225
Median £	430	11,000	0	1,000	500
Mean 2018 £	24,917	46,734	53,048	41,196	8,786
Median £	8,000	29,000	36,110	29,000	2,000

Table 3.12 ▪ Self-employed earnings and median differences between subgroups and surveys

## Advances, royalty rates and moral rights

### Advances

The survey asked writers whether they had ever received an advance. 69% of primary occupation authors reported receiving an advance at some point in their career. This represents a decline of over 10% in the number of primary occupation authors receiving advances since the 2013 survey. The following chart shows that advances are less likely to have been received by academic writers and technical writers.

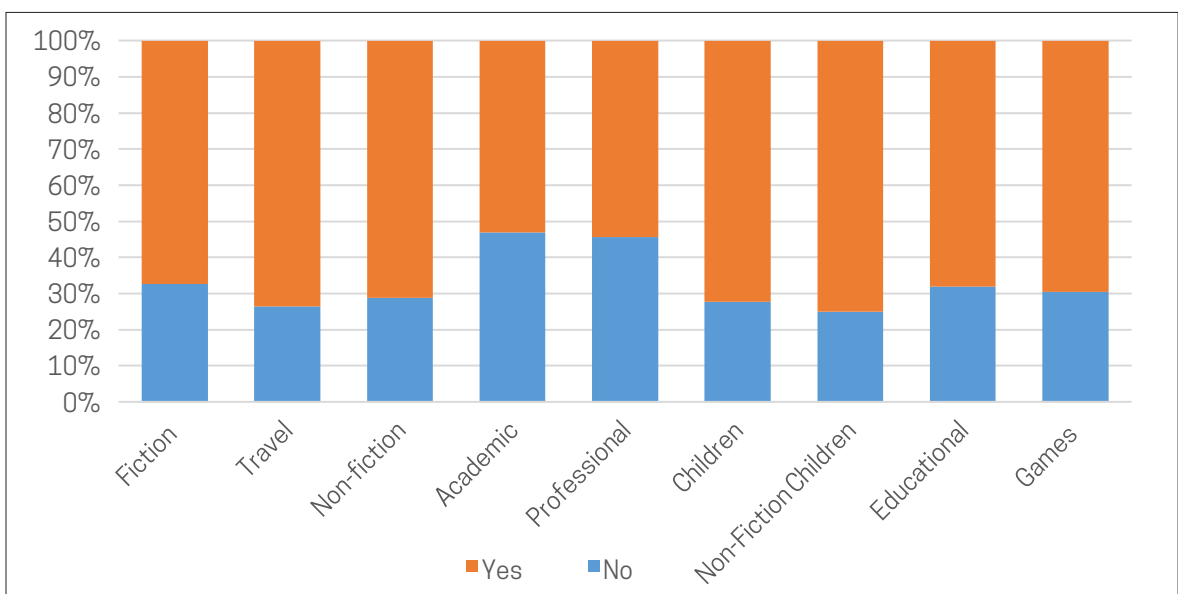


Chart 3.1 ▪ Advances paid to author by genre

Advance	2006	2014	2018
No	104 (18%)	24%	380 (31%)
Yes	464 (82%)	76%	845 (69%)

Table 3.13 ■ Percentage of primary occupation authors receiving advances (observation numbers not reported in 2014)

There is evidence of a significant decrease in the number of advances given to authors from the initial survey in 2006 to the most recent in 2018. This shift in risk from publishers to authors could be part of the explanation of the decline in earnings. The trend is also reflected in the questions asking about perceptions of change in the value of advances.

Substantially increased	Slightly increased	No change	Slightly decreased	Substantially decreased
43	93	337	159	292
4.6%	10.1%	36.5%	17.2%	31.6%

Table 3.14 ■ Primary occupation authors: Advances: Has the value of advances from publishers changed over the last 5 years?

## Royalty rates

Respondents were asked about their royalty rates on hardbacks, paperbacks and e-books. 44.5% of primary occupation authors who received royalties did so as a percentage of net receipts, while 38% did so as a percentage of retail and the rest in other kind, 17.5% (see Table 3.15). The average percentage on the royalty rate between Hardback and Paperback differs as expected (9% and 10% respectively, see Table 3.16). For e-books, the mean is considerably higher (64%, see Table 3.17). The majority of primary occupation authors who received royalties on e-books did so through a percentage of net receipts (52.5%, see Table 3.18). And there is a perception that royalty rates for e-books are on an upward trend (Table 3.19).

Percentage of retail	Percentage of net receipts	Other
409	479	189
38.0%	44.5%	17.5%

Table 3.15 ■ Royalties: Is your royalty rate paid as?

	Mean	Median	N
Hardback	9.2%	10%	652 (44.1%)
Paperback	10.2%	8%	825 (55.9%)

Table 3.16 ■ Royalties: What is your usual royalty rate (%)?



N	Mean	Median
751	63.8%	48%

Table 3.17 ▪ Royalties: What is your usual royalty rate on e-books?

Percentage of retail	Percentage of net receipts	Other
239	409	131
30.7%	52.5%	16.8%

Table 3.18 ▪ Royalties: Is your e-book royalty rate paid as?

Substantially increased	Slightly increased	No change	Slightly decreased	Substantially decreased
8	79	597	39	12
1.1%	10.7%	81.2%	5.3%	1.6%

Table 3.19 ▪ Royalties: Have your royalties for e-books changed in the last 5 years?

## Moral rights

The majority of primary occupation authors (75%) have never waived their moral rights in their works, while only 11% have and 14% do not know (see Table 3.20). Those who waive moral rights do so systematically (on average in between 90-100% of their contracts), indicating that they work in a particular genre. 6% of primary occupation authors have had a dispute with a publisher or producer over moral rights (see Table 3.21), and reported disputes relate mainly to attribution (see Table 3.22).

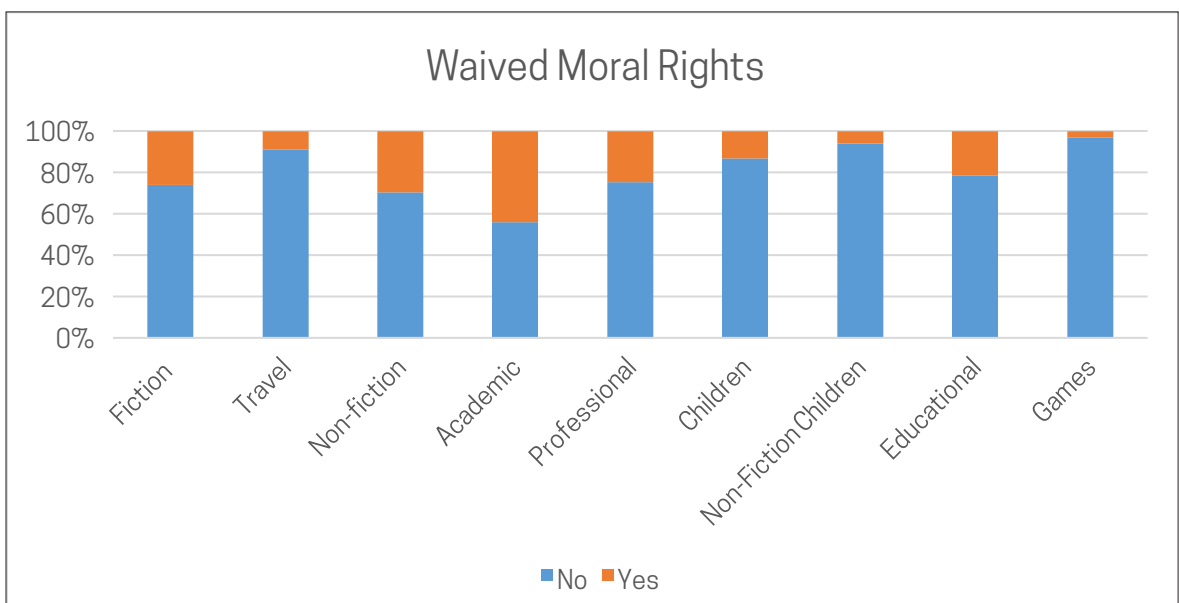


Chart 3.2 ▪ Percentage of all authors who waived moral rights

Yes	No	Do not know
137	924	173
11.1%	74.9%	14.0%

Table 3.20 ▪ Primary occupation authors: Moral rights: Do you ever waive the moral rights in your work?

Yes	No
62	968
6%	94%

Table 3.21 ▪ Primary occupation authors: Moral rights: Have you ever had a dispute with a publisher/producer over moral rights?

Attribution	Integrity	Both attribution and integrity
28	22	16
42.4%	33.3%	24.3%

Table 3.22 ▪ Primary occupation authors: Moral rights: If you answered yes in the previous question, what were the grounds of the dispute?

The table below compares the number of moral rights disputes reported in the 2006 and 2018 surveys. There appears to be a significant downward trend.

Moral rights dispute	2006	2018
Yes	51 (11%)	62 (6%)
No	397 (89%)	968 (94%)

Table 3.23 ▪ Comparison of moral rights disputes between 2006 and 2018 surveys (primary occupation writers)

## Rights reversion and self-publication

### Reversion clauses

A reversion clause permits a writer to recover the right to publish their work from a publisher (either by ending an exclusive licence or assigning copyright back to the writer). Writers were asked if any of their contracts ever included a reversion clause. Slightly more than half of primary occupation authors answered that they had: 52.4% (Table 3.24). 23% of primary occupation authors have relied upon such a reversion clause in the past 5 years (Table 3.25). Only 29% of the primary occupation authors received any further earnings after the rights had reverted (Table 3.26).

Yes	No	Do not know
616	243	316
52.4%	20.7%	26.9%

Table 3.24 ■ Reversion clause: Have any of your contracts ever included a reversion clause which gives you publishing rights or copyright back if the publisher is no longer exploiting your work?

Yes	No
244	803
23.3	76.7%

Table 3.25 ■ Reversion clause: Have you used or relied upon such a reversion clause, in the past 5 years?

Yes	No
193	472
29%	71%

Table 3.26 ■ Reversion clause: After the rights reverted to you, did you receive any further earnings from that work either from a new publisher or through self-publishing?

### Effects of reversion

The 2006 survey did not have questions about contract reversion, so only the 2014 and 2018 surveys are compared.

Reversion Clause in Contract	2014	2018
No	648 (43%)	751* (43%)
Yes	869 (57%)	1007* (57%)

Table 3.27 ■ All authors: Comparison of percentage of authors with reversion clauses in their contracts between 2014 and 2018 surveys. \*Not taking into account 743 respondents who stated, "I don't know".

The questions in the two surveys were slightly different. In 2014 the question asked if the author had ever exercised their reversion clause. In the 2018 survey the question was if the author has exercised the reversion clause in the past 5 years. In the 2014 survey, only individuals who said Yes to having a reversion clause gave an answer for exercising the clause while in the 2018 survey, the question remained open to all respondents, resulting in more answers.

**Q:45 in 2014 Survey:** *“Have you ever used or relied upon such a reversion clause?”*

**Q:33 in 2018 Survey:** *“Reversion Clause: Have you used or relied upon such a reversion clause, in the past 5 years?”*

For comparison between the surveys, the following table only considers respondents who stated they have a reversion clause in their contract (i.e. those authors who answered Yes to question 32 in the 2018 survey).

Exercise of Reversion Clause	2014	2018
No	527 (62%)	670 (67%)
Yes	329 (38%)	329 (33%)

Table 3.28 ▪ All authors: Comparison of percentage of authors exercising reversion right between 2014 and 2018 surveys

**Q:46 in 2014 Survey:** *“After the rights reverted back to you, did you receive any further earnings from that work either from a new publisher or through self-publishing?”*

**Q:34 in 2018 Survey:** *“Reversion Clause: After the rights reverted to you, did you receive any further earnings from that work either from a new publisher or through self-publishing?”*

The table below only considers responses of writers who responded Yes to the previous question (Q:33) in the 2018 survey.

Earnings after Exercising Reversion Clause	2014	2018
No	101 (30%)	129 (37%)
Yes	232 (70%)	216 (63%)

Table 3.29 ▪ Comparison of percentage of authors earning money from the reversion right between 2014 and 2018 surveys

These tables suggest a decline in the number of times reversion clauses have been exercised and also in the money earned as a result of reversion. This trend warrants further research. Since there is no statutory reversion in the UK, a possible explanation might be that it is easier and cheaper for publishers to keep works on the e-market.

## Influence of reversion clause on overall writing earnings

Authors using the reversion clause and those earning from using the reversion clause are on average writers who earn more. This is true for all sub-samples of authors. The median earnings are also higher for all sub-samples except for those writers who earn all their income from writing (= full income writers). It also seems that the variability within earnings is smaller for writers who earn from reversion clauses compared to writers who do not. These results are interesting and suggests that more financially successful authors use the reversion clause. It is not possible to determine from this correlation whether they are financially more successful because they use and earn from the clause or earn from it because they are more successful authors.

No Reversion Clause Earnings	All	Primary Occupation	Main Income	Full Income	Audio-visual	Academic
# of Observations	125	83	49	27	37	10
Mean £	18,005	24,725	38,820	45,007	35,147	1,425
Median £	5,400	10,500	25,000	32,000	1,150	1,250
Coefficient of Variance (%)	187	159	118	80	153	87
Gini	71	65	51	42	65	41

Table 3.30 ▪ Earnings of authors who had no reversion clause earnings

Positive Reversion Clause Earnings	All	Primary Occupation	Main Income	Full Income	Audio-visual	Academic
# of Observations	208	153	104	50	61	11
Mean £	25,742	33,245	41,396	42,628	42,751	4,848
Median £	8,799	15,500	19,861	18,861	15,000	2,500
Coefficient of Variance (%)	254	225	210	240	253	96
Gini	71	67	63	66	74	47

Table 3.31 ▪ Earnings of authors who had positive reversion clause earnings

Revision Clause Earnings	All	Primary Occupation	Main Income	Full Income	Audio-visual	Academic
Yes, Mean £	25,742	33,245	41,396	42,628	42,751	4,848
No, Mean £	18,005	24,725	38,820	45,007	35,147	1,425
p-value	0.2200	0.3338	0.8459	0.9073	0.6913	0.0360**

Table 3.32 ▪ Earnings of authors who had positive reversion clause earnings

\*  $p < .1$ , \*\*  $p < 0.05$ , \*\*\*  $p < 0.01$

## Self-publishing

A total of 18% of primary occupation authors have self-published a work (Table 3.22). The most popular format for a self-publication was electronic (53%), followed by traditional publication (40%) and Other (7%) (Table 3.34). The category 'Other' appears to be used by respondents to capture a number of different publication routes, and is represented as a Word cloud in Chart 3.3.

Yes	No
18.4%	81.6%

Table 3.33 ■ During the past year, have you self-published a work? (n=1271)

Traditional publication	Electronic publication	Other
40%	53%	7%

Table 3.34 ■ Have you self-published a traditional (i.e. physical) work or as an electronic publication? (n=364)

**Note.** 241 respondents claim to have self-published a work in the past year, 364 claim to have self-published a work overall (in previous years).

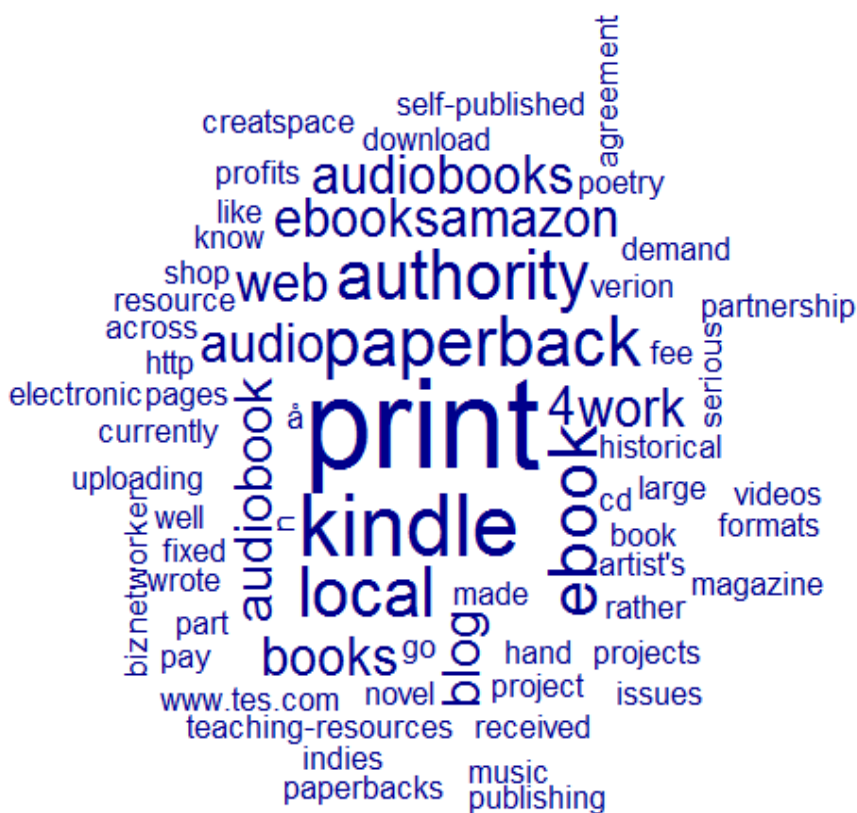


Chart 3.3 ■ Word cloud representing answers in the Other category

Paid for Self-publishing	% of Respondents	Average Cost Paid	Mean Earnings	Median Earnings	SD
Yes	109 (9%)	£1,713	£21,623	£8,500	34,963
No	1070 (91%)	NA	£30,627	£10,672	85,274

Table 3.34 ■ Percentage of primary occupation authors that have paid for self-publishing, average costs and earnings

The average earnings of those individuals who have not paid towards self-publishing in the last year is higher (£30,626) compared to those who did (£21,623). However, only 9% of primary occupation authors stated that they paid for self-publishing.

## Copyright awareness

Only a small fraction of primary occupation writers stated any copyright concerns when beginning a new work of writing. Nonetheless, 43% of primary occupation writers report a lack of understanding about making use of existing works and 33% express low or no confidence in their knowledge regarding copyright.

Don't know	No	Yes
143 (11%)	984 (75%)	187 (14%)

Table 3.35 ■ Do you have concerns about copyright when beginning a new work of writing?

Yes	No
671 (57%)	500 (43%)

Table 3.36 ■ Do you have an understanding of when you can make use of existing copyright works without seeking permission?

Very confident	Moderately confident	Less confident	No confidence
151 (12%)	729 (55%)	335 (25%)	102 (8%)

Table 3.37 ■ What is your level of confidence in your knowledge of copyright?

## Advice

The survey investigated whether respondents took advice before signing a contract.

Never (% of respondents)	Yes, sometimes (% of respondents)	Yes, as a matter of course (% of respondents)	N/A
772 (59%)	293 (23%)	236 (18%)	1270

Table 3.38 ■ Primary occupation authors: In the past year, did you take legal/professional advice before signing a publishing/production contract?

	2006	2014	2018
Never	193 (34.3%)	47%*	772 (59%)
Yes, sometimes	210 (37.4%)	NA	293 (23%)
Yes, as a matter of course	159 (28.3%)	NA	236 (18%)

Table 3.39 ■ Primary occupation authors: In the past year, did you take legal/professional advice before signing a publishing/production contract? Comparison across surveys. \*Note. 2014 survey did not report number of observations.

Lawyer	Work colleague	Agent	Friends	Professional body	Other
74 (10%)	54 (7%)	317 (43%)	56 (8%)	180 (25%)	48 (7%)

Table 3.40 ■ Primary occupation authors: If you have answered YES to above, from whom have you taken legal / professional advice (multiple answers possible)?

Overall 41% of primary occupation writers took some advice before signing a contract. This is much lower than the proportion in the previous survey of 2014 (53%) and of 2006 (66%). The most common source of advice used by primary occupation writers was the agent (43%), a professional body (25%), or a lawyer (10%).



With respect to their occupation, *script-writers* and *translators* are the two author types who have sought the fewest professional advice. As expected, retired are among the highest (more years of experience), followed by academics and editors.

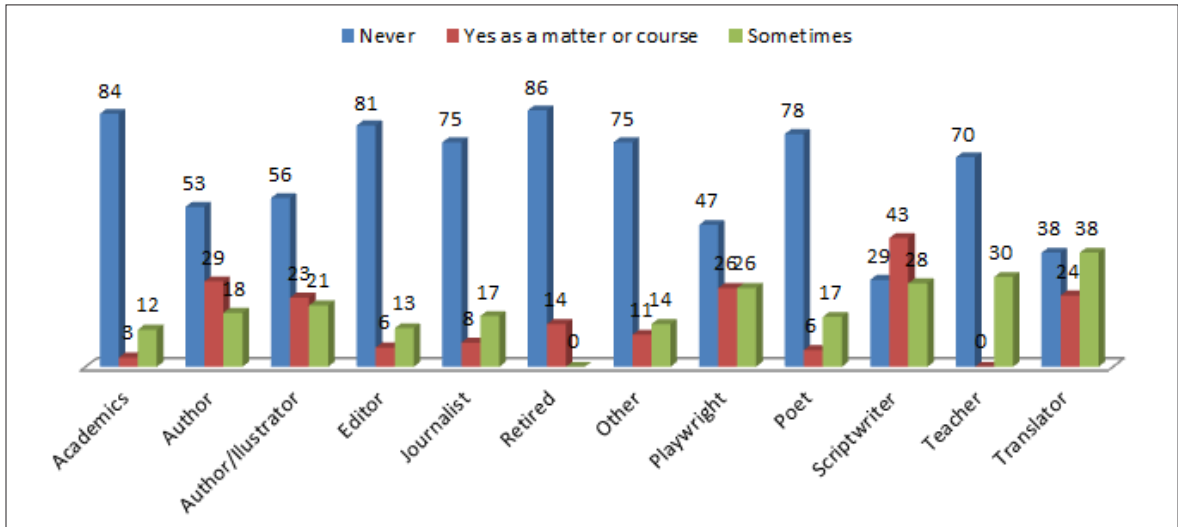


Chart 3.4 ■ Percentage of answers seeking professional advice across occupational types

# Additional Discussion

## Links between Contracts and Earnings (T-Tests and Regression analysis)

### T-Test Comparisons Between Earnings by Category

The following tables are testing for statistical significance of a number of factors. The tables show the effects of whether a writer has had an agent, had contractual changes, received advances, used reversion rights, or signed a buy-out contract. All factors significantly influence the self-employed earnings of the writer. The significance levels are extremely high with all being under 5% and most being close to 0%, with the exception of reversion clause earnings. Self-employed earnings were significantly higher for writers who have an agent, had contractual changes, or received advances. Self-employed earnings were significantly lower for writers who signed a buy-out contract.

**Q: 14, survey 2018.** "Have you had an agent in the last year?"

Agent	Obs	Mean £
Yes	619	40,137
No	2004	8,665
p-value		0.00***

Table 4.1 ▪ \*  $p < .1$ , \*\*  $p < 0.05$ , \*\*\*  $p < 0.01$

**Q:21, survey 2018.** "During the past year, have you succeeded in changing the terms of a contract you were offered?"

Contractual Changes	Obs	Mean £
Yes	638	30,257
No	1923	11,275
p-value		0.00***

Table 4.2 ▪ \*  $p < .1$ , \*\*  $p < 0.05$ , \*\*\*  $p < 0.01$

**Q: 35, survey 2018.** "Advances: Have you ever received an advance ahead of creating a work?"

Advances	Obs	Mean £
Yes	1486	21,584
No	967	7,931
p-value		0.00***

Table 4.3 ▪ \*  $p < .1$ , \*\*  $p < 0.05$ , \*\*\*  $p < 0.01$

**Q: 33 survey 2018.** "Reversion clause: Have you used or relied upon such a reversion clause, in the past 5 years?"

Reversion Right	Obs	Mean £
Yes	216	25,742
No	129	18,005
p-value		0.2200

Table 4.4 ▪ \*  $p < .1$ , \*\*  $p < 0.05$ , \*\*\*  $p < 0.01$

**Q: 30, survey 2018.** "Buy-out: During the past year, I assigned (i.e. transferred) copyright in the following percentage of my contracts?"

**Note.** Coded as 1 (if any assigned) or 0 (if none).

Buy-out	Obs	Mean £
Yes	579	16,929
No	148	24,917
p-value		0.0437**

Table 4.5 ▪ \*  $p < .1$ , \*\*  $p < 0.05$ , \*\*\*  $p < 0.01$

## Regression analysis

The following section reports some initial regression results. They show an interesting story of how buy-outs and advances influence writers self-employment earnings. The regression allows to estimate the size of the effect these variables have on self-employed writing income.

### Regression results:

	Self-Employed Earnings (£)	Individual Income (£)	Household Income (£)
Education	10,267.56*** (3,978.623)	-11,207.2 (85,367.45)	-52,181.3 (179,856.6)
Education^2	-1,102.075** (448.3348)	2,394.91 (9,648.11)	7,859.227 (20,276.32)
Audio-visual	13,181.84*** (3,303.026)	24,529.89 (71,412.31)	-11,739.5 (150,406.5)
Academic/Teacher	763.1187 (3,409.593)	62,457.57 (72,940.04)	135,259.9 (153,100.9)
Primary Occupation	7,464.855** (3,166.536)	13,132.28 (68,030.87)	-8,065.84 (142,956)
Full Income	12,010.86*** (4,578.063)	3,269.699 (100,103.5)	-30,384.7 (210,225.8)
Main Income	25,241.27*** (4,162.784)	-5,316.62 (90,426.4)	58,388 (190,154.5)
Advances	5,156.601* (2,661.002)	-39,387.1 (57,181.07)	-115,858 (120,059.6)
Self-Publishing	-3,733.06 (3,693.811)	-36,031.3 (79,740.5)	-51,936.7 (167,479)
Buyout	-5,139.47* (2,912.285)	-35,838.2 (62,904.41)	-6,1714.4 (132,450.7)
Female	-3,063.87 (2,615.314)	-57,856.6 (56,189.55)	-69,644.9 (118,326)
N	2005	2030	2069
r2	11.18	0	0

Table 4.6 ■ \*\*\*  $p < 0.001$ , \*\*  $p < 0.05$ , \*  $p < 0.1$ . Heteroskedastic robust standard errors in parenthesis.

Education variable =

- 1 = Other
- 2 = Diploma
- 3 = GCSE-level
- 4 = A-Level
- 5 = Degree
- 6 = Master's Degree
- 7 = PhD

Female =

- 1 = Female
- 0 = Male and other

All other variables are dummy variables, i.e. are either 1 if Yes and 0 if No. For example primary occupation is coded as 1 if the person is a primary occupation author and 0 if not.

The results in Table 4.5 show how the independent variables, e.g. education, in the left most row influence the dependent variables, e.g. self-employed earnings, described at the top of the column. The regression estimates the size of the effect of variables such as, being a primary occupation author or full income author which increase self-employed income by an estimated £7,465 and £12,011 respectively taking into account the effect of all other dependent variables in the regression. This means that the £12,011 increase from being a full income author already takes into account the increase of £7,465 from being a primary occupation author.

The interpretation of the education variable deserves further explanation. Education is 0 when “other”, 1 when “diploma”, and so on in the same order as observed in earlier charts. In the regression there is a linear education variable i.e. “education” and a quadratic variable which is education squared or “education<sup>2</sup>”. The linear education variable has a simple interpretation: if education increased by one unit the increase in income is estimated at £10,268. To interpret the quadratic, we must first look at the first derivative with respect to education. This means we must calculate what is the marginal change of income as education level increases. A simplified version of the regression can be found below where  $b_1$ , or £10,268 in the regression, is the estimated effect for education which we will simplify to  $x$  and  $b_2$  is the effect size for quadratic  $x^2$  or education squared which is -£1,102 as observed in the regression above. These two variables are designed to take into account any potential non-linear effects of education. Non-linear effects might exist when earnings initially decrease when education increases but when education level reaches some point they decrease again. If an independent variable causes an increase and then a decrease in the dependent variable the relationship or curve is called concave.

$$y = b_0 + b_1 * x + b_2 * x^2$$

The below shows the first derivative of the initial linear function. This calculated the marginal change of the dependent variable  $y$ , i.e. earnings, for each level of the dependent, i.e. education. For example, let's assume the constant or  $b_0=0$ . When education=2 or GCSE level the estimated increase in earnings from 1 or “other” level to 2 or Diploma level is  $y' = 10268 + 2 * (-1102 * 2)$  or  $y' = 5860$ . Thus, the estimated increase from Diploma-level to GCSE-level is an increase of £5,860 in self-employed earnings. If we do the same for the difference between education = 4 i.e. A-level and education = 5 i.e. Degree-level we find the first derivative or the marginal change between the two to be  $y' = 10268 + 2 * (-1102) * 5$  an estimated decrease of -752 in self-employed earnings. These figures are taking into account other independent variables considered in the regression. The optimal amount of education is when education = 4.6 which means education earnings are estimated to peak between 4 (A-level) and 5 (degree level). This is similar to the pattern seen in Chart 2.7 in the Earnings chapter.

$$y' = b_1 + 2 * b_2 * x.$$

The results indicate that education has a convex effect on self-employed earnings, meaning it initially increases earnings and decreases it from degree level onwards. This is interesting as it suggests the peak earning power lies with writers who obtained A-levels but before receiving a university degree. This further supports the proposition that self-employed writing earnings are maximised at relatively low education levels compared to other fields.

Being a primary occupation, main income, and full income author all increased self-employed earnings but had no effect on either household or individual incomes. Audio-visual authors and authors who received advances all received higher self-employed income as well. Interestingly having a contract bought out decreased self-employed earnings. This supports the explanation that writers who enter into a buy-out contract earn less due to their bargaining position. A poor bargaining position is often the case for first time authors or authors who have not yet been successful (see Richard Caves, 2000, *Creative Industries: Contracts between Art and Commerce*, Cambridge, MA: Harvard University Press). Conversely individuals who received advances are likely individuals with better bargaining power due to previous success. Thus, it is expected that authors who received advances are more successful and earn more.

None of the variables listed explained differences in individual earnings or household earnings. This suggests that the variables explain differences in self-employed income but not differences in individual or household income. If education does not explain differences in earnings, this could be due to education not having a consistent influence on different earning types for authors. Generally, education does increase income for non-authors but it could be that the population of authors differs because some authors earn large self-employed income from writing, but highly educated individuals earn most of their earnings from outside of the creative industries. This potential for multiple spikes in earnings is reflected in inconsistent patterns in individual or household earnings based on the author's education level. The r squared for the regressions for household and individual earnings is 0% and 11.12% for self-employed earnings. This means the regression is estimated to explain 11.12% of the difference in self-employed earnings but 0% for household and individual earnings. This may indicate that the regression better explain all 3 types of earnings together. It may also suggest that the variables which influence self-employed earnings do not influence either household or individual earnings. The effect disappears when comparing individual or household earnings. In order to fully explain individual and household incomes the model would need to be specified differently, further suggesting that what explains self-employed earnings is not likely to influence individual or household earnings.

**Note.** *This regression analysis was performed by Jaakko Miettinen, PhD candidate in the CREATe Centre.*

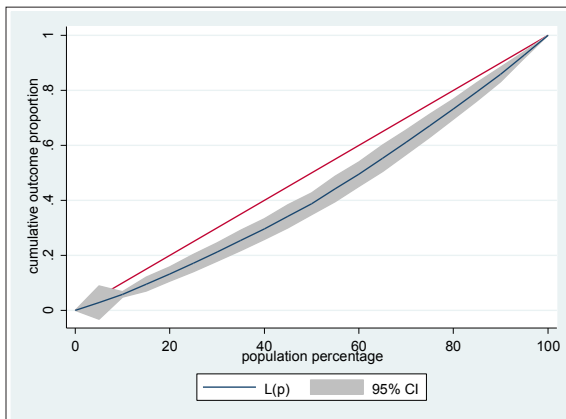
# Appendix 1

## Lorenz Curves and Gini Coefficients of Earnings

For ease of reference and comparison, this Appendix reproduces Lorenz Curves and Gini Coefficients from the Annual Survey of Hours and Earnings (ASHE) conducted by the UK Office for National Statistics. Then the same calculations are presented from the data obtained through the surveys of writers' earnings conducted in 2018 and 2006 (ALCS surveys). This allows for a better understanding of the shape and development of labour markets in the UK.

### ASHE survey data

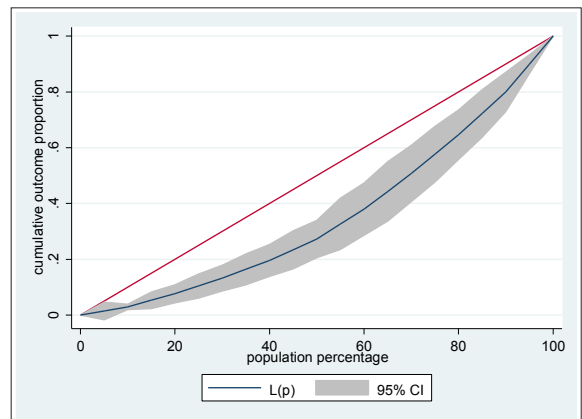
#### ALL UK Employee Earnings 2018



Mean = £32,851 ▪ Median = £31,989 ▪ Gini = .13

Lorenz curve: gross income for all employees (ASHE 2018)

#### UK Skilled Employees Earnings 2018



Mean = £29,832 ▪ Median = £24,006 ▪ Gini = .29

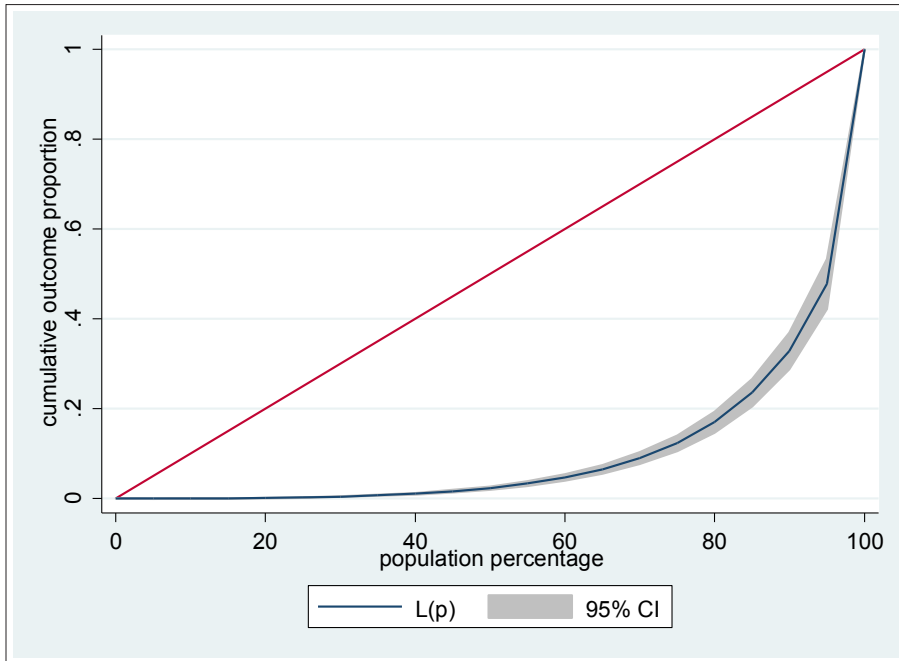
Lorenz curve: gross income for skilled employees (ASHE 2018)

Source of data:

UK Annual Survey of Hours and Earnings (ASHE), Office for National Statistics <https://www.ons.gov.uk/employmentandlabourmarket/peopleinwork/earningsandworkinghours/bulletins/annualsurveyofhoursandearnings/previousReleases>

## ALCS survey data (writers)

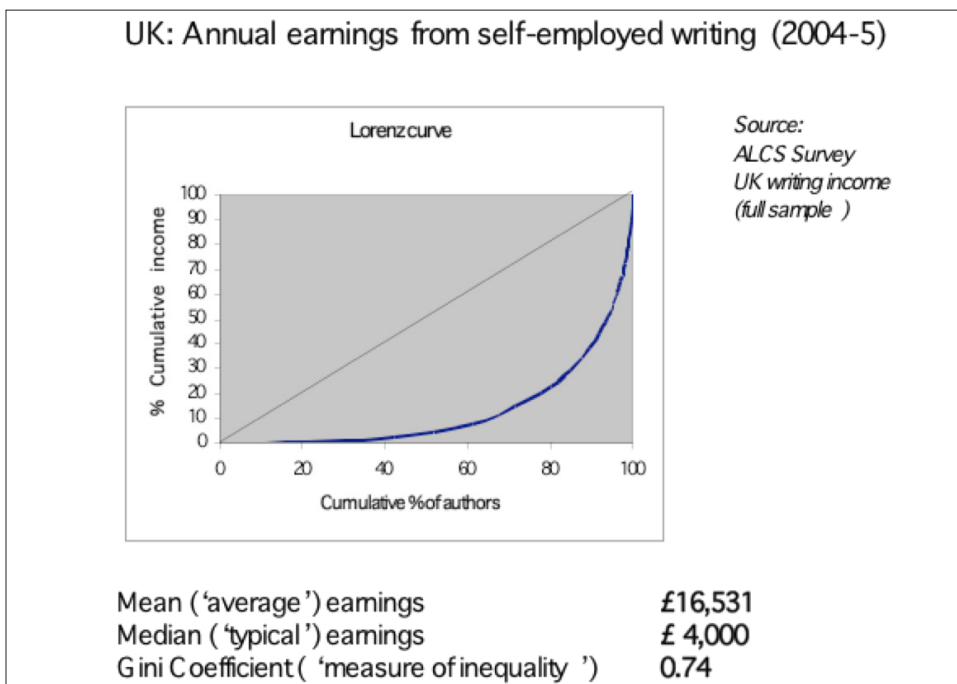
### ALL respondents: Self-Employed Earnings 2018



Mean = £16,096 ▪ Median = £3,000 ▪ N = 2728 ▪ Gini = .80

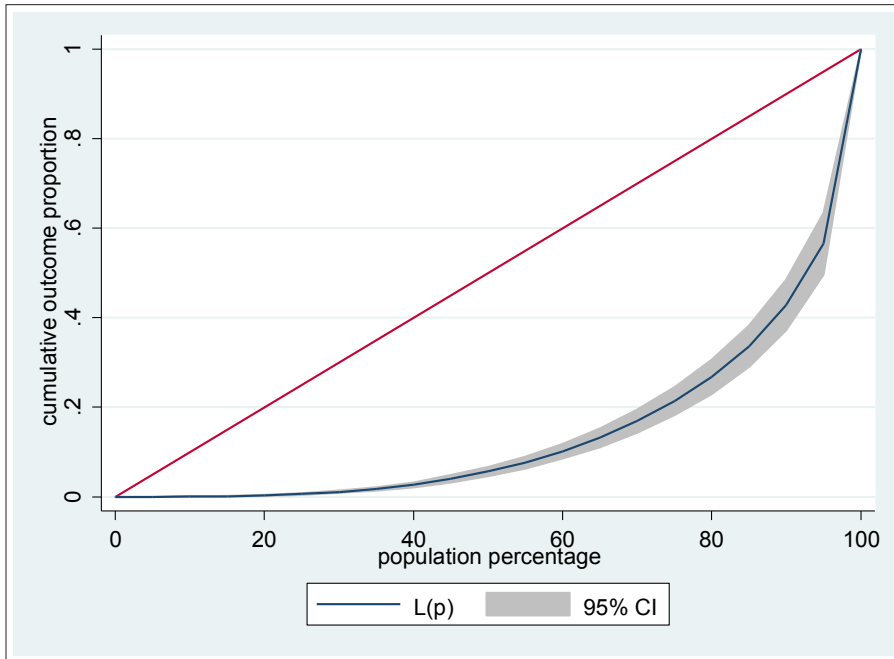
Lorenz curve: authors' self-employed income from writing for all respondents

### ALL respondents: Self-Employed Earnings 2006



Lorenz curve: authors' self-employed income from writing for all respondents  
(Figure 3.11 in Kretschmer & Hardwick, 2007)

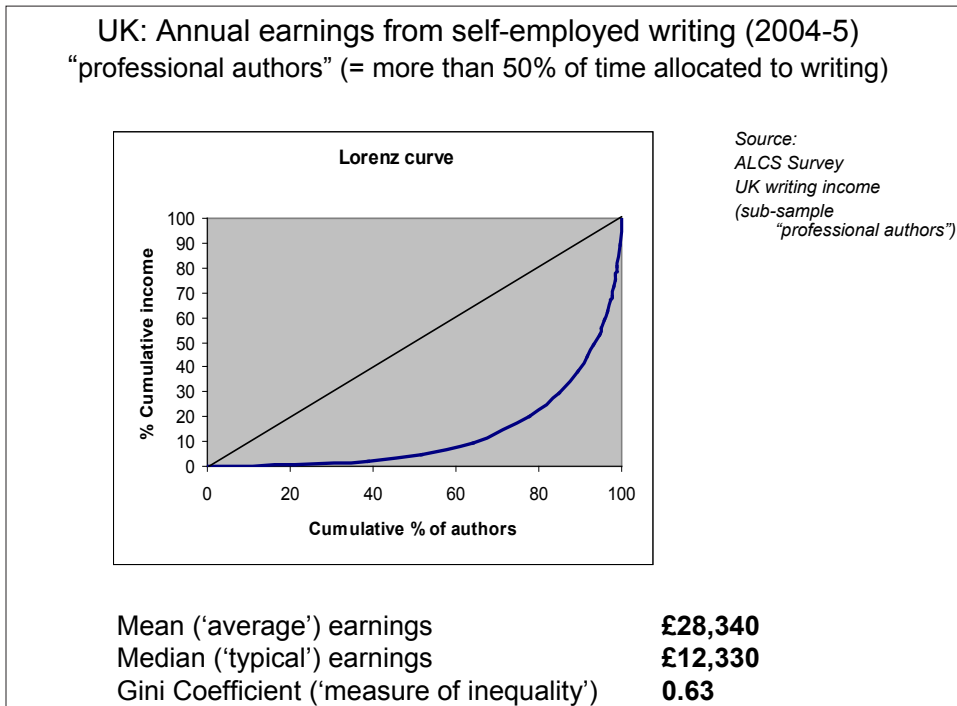
### Primary Occupation writers: Self-Employed Earnings 2018



Mean = £29,564 ▪ Median = £10,497 ▪ N = 1304 ▪ Gini = .71

Lorenz curve: authors' self-employed income from writing for primary occupation authors

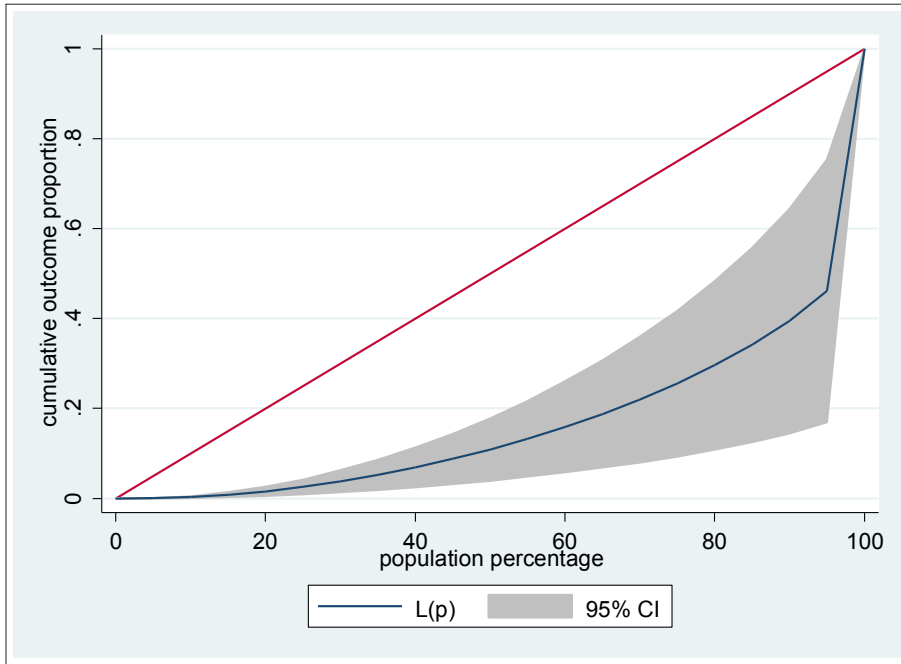
### Primary Occupation writers: Self-Employed Earnings 2006



Lorenz curve: authors' self-employed income from writing for primary occupation authors  
 (Figure 3.13 in Kretschmer & Hardwick, 2007)



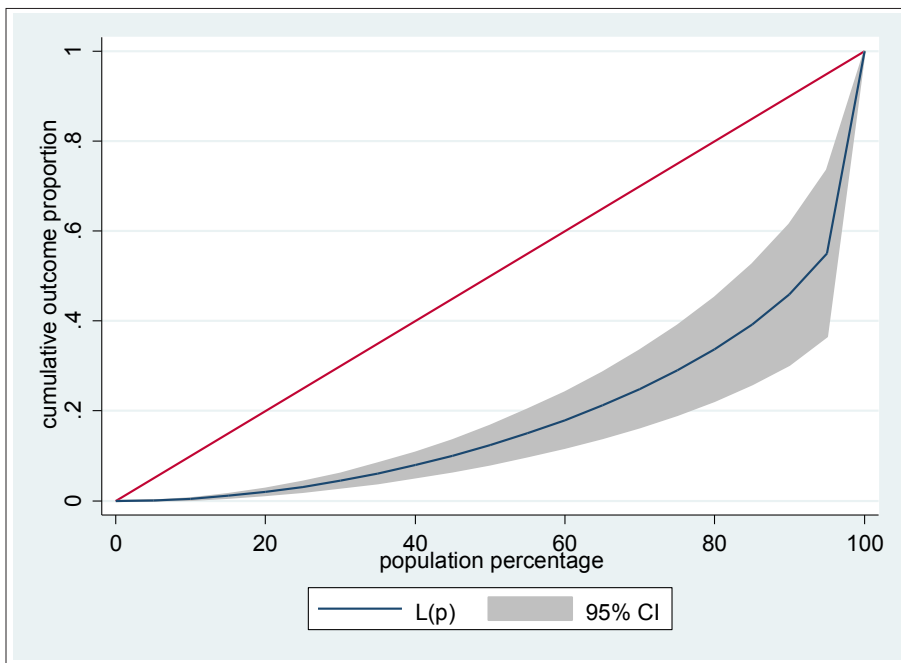
**ALL respondents: Total Individual Earnings 2018**



Mean = £68,978 ▪ Median = 30,000 ▪ N = 2730 ▪ Gini = .70

Lorenz curve: ALL authors' total individual income (including second job)

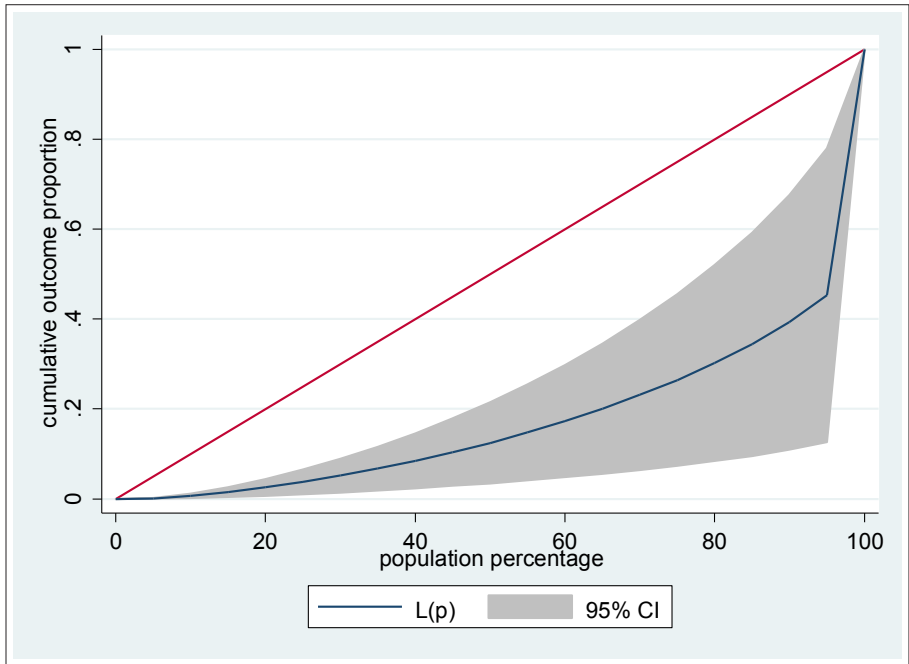
**Primary Occupation writers: Total Individual Earnings 2018**



Mean = £54,766 ▪ Median = £27,000 ▪ N = 1192 ▪ Gini = .63

Lorenz curve: primary occupation authors' total individual income (including second job)

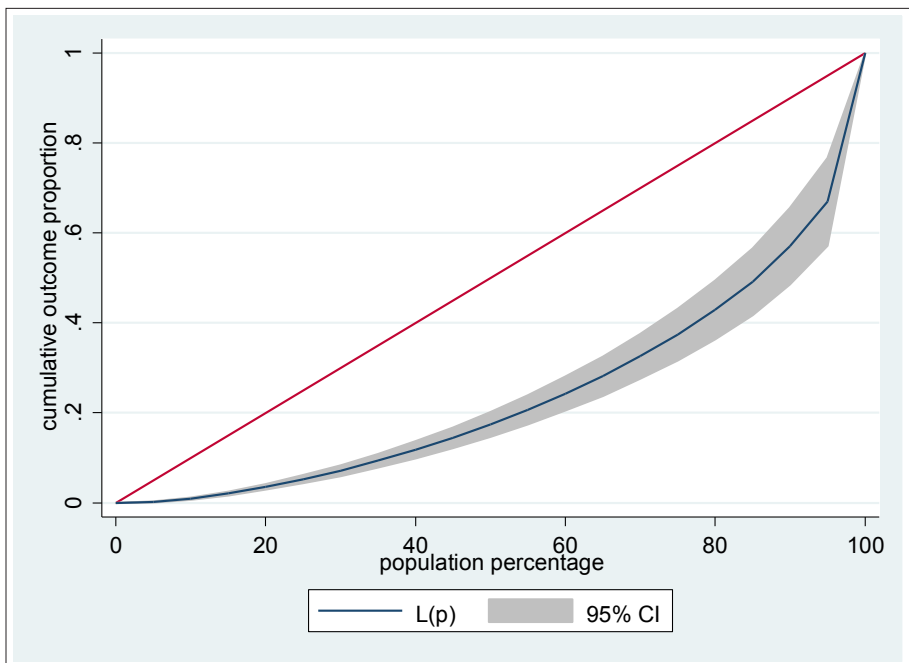
**ALL respondents: Household Earnings 2018**



Mean = £117,435 ▪ Median = 50,000 ▪ N = 2582 ▪ Gini = .67

Lorenz curve: ALL authors' household income (including partner's income)

**Primary Occupation writers: Household Earnings 2018**

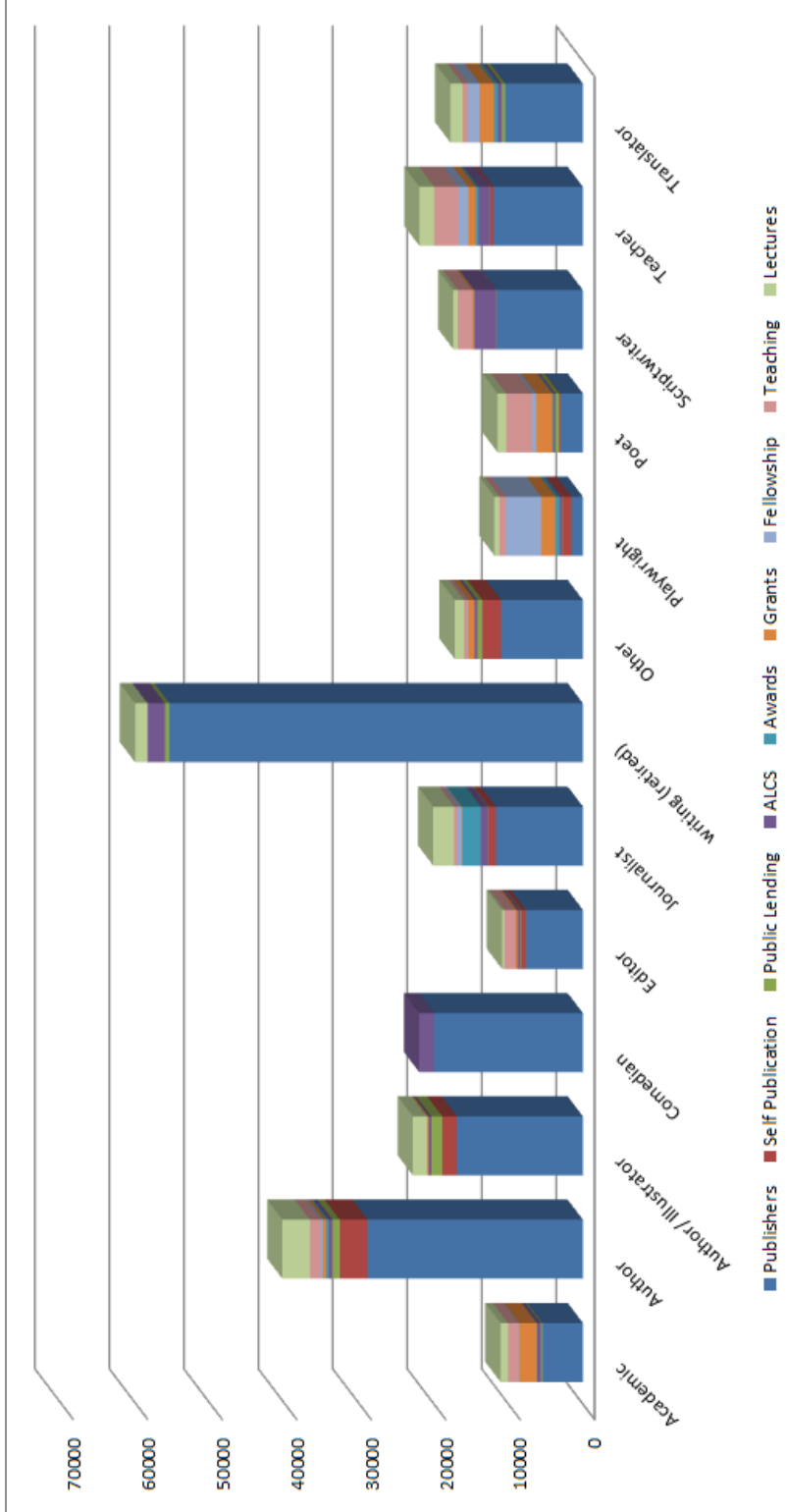


Mean = £81,458 ▪ Median = £50,000 ▪ N = 1287 ▪ Gini = .53

Lorenz curve: primary occupation authors' household income (including partner's income)

# Appendix 2

## Sources of earnings across occupational groups



Sources of earnings across occupational groups (enlarged from Chart 2.4 on page 24)

# Appendix 3

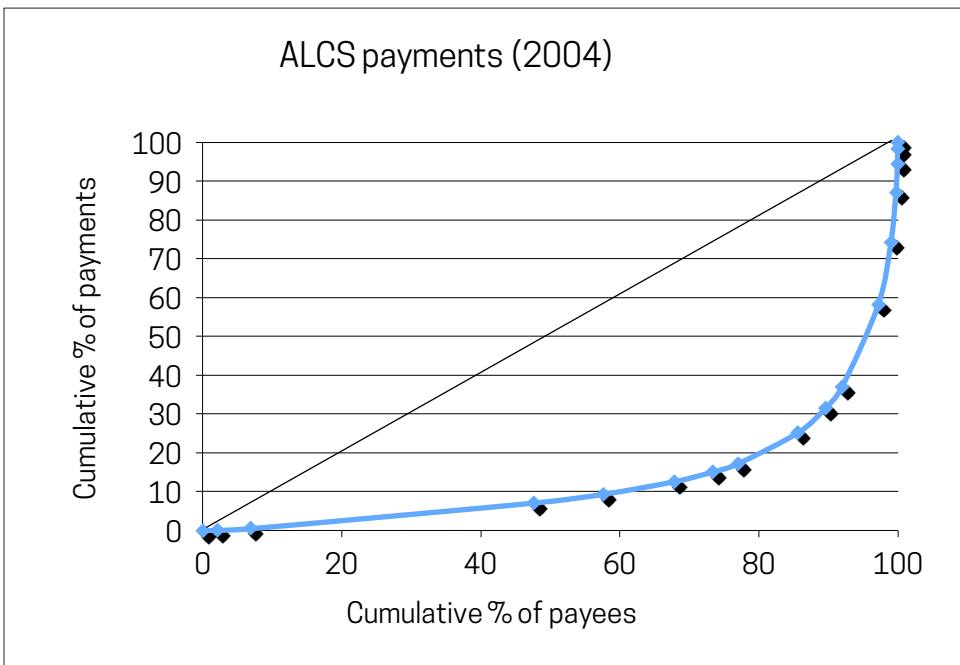
## ALCS Income and Distribution (control)

In order to place the population of respondents to the survey into the context of the population of all writers receiving payments from ALCS, we asked ALCS to calculate their fee collection and payment in an anonymized format, standardized by revenue band. This acts as a control for the representativeness of the survey.

For ease of reference, we provide Lorenz curves and Gini coefficients, allowing comparison with other income data and the earlier surveys. In each case we used the ALCS distribution data available, nearest to the data collection points of the 2006 and 2018 surveys.

### ALCS income and distribution (2004)

Number of payees	32608
Total payment	£12,545,379

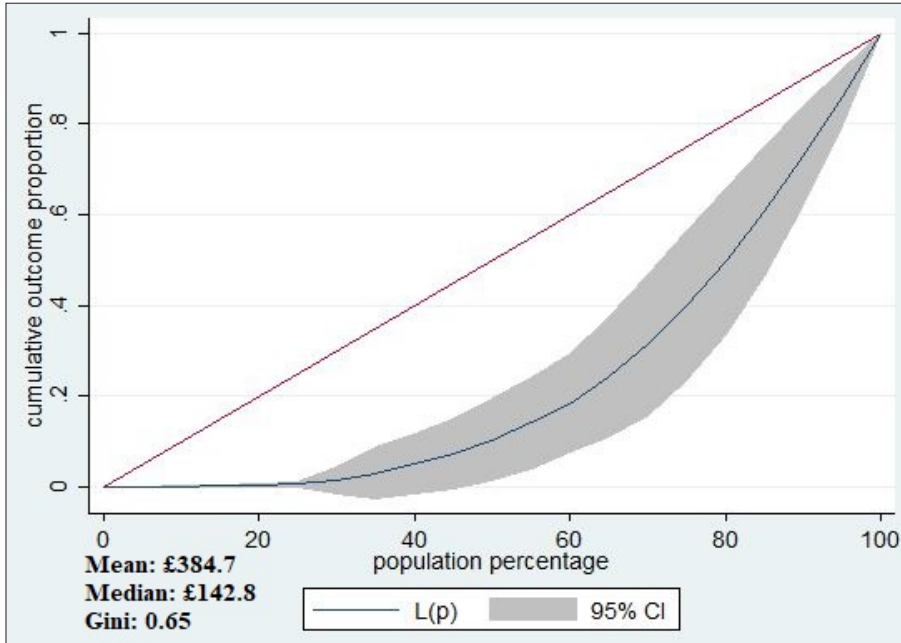


Mean = £369 ▪ Median = £80 ▪ Gini = .72

Lorenz curve: ALL ALCS payees (2004)

## ALCS income and distribution (2017)

Number of payees	78743
Total payment	£30,292,462



Mean = £385 ▪ Median = £143 ▪ Gini = .65

Lorenz curve: ALL ALCS payees (2017)

# Appendix 4

## Survey questionnaire



## 1. Help us to support writers

**ALCS exists to ensure that writers are treated fairly and remunerated appropriately. To make the case for writers' rights, we need accurate, independent data. By updating the findings of similar surveys undertaken in 2006 and 2013, this research project (which we hope to repeat at regular intervals) will capture the impact of emerging technologies and markets on writers' working lives.**

**By taking the time to complete the survey you will help us to support you and your fellow writers.**

**Respondents to the survey have the chance to enter a draw to win a cash prize worth £500. To enter the draw, simply follow the instructions at the end of the survey.**

**To make this survey as reliable as possible we would like to hear from writers of all genres and income brackets. Please try to answer all the questions in the survey that are relevant to you – even partial responses are useful.**

**The questionnaire requires you to provide indications of your earnings for the 2016/17 tax year. Before completing the survey it would therefore be advisable to have this information to hand or, if necessary, to request it from your agent.**

**All information is provided on an entirely anonymous basis.**

**Thank you for your assistance.**

**Owen Atkinson**

**ALCS Chief Executive**



## 2. Professional Profile

\* 1. Is writing your primary occupation? (For the purpose of this survey, this means: do you spend at least half of your working time as a writer?)

Yes

No





### 3. Professional Profile

\* 2. Do you spend ALL your working time as a writer?

Yes

No

\* 3. How would you describe your main writing occupation?

Author

Author/ Illustrator

Editor

Teacher

Academic

Journalist

Playwright

Scriptwriter

Poet

Translator

Comedian

No longer writing (retired)

Other (such as copywriter, blogger, vlogger, games writer). Please specify

4. Memberships of professional organisations (please enter year of joining e.g. 1999)

ALCS:

Society of Authors  
[includes subsidiary  
groups (e.g. academic,  
broadcasting, children,  
educational, medical,  
translators)]:

Writers' Guild of Great  
Britain (WGGB):

National Union of  
Journalists:

ALLi (Alliance of  
Independent Authors) -  
writers who self-publish:

Other/s (please enter date  
here & specify institution in  
the next question):

5. Membership of any professional organisation NOT LISTED above:

\* 6. Relative importance of each type of work (in order of magnitude, rank your earnings arising from each of the following categories of work, whether in traditional or electronic format): (1 is the highest, if you do not have earnings from a particular source, please select N/A and do not rank it)

	1	2	3	4	5	6	N/A
Books	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Newspapers	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Magazines/ Periodicals	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Theatre (playwright)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Audio / Audiovisual Productions (e.g. films and radio / TV programmes)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Digital Publishing (e- books, e-magazines, websites, blogs, others)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Other (please specify: e.g. advertising copy/ video game story board/ consultancy material)



## 4. Professional Profile (contd.)

\* 7. In which year did you start earning as a professional writer? Please type in the YYYY format.

\* 8. Books and articles: In order of magnitude, rank your earnings from writing books (and articles) in the following genres: (1 is the highest. If you did not earn money from a source please select N/A and do not rank it).

	1	2	3	4	5	6	7	8	9	N/A
Fiction (other than children's and Young Adult)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Travel	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nonfiction popular (excluding travel)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Academic	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Professional / technical	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Children's (and YA) fiction	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Nonfiction for children (excluding educational)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Educational / teaching (school age)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Writing for games, VFX, web	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

\* 9. Audio/Audiovisual Productions: In order of magnitude, rank your earnings from writing material for audio/audiovisual productions (e.g. films and radio / TV programmes) in the following types of works: (1 is the highest. If you did not earn money from a source please select N/A and do not rank it).

	1	2	3	4	5	6	7	8	9	N/A
Film	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Film Documentary	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
TV Drama	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
TV Documentary	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Children's TV	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
TV Comedy	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
TV Soap	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Radio (fiction)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Radio (nonfiction)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

\* 10. Audio/Audiovisual Productions: In relation to your earnings from writings which are incorporated in radio/audiovisual works, please rank the following in order of importance (1 is highest, if you did not earn money from a source please select N/A and do not rank it).

	1	2	3	4	N/A
Broadcasting (including radio, cable and satellite)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Downloading of film and radio / TV programmes (e.g. iTunes)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Online streaming of film / television / radio (e.g. iPlayer and Netflix)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Rental (physical and / or online)	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

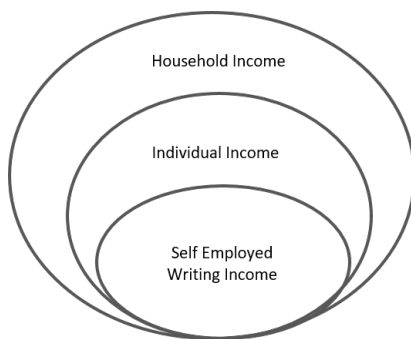


## 5. Earnings from being a writer:

The following earnings questions are of importance for making comparisons with other survey data. Estimated figures are sufficient. All information you provide will be treated anonymously and in total confidence.

Please answer all questions in this section based on the 2016-17 tax year (6th April 2016 to 5 April 2017).

11. Please indicate the approximate earnings as per following headings. All figures should be based on earnings BEFORE tax and should exclude any agent's fees.



Enter amount in GBP without any decimals, symbols or commas.

HOUSEHOLD earnings  
(the combined earnings of  
all earners in your  
household):

INDIVIDUAL earnings  
(including self-  
employed earnings  
plus income from any  
other non-writing activity,  
such as salaried  
employment):

SELF-EMPLOYED  
WRITING EARNINGS (not  
including any salary as a  
writer):

12. In relation to the self-employed writing earnings stated in the previous question, please indicate the approximate amount (if any) you personally received from the following sources:

Enter amount in GBP without any decimals, symbols or commas.

Publishers (royalties and other income)	<input type="text"/>
Self-Publication	<input type="text"/>
Public Lending Right	<input type="text"/>
ALCS	<input type="text"/>
Awards and Prizes	<input type="text"/>
Grants and Bursaries	<input type="text"/>
Fellowships / Writers-in-Residence	<input type="text"/>
Teaching creative writing	<input type="text"/>
Lectures / Appearances / School visits	<input type="text"/>

13. Please indicate your total earnings as an employee from the following (before tax and deductions):

Enter amount in GBP without any decimals, symbols or commas.

Journalist (including editorial roles)	<input type="text"/>
Commercial Researcher	<input type="text"/>
Copywriter	<input type="text"/>
Book Editing	<input type="text"/>
Academic	<input type="text"/>
Translation	<input type="text"/>
Any Other	<input type="text"/>



## 6. Copyright and Contracts:

**All information you provide will be treated anonymously and in total confidence.**

14. Have you had an agent in the last year?

(If YES, you may feel that you do not have sufficient information to answer some of the questions that follow; but please give responses wherever possible.)

Yes

No

15. In the past year, did you take legal/professional advice before signing a publishing/production contract?

Never

Yes, sometimes

Yes, as a matter of course

16. If you have answered YES to above, from whom have you taken legal / professional advice?

Indicate all that apply.

Lawyer

Work Colleagues

Agent

Friends

Professional body/ Union

Other (please specify)

17. What is your level of confidence in your knowledge of copyright?

- very confident
- moderately confident
- less confident
- no confidence

18. Do you co-write with other writers?

- Yes
- No

19. Do you have concerns about copyright when beginning a new work of writing?

- Don't know
- No
- Yes (please specify)

20. Do you have an understanding of when you can make use of existing copyright works without seeking permission?

Yes: please provide example(s)

No: please describe uncertainty

21. During the past year, have you succeeded in changing the terms of a contract you were offered?

- No
- Yes

If YES, with regard to what particular aspects/ specific clause(s)? Did negotiations refer to advice or a model contract (e.g. "minimum terms") recommended by a professional body?



22. If you answered YES to the previous question, please indicate what you attempted to negotiate?

(Choose all relevant)

- |   |   |
|---|---|
| <input type="checkbox"/> Fee                        | <input type="checkbox"/> Moral rights (integrity) |
| <input type="checkbox"/> Royalty rate               | <input type="checkbox"/> Warranties/indemnity     |
| <input type="checkbox"/> Rights/scope of licence    | <input type="checkbox"/> Reversion of rights      |
| <input type="checkbox"/> Moral rights (attribution) |   |
| <input type="checkbox"/> Others (please specify)    |   |

23. During the past year, have you licensed any of your works under an open licence (such as the Creative Commons type)?

- No
- Yes (Please indicate the percentage of your works licensed in this form last year). Enter a whole number only.

24. Would you like to add any explanatory comments on your experience of using an open licence?



## 7. Copyright and Contracts (contd.):

25. During the past year, have you self-published a work?

Yes

No

26. (Please answer only if you have answered YES to the previous question)

Have you self-published a traditional (i.e. physical) work or as an electronic publication?

Traditional publication

Electronic publication

Other (please specify)

27. Would you like to add any explanatory comments on your experience of self-publishing (costs incurred, unpaid time spent marketing, etc.)?

28. During the past year, have you paid towards self-publishing?

No

Yes (please indicate in £s the estimated costs incurred. Enter a whole number only.)

29. Buy-out: Have you ever signed a "buy-out" type contract, i.e., a contract where there is a single payment for use of the work without royalties?

Yes

No

30. (Please answer only if you have answered YES to the previous question)

Buy-out: During the past year, I assigned (i.e. transferred) copyright in the following percentage of my contracts?

- 90-100%
- 60-89%
- 40-59%
- 10-39%
- 1-9%
- 0%

31. Buy-out: Has the percentage changed over the last 10 years?

- Increased
- Decreased
- Stayed the same

32. Reversion Clause: Have any of your contracts ever included a reversion clause which gives you publishing rights or copyright back if the publisher is no longer exploiting your work?

- Yes
- No
- Don't Know

33. Reversion Clause: Have you used or relied upon such a reversion clause, in the past 5 years?

- Yes
- No

34. Reversion Clause: After the rights reverted to you, did you receive any further earnings from that work either from a new publisher or through self-publishing?

- Yes
- No

35. Advances: Have you ever received an advance ahead of creating a work?

- Yes
- No

36. Advances: has the value of advances from publishers changed over the last 5 years?

- Substantially increased
- Slightly increased
- No change
- Slightly decreased
- Substantially decreased

37. Royalties: Is your royalty rate paid as?

- Percentage of retail / publisher's price
- Percentage of net receipts
- Other (please specify)

38. Royalties: What is your usual royalty rate (%)?

Hardback (%)

Paperback (%)

39. Royalties: What is your usual royalty rate (%) on e-books?

40. Royalties: Is your e-book royalty rate paid as?

- Percentage of retail / publisher's price
- Percentage of net receipts
- Other (please specify)

41. Royalties: Have your royalty rates for e-books changed in the last 5 years?

- They have gone up substantially
- They have gone up
- They have stayed the same
- They have gone down
- They have gone down substantially



## 8. Copyright and Contracts (contd.):

42. Moral Rights: Do you ever waive the moral rights in your works?

[Moral rights include (i) the right to be named as author (attribution right), (ii) the right to protect the work against derogatory treatment (integrity right)]

- Yes
- No
- Don't know

43. Moral Rights: During the past year, I waived moral rights in the following percentage of my contracts –

(Please answer only if you have answered YES to the previous question.)

- 90-100%
- 60-89%
- 40-59%
- 10-39%
- 1-9%
- 0%

44. Moral Rights: Have you ever had a dispute with a publisher / producer over moral rights?

- Yes
- No

45. Moral Rights: If you have answered YES to the previous question, what were the grounds of the dispute?

- Attribution
- Integrity
- Both attribution and integrity

Additional information about the dispute:

46. In the past year or so, what changes in contractual practices (with regards to professional writing) have you experienced?

47. In the past year or so, are there any clauses you have signed in a contract which you think were problematic? If so, please explain.

48. In your view, has your negotiation position as a writer changed over the last 5 years?

- Improved
- Not changed
- Weakened



## 9. Demographic information:

**The following demographic information is essential for statistical analysis. All information you provide will be treated anonymously and in total confidence**

\* 49. Sex

- Male
- Female
- Prefer not to answer

\* 50. Age

- Under 25
- 25-34
- 35-44
- 45-54
- 55-64
- 65-74
- 75-84
- 85 & over

\* 51. What is your ethnic group? (based on Office of National Statistics harmonised principles)

- White (including English/ Welsh/ Scottish/ Northern Irish/ British/ Irish/ Gypsy or Irish Traveller/ Other White background)
- Mixed/ Multiple ethnic groups (including White and Black Caribbean/ White and Black African/ White and Asian/ Other Mixed or Multiple ethnic background)
- Asian/ Asian British (including Indian/ Pakistani/ Bangladeshi/ Chinese/ Other Asian background)
- Black/ African/ Caribbean/ Black British (including African, Caribbean, any other Other Black/ African/ Caribbean background)
- Other ethnic group (including Arab, any other ethnic group)

\* 52. Number of people living in your household?

\* 53. What is your highest educational qualification?

- Secondary schooling (e.g. GCSE, O-levels)
- University entry (e.g. A-levels)
- Diploma
- Degree
- Masters
- PhD
- Other (please specify)

\* 54. As part of your education, have you had any formal writing training?

- No
- Yes (please give number of years of formal writing training): Enter a whole number only.



\* 55. Location (by UK region)

- East Midlands
- East of England
- Greater London
- North East England
- North West England
- South East England
- South West England
- West Midlands
- Yorkshire and the Humber
- Scotland
- Wales
- Northern Ireland
- Other, including living mainly outside the UK (please specify)



## 10. Thank You

**Thank you for your valuable time.**

56. Have you got any comments on the issues raised in this survey?

57. Which of the earlier writers' earnings survey have you completed in the recent past?

- 2006 ALCS - CIPPM Bournemouth (What are words worth?)
- 2013 ALCS - Queen Mary University of London (The Business of Being an Author)
- Any others (please provide details)

58. Would you be willing to be interviewed to explore changes in contractual practices and working conditions over the last decade?

If YES, please submit your email address in the box below for us to contact you. (Your email will NOT be linked back to this questionnaire survey.)

- No
- Yes (Email Address)

59. Would you like to enter the prize draw?

If YES, please submit your email address in the box below (Your email will NOT be linked back to this questionnaire survey.)

- No
- Yes (Email Address)





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