

# **A Strategic Review and Economic Impact Assessment of New Brunswick's Literature and Publishing Sector**

**Three areas of development: Export, Promotion,  
Institutional**

**Final Report**

March 2019

**For**

**Government of New Brunswick**

**By**

**Nordicity**



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Nordicity is an international consulting firm providing private and public sector clients with solutions for strategy, policy and economic analysis across the arts, cultural and creative industries.

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## **Executive Summary**

The Government of New Brunswick commissioned Nordicity to undertake a strategic review and economic impact assessment of New Brunswick's literature and book publishing sector. The review is intended for industry and policymakers to help inform decision-making.

The review was conducted in the context of the provincial Cultural Policy (2014) Book Policy (2008) and Comprehensive Literacy Strategy. It comprised a combination of primary and secondary research methods, including a literature review and extensive consultation across the province in both French and English in the form of interviews, a survey and two roundtable sector workshops.

The profile and conclusions presented in this report are for the sector as a whole. Realizing the economic growth potential of the sector, therefore, would require action from industry, stakeholders and government alike, including local, provincial and national.

## **Profile**

New Brunswick's literature and book publishing sector comprises an interconnected ecosystem of writers, freelancers, businesses and sector support organizations. The focus of the study is on literary books and writing. Outside the scope of this study are newspapers and magazines, second hand books, technical or trade publications.

The review encompasses fiction, non-fiction, poetry, graphic novels, children's and related forms of literary expression and genres. While books form the foundation of the delivery format, these include both physical and digital books, along with cross-disciplinary literary arts, and considers the intersection and crossover with journalism, commercial, technical and academic writing, along with scriptwriting for film and television, radio, theatre and video games, and the explosion of written content online.

## **The sector in numbers**

- Total number of writers: 600
- Total number of paid workers: 286 (comprising 94 full-time employees, 32 part-time employees and 160 freelancers)
- Total number of voluntary workers: 460
- Number of core sector companies: 26
- Average sector salary per year: \$34,900
- Total company revenues: \$15m
- Total company expenditure: \$13m
- Company profit margin: \$2m

## **Key findings**

- Direct to consumer and institutional book sales are the largest income generators for New Brunswick's literature and publishing companies.
- Over a quarter of reported revenues were generated from outside of New Brunswick.
- Physical/print books account for virtually all of New Brunswick's reported book sales by format.

- The average profit margin reported for companies was 15%.
- General business and overhead costs are the most significant expenditures reported by companies, accounting for a combined 86% of overall costs.
- The vast majority of company spending power remains in New Brunswick.
- Obtaining acclaim is deemed of most importance by writers in developing their literary careers.
- Companies see growth opportunities in traditional publishing models.
- A lack of access to finance is holding companies back.
- The people working in the sector are considered its greatest strength.
- Sector support is sought after across myriad of channels for industry development, with the highest support for local audience and reader development, followed closely by advocacy on behalf of the sector.
- Support for underrepresented groups was a high priority, along with support for international export and market access, disseminating information to the sector, and networking and sector building.
- The sector's information channels are controlled both by the industry itself and players operating from outside the sector, with the most prominent sources being literary blogs, websites and social media.
- More media coverage needed for New Brunswick's literature and publishing sector.

### **Economic growth opportunities**

A series of economic opportunities have emerged through the research and in consultation with the sector stakeholders. The key themes ranged from the diversification of revenues and skills development, through to collaboration and social impact, or innovation and policy, the key economic opportunities arising out of this review are aplenty.

1. Sector support is sought after across myriad of channels for industry development
2. Companies see growth opportunities in traditional publishing models
3. Access to finance for companies to grow
4. Support for writers and companies in diversifying and expanding their revenues
5. Support for the sector's skills development and talent pipeline
6. Foster information exchange, collaboration and coordination across the diverse and disaggregated sector
7. Support the sector's social impact and celebrate its contribution to literacy and progress in reader development
8. Embrace innovation and leverage new technologies
9. Optimize the policy environment for the sector through more structured advocacy

### **Economic Impact**

The total economic impact<sup>1</sup> of the literature and publishing sector in New Brunswick is 310 FTE jobs, \$10.7m in labour income, \$15.2m in GDP and \$4.7m in tax revenues generated.

- The **direct impact** of the New Brunswick literature and publishing sector contributed 250 FTE jobs, \$8.6m in labour income and \$11m in GDP.
- The **indirect impact** of the New Brunswick literature and publishing sector contributed a further 30 FTE jobs, \$1.4m in labour income and \$2.8m in GDP.
- The **induced impact** of the New Brunswick literature and publishing sector contributed a further 30 FTE jobs, \$612,000 in labour income and \$1.5m in GDP.
- Approximately 88% of literature and publishing sector spending stays within the New Brunswick economy.
- **The largest beneficiaries** of the literature and publishing sector's supply chain impacts by the sourcing of goods and services were the information and cultural sectors, obtaining 49% of the sector's GDP impact and 28% of its FTE impact.

The total fiscal impact of the literature and publishing sector in New Brunswick was \$4.7m in tax revenues to all levels of government.

- The **provincial taxes generated** by the Government of New Brunswick and local municipalities was \$2.4m, comprising \$1m in personal income taxes, \$33,000 in corporation income taxes, \$800,000 in consumption taxes and \$556,000 in local property taxes and other fees.
- The **federal taxes generated** by the Government of Canada was \$2.3m, comprising \$1.8m in personal income taxes, \$191,000 in corporation income taxes and \$333,000 in consumption taxes.
- The **personal income taxes generated** by the New Brunswick literature and publishing sector totaled \$2.8m, of which \$1.8m went to federal government and \$1m went to the provincial government.
- The **corporation taxes generated** by the New Brunswick literature and publishing sector totaled \$224,000, of which \$191,000 went to the federal government and \$33,000 went to the provincial government.
- The **consumption taxes generated** by the New Brunswick literature and publishing sector totaled \$1.1m, of which \$333,000 went to the federal government and \$800,000 went to the provincial government.
- The **local property taxes and other fees generated** by the New Brunswick literature and publishing sector totaled \$446,000 within the province.

The literature and publishing sector also contributes towards a number of significant spillover impacts, including but not limited to social impact, education and literacy, tourism, health and wellbeing, and provincial brand promotion.

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<sup>1</sup> The total economic impact is the sum of the direct, indirect and induced impacts.

## 1. Introduction and Background

The Government of New Brunswick commissioned Nordicity to undertake a strategic review (“The Review”) of New Brunswick’s literature and book publishing sector. The Review provides a profile of the industry and its stakeholders, an assessment of its economic and social impact, and the considerations for its economic growth and sustainability. The Review is comprised of extensive consultation and input from sector stakeholders from across the province in both French and English.

The Review measures the level of production, jobs, sales and export of the sector in New Brunswick, and explores opportunities for growth in export, market development, innovation and human resources.

The sector is a contributor to the province’s economy, its culture and tourism, and literacy and education. The literature and book publishing sector in New Brunswick can be found in all corners of the province, in both French and English, and with individuals from different backgrounds. It is comprised of writers, publishers, literary festivals and events, booksellers, editors, translators, illustrators, libraries, designers, distributors, agents, publicists and other literary service providers including companies, not-for-profit organisations, freelancers and volunteers.

In the context of the Government of New Brunswick’s Cultural Policy, Creative Futures: A Renewed Cultural Policy Review New Brunswick 2014-2019<sup>2</sup>, The Review sets out to quantify the economic impact of the literature and book publishing sector, and in consideration of the sector’s strengths and weaknesses, it presents an overview of the economic opportunities as they relate specifically to New Brunswick.

### **// The sector also has a significant social contribution on the province noted in the Cultural Policy**

“Culture builds social capital and is an extraordinarily beneficial social development tool. The economic value of cultural activity and products—their direct and indirect returns on investment, and employment that culture creates— is significant in New Brunswick. Investment in the cultural sector will continue to benefit New Brunswick citizens and better position us in the global economy.”

Source: Creative Futures: A renewed cultural policy for New Brunswick (2014-2019)

The Review is also conducted in the context of ten years since the launch of The New Brunswick Book Policy: Creating a Culture of Books and Reading in 2008.<sup>3</sup> Seeking “to strengthen the book production and distribution network in New Brunswick”, the Policy saw the implementation of many of its objectives and recommendations, including increasing support for writers and publishers, while others such as developing an institutional book buying policy are still being campaigned for.

The sector is also positioned to help realize The New Brunswick Economic Growth Plan 2016. It’s people and infrastructure have the will and skills to contribute towards strengthening the provincial workforce, expanding the province’s capacity for innovation, encouraging capital

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<sup>2</sup> Creative Futures: A renewed cultural policy for New Brunswick (2014-2019). Government of New Brunswick. 2014.

<sup>3</sup> The New Brunswick Book Policy: Creating a Culture of Books and Reading. 2008.

investment, and fostering agility and nimbleness across the economy. In particular, the sector can help advance the Growth Plan in three key areas:

**Home-based work** – The sector is comprised of an “inventory of people interested in this type of work, along with the skills and home work environment”, providing a “great opportunity for more employment in rural New Brunswick”.<sup>4</sup> This is in-line with the strategy’s aim of ‘expanding the Aboriginal workforce and the 60+, improving opportunities for women, encouraging youth entrepreneurship, and “bringing jobs to people”.

**Tourism** – The sector is prime for attracting and promoting the province as a tourism destination. Much like the draw that Anne of Green Gables has had on neighbouring Prince Edward Island’s tourism sector, the stories originating from New Brunswick writers, and those disseminated by New Brunswick publishers and retailers, can help generate literary and cultural tourism from within the province, across Canada and internationally. The sector’s literary events and festivals can also attract both cultural tourism and business tourism, also acting to elongate the length of tourist visits.

**First Nations economic development** – The review identified a growth opportunity for Indigenous literature and book publishing enterprises in the province, encouraging entrepreneurship and expanding the workforce, along with working with more indigenous writers and writing activities.

The sector also supports the ambitions of the province’s Comprehensive Literacy Strategy, particularly in its focus on early childhood and school age literacy through existing programs such as the Writers Federation of New Brunswick’s Writers in the Schools Program (WISP), and it can play an instrumental role in adult education and lifelong learning, leadership, families and community development.

Previous work has been undertaken by the Government of New Brunswick to review and quantify the province’s film sector in 2015.<sup>5</sup> Meanwhile, the Association of Canadian Publishers (ACP) launched a national profile of the English publishing sector in 2018<sup>6</sup>, while both Ontario<sup>7</sup> and British Columbia<sup>8</sup> have undertaken their own detailed studies of the literature and publishing sector provincially. In Nova Scotia, the Books Start Here campaign was instrumental in helping build the case for increased operational funding for publishers. They have also called for an institutional book-buying system with accredited local independent booksellers in Nova Scotia, following the model adopted by Quebec 25 years ago.<sup>9</sup>

Previously, the New Brunswick Literary Encyclopedia, which focused on the English sector, was prepared by the Canada Research Chair in New Brunswick Studies. The online resource provided for the first time, “biographical, critical and bibliographic information about more than 150 New Brunswick writers and literary subjects”. Charting the province’s literary timeline, it provided a historical list of English New Brunswick author dates, and a map of prominent literary sites, citing intent to replicate the resource for the francophone artform.

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<sup>4</sup> The New Brunswick Economic Growth Plan. September 2016. Page 7.

<sup>5</sup> The New Brunswick Film Industry Report. March 2015.

<sup>6</sup> The Association of Canadian Publishers commissioned Nordicity to undertake a profile of the English-language publishing sector in Canada in 2018.

<sup>7</sup> OMDC

<sup>8</sup> Creative BC, with the BCBPA.

<sup>9</sup> Books Start Here: Support Nova Scotia Book Publishers. [www.booksstarthere.com](http://www.booksstarthere.com)



The profile and conclusions presented in this report are for the sector as a whole. Realizing the economic growth potential of the sector, therefore, would require action from industry, stakeholders and government alike, including local, provincial and national.

## 2. Methodology

The methodology combined both primary and secondary research, followed by analysis and a validation process. The review comprised an extensive consultation with stakeholders from across the sector along with desk research, economic analysis, and the development of strategic recommendations for growth.

### Desk Research

Desk research was conducted throughout the study, and included a document review of existing data, analysis and policies. The desk research provided information for the study itself, as well as contributing to the subsequent consultation and economic impact modelling.

### Interviews

A series of interviews were undertaken with 10 sector stakeholders and support bodies from across the province, conducted in both French and English.

### Survey

A comprehensive online survey was distributed to writers, literature and book publishing businesses, freelancers and other key stakeholders.

The survey garnered a strong rate of 213 responses from industry stakeholders, comprising 96 writers, 17 individuals from book publishing companies, 13 freelancers, 10 individuals from literary service companies, 9 individuals from literary festivals and events, 8 individuals from booksellers, 7 illustrators, 5 individuals from libraries, 1 literary translator and 1 sector support organization, and 4 'other' literature and book publishing sector stakeholders.

The survey was available in both French and English, and was widely distributed across New Brunswick's literature and book publishing sector for a period of five weeks, from mid-May through to Mid-June 2018.

### Sector Population Counting

Estimates validated by francophone and anglophone industry members suggest a total of 600 professional writers in New Brunswick who already have a writing career or are writers that have the aspiration to develop a writing career. Estimates indicate these writers comprise of approximately 300 francophone writers and 300 anglophone writers each.

Writers included those individuals who write for a living, others for pleasure but who derive a significant part of their livelihood from it, with varying degrees of experience from those just beginning or exploring their writing, to those who seek to develop their writing careers, and those whose main or only source of income is from their writing.

To derive estimates for the total number of writers in the literature and book publishing sector population, the following reference points were examined, analysed and triangulated, with consideration for double counting.

**Table 1: Industry Body Membership Numbers**

Source	Estimates of writers*
Government of New Brunswick Author Portal	183 writers listed on the portal

National Occupational Classification (NOC 5121)	315 writers counted in NOCs (includes creative writers, technical writers and copywriters)
Nordicity survey of the literature and publishing sector in New Brunswick (2018)	117 writers responded to the survey
Professional Writers Association of Canada (PWAC)	10 writer members in New Brunswick
Writers' Federation of NB (WFNB)	+282 writer members in New Brunswick (mainly anglophone). WFNB estimated there is likely an equivalent number of francophone writers in the province.
WFNB Writers in Schools Program (WiSP)	+40 writers are part of the WiS Programme Note not all are WFNB members.
Writers' Union of Canada (New Brunswick)	27 writer members in New Brunswick. Note some are not WFNB members.
WritersNet	62 writers on the listings in New Brunswick
Association acadienne des artistes professionnel.le.s. du N.-B. (AAAPNB)	52 professional writer members and 76 former professional writer members in New Brunswick, for a total of 128 active and inactive professional writer members.

\*Estimates provided or derived from the source. Note there is no equivalent to WFNB for francophone writers in New Brunswick.

### Industry Roundtables

Two industry roundtable meetings conducted in French and English with 20 industry members. The consultation process was participatory, designed to be physically and digitally accessible, in both official languages.

### Economic Modelling

The economic and fiscal impacts were analysed through Nordicity's economic impact methodology using the data collected through the survey and industry database, interviews, industry roundtables and desk research.

The economic impact analysis drew upon the data compiled for the industry profile and used the input-output (I-O) tables maintained by Statistics Canada to generate estimates of the impact that the literature and book publishing sector has had on the economy.

For analysing the direct impact, Nordicity converted the data from the survey and secondary sources for revenues and expenditures into estimates of GDP, wages, income, employment and tax revenues for the federal and provincial governments. The estimates of labour expenditures and operating surplus were summed to arrive at an estimate of the direct GDP generated by the industry.

For analysing the indirect impact, estimates were derived for the industry procurement of supplies from other industries (i.e. non-labour expenditures) and the portion of those expenditures that remained in New Brunswick. After determining the amount of non-labour expenditures that stay within the province, Statistics Canada's I-O tables were used to convert these into estimates of GDP, labour income and employment on the provincial economy.

To estimate the induced impact, Nordicity's MyEIA™ tool, which uses provincial I-O tables for economic modelling, was deployed.

The total economic impact is calculated by summing the direct, indirect and induced economic impacts. Based on these estimates of economic impacts, Nordicity derived estimates of the total impacts that each activity has on GDP, labour income and employment in the province.

For the fiscal impact, Nordicity's MyEIA™ was used to generate estimates of the federal and provincial taxes generated by the industry in the province. The fiscal impact model is based on average effective tax rates for personal income, corporate, consumption (i.e. sales), and property taxes. The effective tax rates were derived from data published by Statistics Canada and applied to the labour income and GDP estimates at each stage of the economic impact modelling (i.e. direct, indirect and induced) to generate estimates of government tax revenue.


### The Culture Satellite Account

The Culture Satellite Account (the Provincial Territorial Culture Satellite Account [PTCSA]) provides a general economic overview of cultural activities across Canada's provinces and territories. It references data from multiple sources including the System of National Accounts and Statistics Canada, among others, to provide measures of output, GDP and employment for the cultural sector. However, for the purposes of an industry profile, economic impact assessment and strategy, it does not provide sufficient information due to data limitations and suppression.

In order to derive reliable estimates for New Brunswick's literature and book publishing sector, a 'bottom-up' approach was deployed, as has been done in economic studies of other creative industries across Canada.

The Culture Satellite Account estimated the written and published books sector in New Brunswick to \$3,283,000 in GDP, \$6,545,000 in 'output', and 54 culture jobs. The national value was \$764m in GDP, \$1.6bn in output, and 10.3k culture jobs.<sup>10</sup>

**Table 2: Culture Satellite Account Estimates for NB**

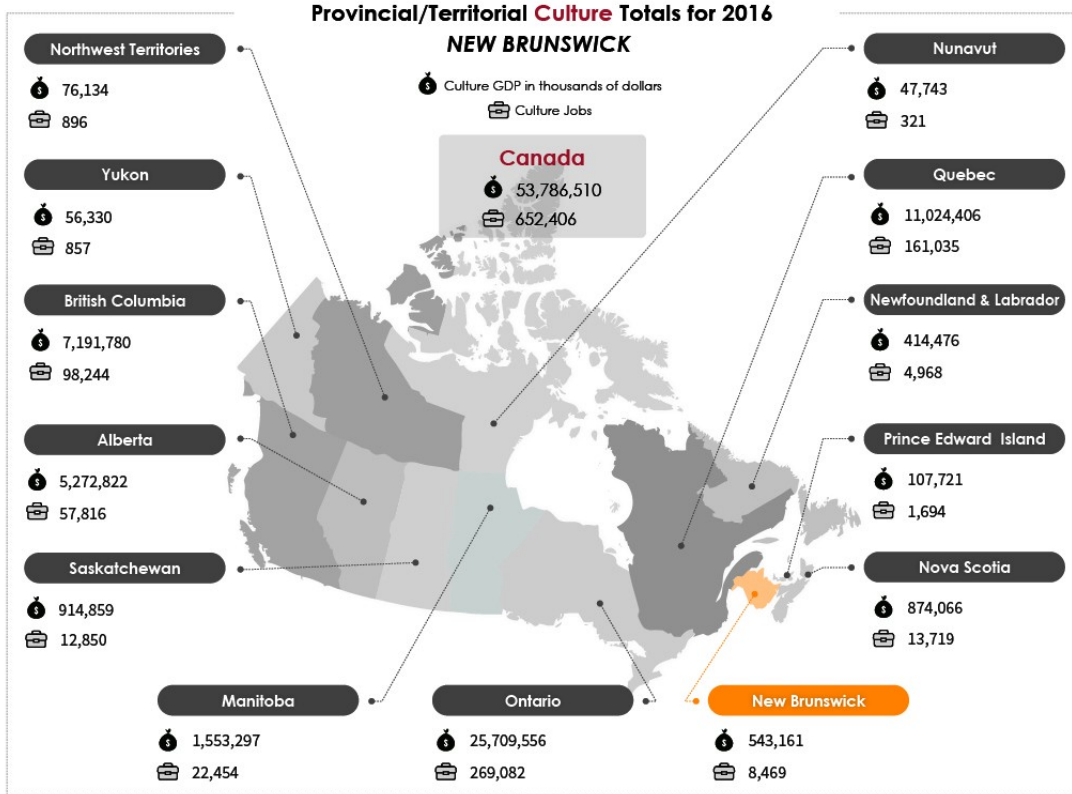


	<b>GDP*</b>	<b>Jobs**</b>
Books	3,283	54
Periodicals	5,976	117
Newspapers	33,350	834
Other published works	2,937	58
Collected information	6,752	120
Multi	21,374	542
<b>Total</b>	<b>73,671</b>	<b>1,725</b>

Source: Statistics Canada, Provincial and Territorial Culture Indicators, 2010 to 2016. Date: February 27, 2018

<sup>10</sup> Statistics Canada, Provincial and Territorial Culture Indicators, 2010 to 2016. Accessed 4 September 2018.

**Table 3: Culture Satellite Account Estimates by Provinces and Territories**



Source: Statistics Canada, Provincial and Territorial Culture Indicators, 2010 to 2016. Date: February 27, 2018



### 3. Sector Profile

#### 3.1 Scope of the Sector

New Brunswick’s literature and book publishing sector comprises an interconnected ecosystem of writers, freelancers, businesses and sector support organizations. The focus of the study is on literary books and writing. Outside the scope of this study are newspapers and magazines, second hand books, technical or trade publications.

The review encompasses fiction, non-fiction, poetry, graphic novels, children’s and related forms of literary expression and genres. While books form the foundation of the delivery format, these include both physical and digital books, along with cross-disciplinary literary arts, and considers the intersection and crossover with journalism, commercial, technical and academic writing, along with scriptwriting for film and television, radio, theatre and video games, and the explosion of written content online.

##### The core and wider sectors

The study considers a core sector, which includes literary writers, book publishers, booksellers and literary festivals and events, as illustrated below. It also considers the wider sector, which includes literary translators, illustrators, libraries, distributors, designers, agents, publicists and other literary service provider companies, not-for-profits and freelancers.

Figure 1: Composition of the sector ecosystem

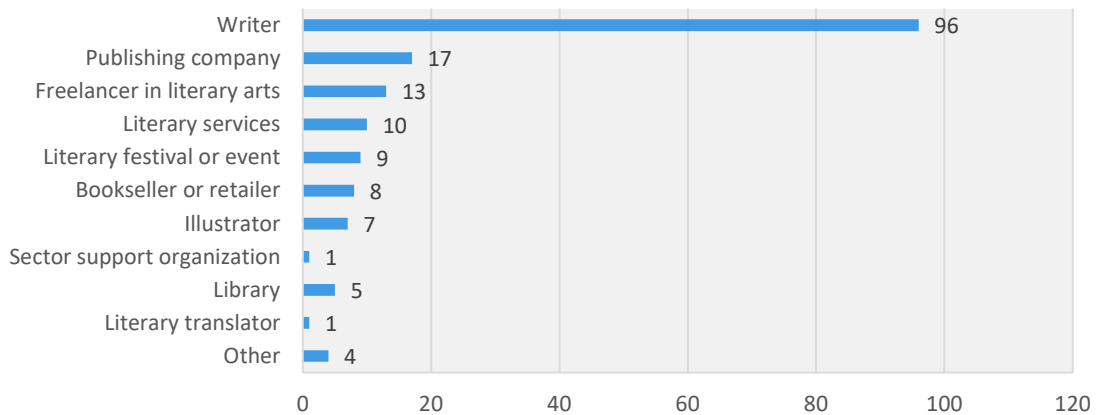


#### 3.2 Industry Benchmarking

A profile of New Brunswick’s literature and book publishing sector, based on Nordicity’s survey of 213 industry members, is highlighted below. Note not all questions were answered by respondents.

**The survey respondents comprised 56% writers and 44% industry.** The industry responses included 10% publishing companies, 8% freelancers, 6% literary services, 5% literary festivals and events, 5% booksellers, 4% illustrators, 3% libraries, 1% sector support organizations, and 2% other.

**Figure 2: Primary role of survey respondents**



n=171

**The survey respondents were more concentrated in the province’s three main centres.** 43% of respondents were from Fredericton, 27% from Moncton, Dieppe and Albert County, 12% from Saint John. 10% of respondents were from the Acadian Peninsula, 4% Edmunston, 2% Woodstock and 1% St-Stephen and 1% Restigouche.

For writers, the National Occupational Classification estimated 37% of writers to be based in the southeast of the province, 30% in central, 22% in the southwest, and 13% in the northeast, with no estimates for the northwest.<sup>11</sup>

**Table 4: National Occupational Classification for Writers in New Brunswick by Region**

Economic Region	Writers (Occupation)	New Brunswick Overall
<b>Southeast</b>	36.5%	29.2%
<b>Central</b>	30.2%	19.3%
<b>Southwest</b>	22.2%	23.4%
<b>Northeast</b>	12.7%	18%
<b>Northwest</b>	-	10.2%

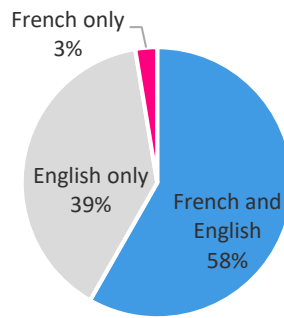
Source: Adapted from Statistics Canada, National Household Survey, 2011.

**A majority of survey respondents spoke both English and French.** 58% of respondents spoke both official languages as compared to 35% of the general population, while 39% spoke English only (compared to 57% of the general population), and 3% spoke French only (compared to 9% of the general population).

<sup>11</sup> <https://www1.gnb.ca/0105/op-pp/opP.aspx?n=5121>



**Figure 3: Language of survey respondents**

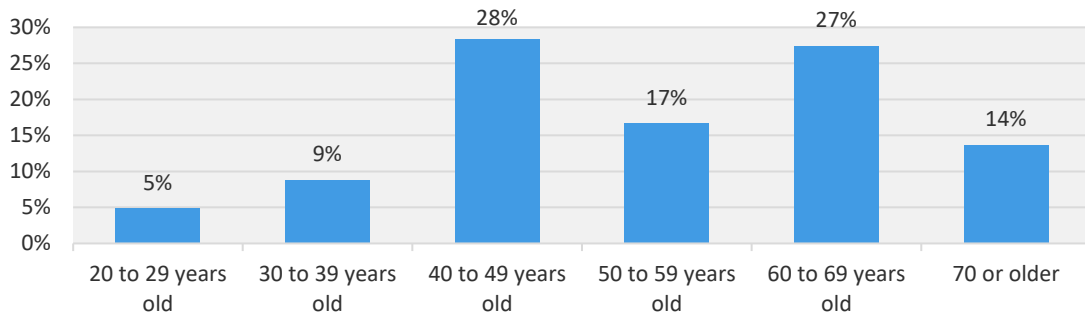


n=115

**The vast majority of survey respondents were between the ages of 40-69 years old.** Only 5% were between 20-29 years old and 9% between 30-39 years old. While 28% were 40-49 years old, 17% were 50-59 years old and 27% were 60-69 years old, and 14% were 70 years of age or older.

Meanwhile, the National Occupational Classification estimates the average age for writers to be 45 years old.<sup>12</sup>

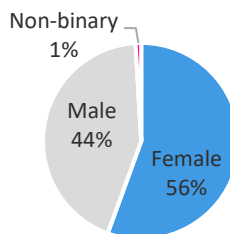
**Figure 4: Age of survey respondents**



n=102

**A small majority of female survey respondents (56%), while 44% identified as male, and 1% identified as non-binary.** This correlates with the National Occupational Classification for writers (NOC: 5121) estimate of 61% female and 39% male writers in the province.

**Figure 5: Gender identity of survey respondents**



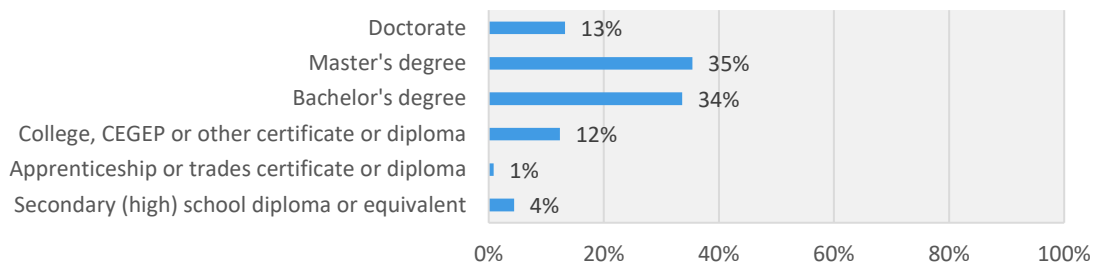
n=115

<sup>12</sup> <https://www1.gnb.ca/0105/op-pp/opP.aspx?n=5121>

**The vast majority of survey respondents have attained a university-level of education (82%).** 34% of respondents attained a bachelor’s degree as the highest level of education, 35% attained a master’s degree, and 13% attained a doctorate. Four per cent of respondents attained a secondary (high) school diploma or equivalent as he highest level of education, while 1% attained an apprenticeship or trade certificate or diploma, and 12% attained a College, CEGEP or other certificate or diploma.

By comparison, the National Occupational Classification for writers (NOC: 5121) estimated 65% of writers in the province having a university degree or above, 21% having a college diploma or university certificate, and 8% having a high school diploma as their highest level of education.<sup>13</sup>

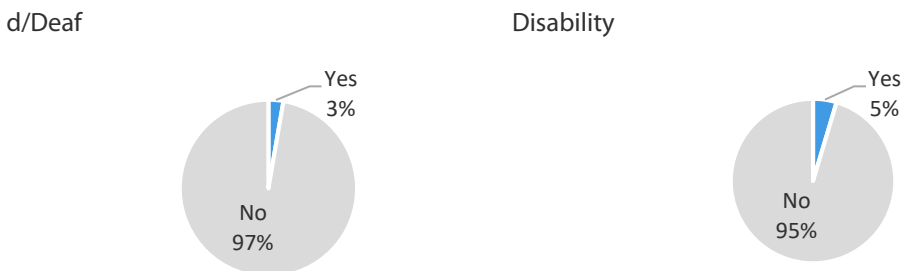
**Figure 6: Highest level of education obtained by survey respondents**



n=113

**3% of respondents identified as d/Deaf, and 5% identified as having a disability.**

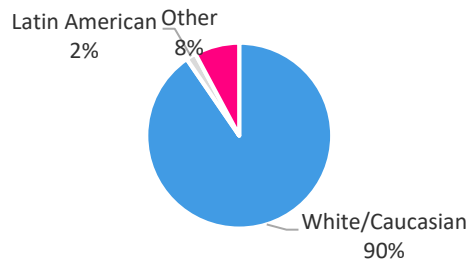
**Figure 7: d/Deaf and disability survey respondents**



n=116

**The vast majority of survey respondents identified as white/Caucasian (90%),** while 2% identified as Latin American and 8% identified as ‘other’.

**Figure 8: Ethnicity of survey respondents**

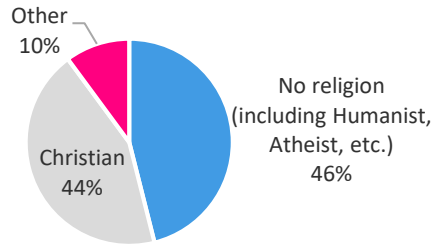


n=115

<sup>13</sup> <https://www1.gnb.ca/0105/op-pp/opP.aspx?n=5121>

**46% of survey respondents identified as not having a religion**, while 44% identified as Christian and 10% identified as 'other'.

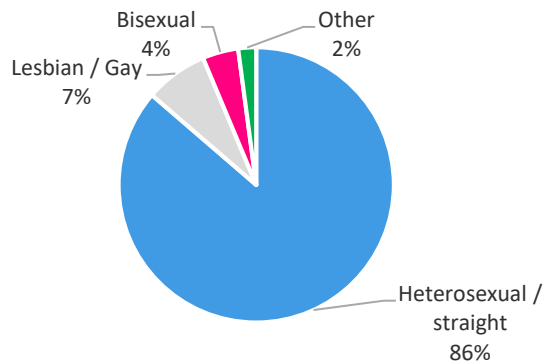
**Figure 9: Religion and belief of survey respondents**



n=115

**The vast majority of survey respondents identified as heterosexual/straight (86%)**, while 7% identified as lesbian or gay, 4% bisexual and 2% other.

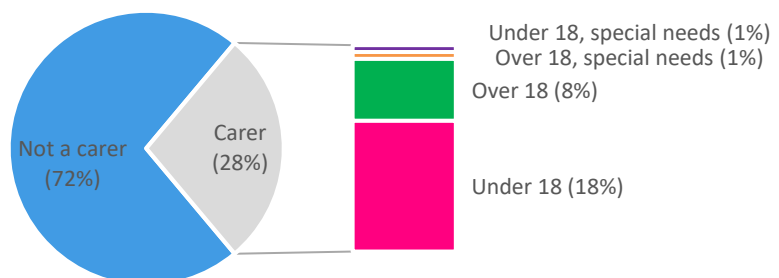
**Figure 10: Sexual orientation of survey respondents**



n=115

**The majority of survey respondents did not have the responsibility of caring for other people** – 72% did not have carer responsibilities. 28% of respondents did have carer responsibilities, which varied in caring for both adults and young people. Of those with carer responsibilities, 63% cared for a child/children under 18 years old, 30% cared for an adult/adults over 18 years old, and 3% cared for a child/children with special needs and 3% cared for an adult/adults with special needs.

**Figure 11: Carer responsibilities of survey respondents**



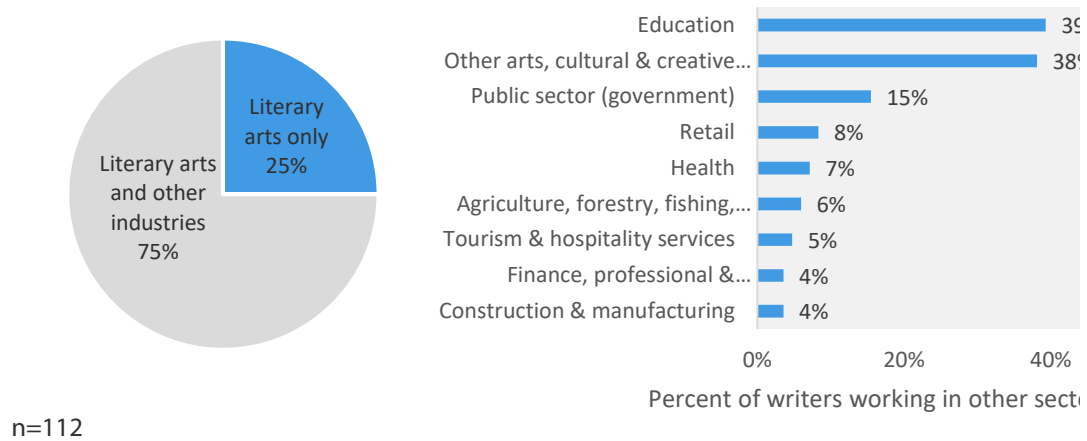
n=116

**Three quarters of survey respondents also work outside of the literature and book publishing sector.** 25% of respondents worked in the literature and book publishing sector only,

while 75% also worked in other sectors. Education was the most prominent additional sector for those working outside literature and publishing (39%), alongside other arts, cultural and creative industries (38%). Meanwhile, public sector work was 15%, followed by retail (8%), health (7%), agriculture, forestry, fishing, mining and energy (6%), tourism and hospitality (5%), finance, professional and business services (4%) and construction and manufacturing (4%).

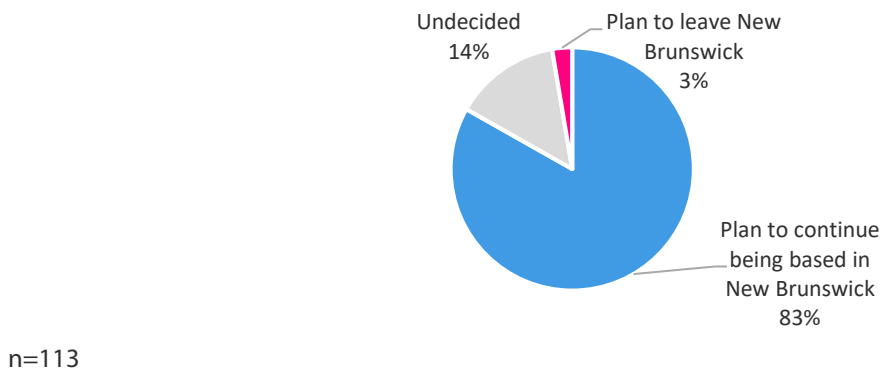
Meanwhile, the National Occupational Classification for writers in New Brunswick estimated that 30% of the province’s writers worked writing in information and cultural industries, 27% in arts, entertainment and recreation, 24% in professional, scientific and technical services. The remaining 18% worked in public administration, wholesale trade or other sectors.<sup>14</sup>

**Figure 12: Sectors of employment by survey respondents**



**Industry members are dedicated to New Brunswick.** The vast majority of survey respondents plan to continue being based in New Brunswick (83%), while 14% were undecided and only 3% had intentions to leave the province.

**Figure 13: Future residency plans by survey respondents**



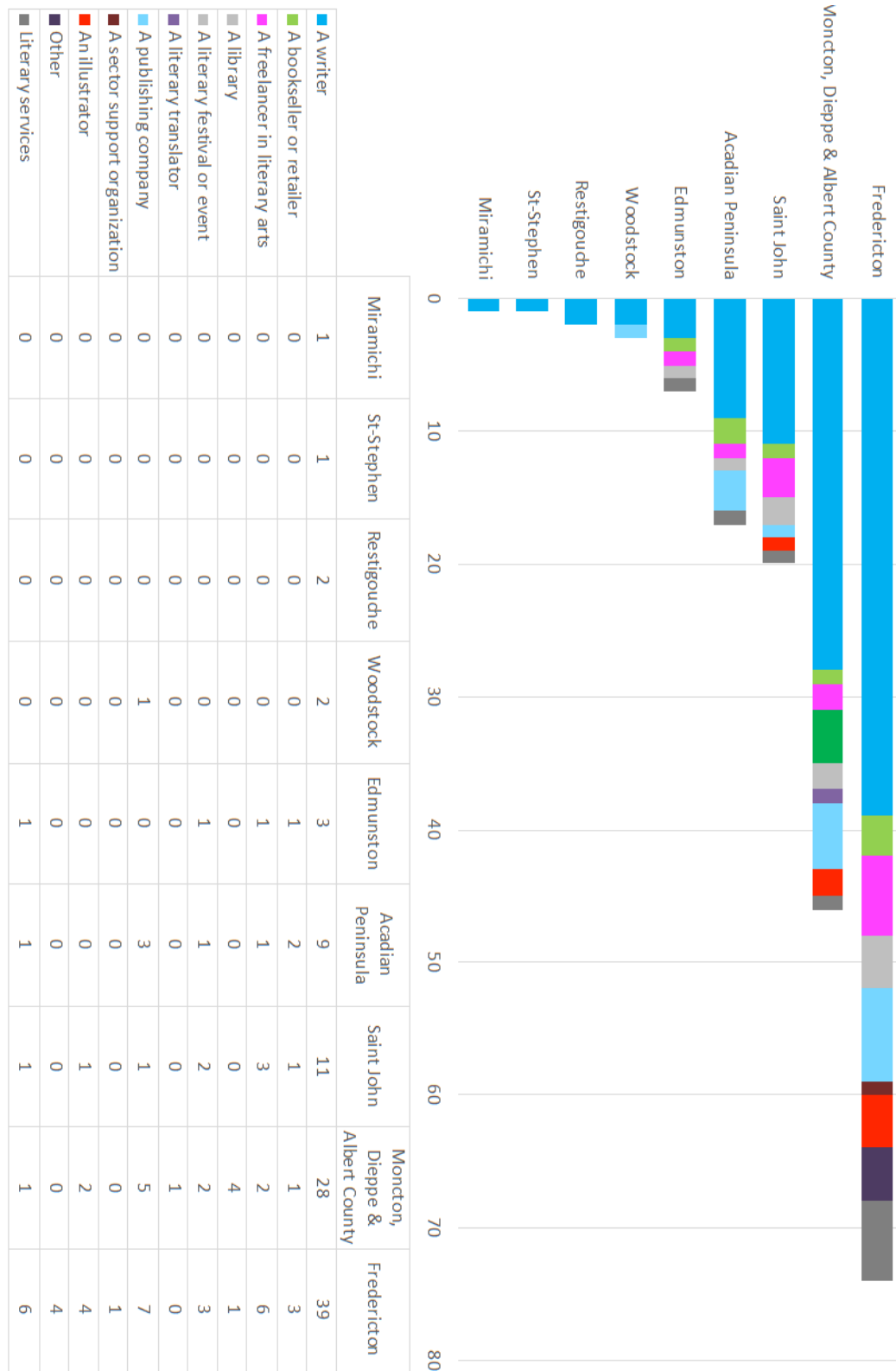
<sup>14</sup> <https://www1.gnb.ca/0105/op-pp/opP.aspx?n=5121>

**The survey respondents came from across both the breadth of the sector and geography of the province.** Survey responses came largely from the three urban centres and the Acadian Peninsula, with a number of responses coming from smaller communities around the province, as illustrated in the chart below.

Fredericton responses totaled 74, comprising 39 writers, three from booksellers, six freelancers, one from libraries, three from literary festivals or events, seven from publishing companies, one from a sector support organization, four illustrators, six from literary service providers, and four 'other' stakeholders. Moncton, Dieppe and Albert County responses totalled 46, comprising 28 writers, one from a bookseller, two freelancers, four from libraries, two from literary festivals or events, one translator, five from publishing companies, two illustrators, and one from a literary service provider.

Saint John responses totaled 20, comprising 11 writers, one from a bookseller, three freelancers, two from literary festivals or events, one from a publishing company, one illustrator and one from a literary service provider. The Acadian Peninsula totaled 17 responses, comprising 9 writers, two from booksellers, one freelancer, one from a literary festival or event, three from publishing companies, and one from a literary service provider.

The rest of the province totalled 14 responses, comprising nine writers, one from a bookseller, one freelancer, one from a literary festival or event, one from a publishing company and one from a literary service provider.

**Figure 14: Sector stakeholder type and location of survey respondents**


n=171

### 3.3 Writers profile

Writers are the creators of content in the literature and book publishing sector. New Brunswick has a long celebrated history of writers, giving birth to Canada’s first published novelist, Julia Catherine Beckwith in 1796, Charles GD Roberts in 1860, and Antonine Maillet. Contemporary writers include the award winning France Daigle, Raymond Fraser, Alden Nowlan and Herménégilde Chiasson.

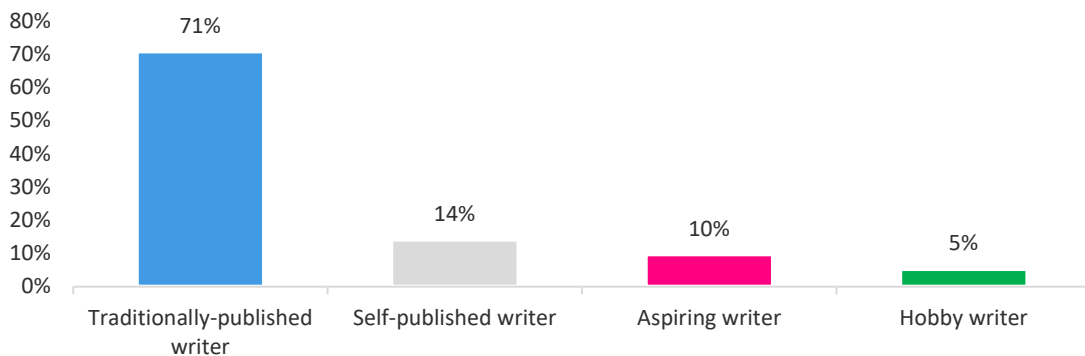
A total of 113 writers contributed to the Nordicity survey, informing the writer profile along with the focus group and interview consultations. The National Occupational Classification (NOCs) estimates, meanwhile, indicate a total of 315 authors and writers (NOC: 5121) in New Brunswick, working in “books, scripts, storyboards, plays, essays, speeches, manuals, specifications and other non-journalistic articles for publication or presentation”.<sup>15</sup>

Writers included those individuals who write for a living, others for pleasure but who derive a significant part of their livelihood from it, with varying degrees of experience from those just beginning or exploring their writing, to those who seek to develop their writing careers, and those whose main or only source of income is from their writing.

### Type of writers

The vast majority of writers responding to the survey self-identified as traditionally-published writers (71%), while 14% identified as self-published writers, 10% self-identified as aspiring writers, and 5% self-identified as hobby writers. Based on estimates from key sector stakeholders, there were no more than 25 ‘professional writers’, defined loosely as those who derive most if not all of their income from their writing activities.

**Figure 15: Type of Writers**



n=113

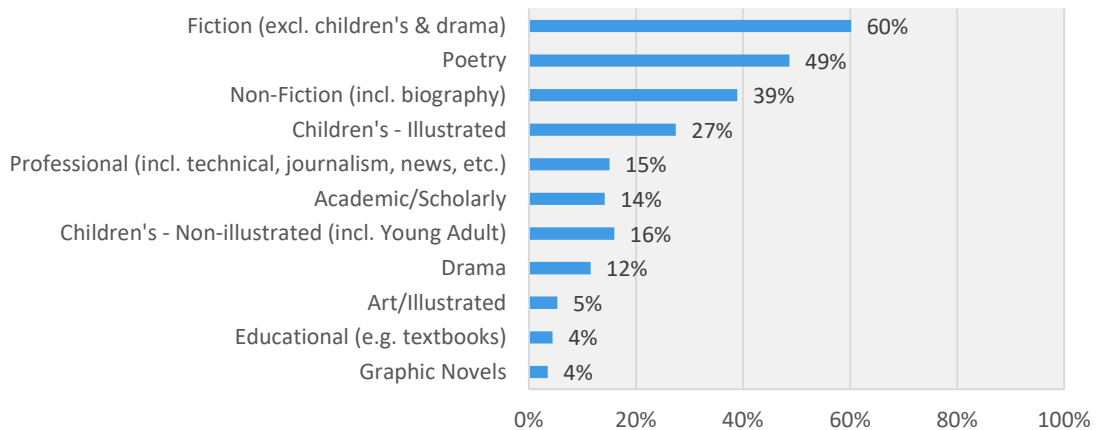
### Genres of fiction, poetry and non-fiction were the most significant for writers in New Brunswick.

The most prominent genre for New Brunswick writers was fiction (60%), followed by poetry (49%), non-fiction (39%), and children’s illustrated (27%). Other genres included children’s non-illustrated (16%), professional/technical/journalism (15%), academic/scholarly (14%) and drama (12%). Only 5% of writers worked in art/illustrated writing, followed by 4% in educational writing (e.g. textbooks) and 4% in graphic novels.

The genre breakdown for writers roughly mirrors that of the companies surveyed.

<sup>15</sup> Source: National Occupational Classification (2011), HRSDC

**Figure 16: Writers' genres**



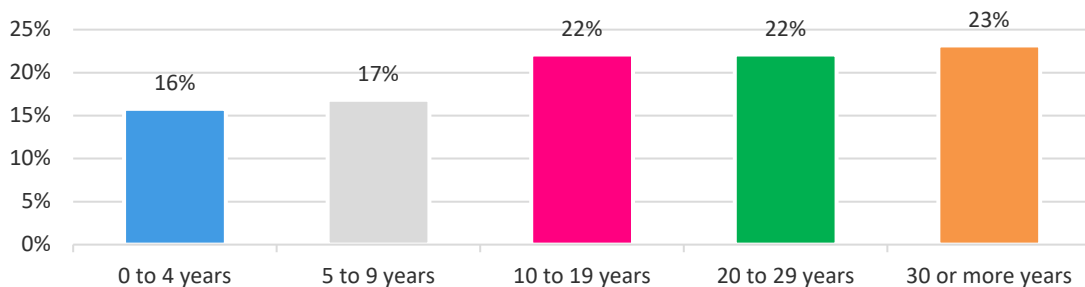
n=113

### **An established pool of experienced writers**

A majority of responding writers have had over ten years of writing experience (67%). Only 16% of respondents have under four years of experience while 17% have between five and nine years of experience. While 22% of writers have 10-19 years of experience and 22% have 20-29 years of experience, nearly a quarter had over 30 years of experience (23%).

Meanwhile, the National Occupational Classification estimates the average age for writers to be 45 years old.<sup>16</sup>

**Figure 17: Writers' years of writing**



n=95

### **Writers travel to promote their literary works**

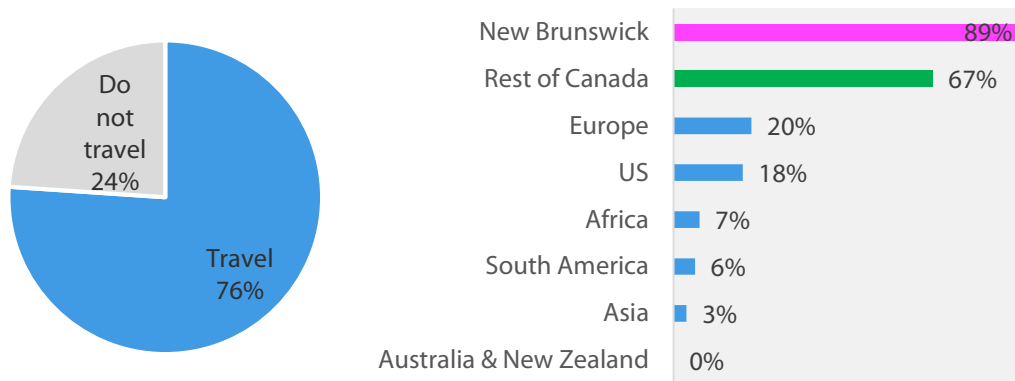
A significant majority of all responding writers travel to promote their literary works (76%), and for professional writers it was 100%. The vast majority of writers who travel, did so within the province to promote their works (89%), and a majority traveled to other parts of Canada (67%). For professional writers, however, travel in New Brunswick matched travel in other parts of Canada.

A quarter of writers who travel to promote their works did so outside of Canada. Europe was the most common international market for travel (20%), followed closely by the US (18%). For professional writers, however, travel to the US was more significant than to Europe. Meanwhile, only a small minority of writers who traveled did so in other regions, with only 7% traveling to Africa, 6% to South America, 3% to Asia and none to Australia and New Zealand.

<sup>16</sup> <https://www1.gnb.ca/0105/op-pp/opP.aspx?n=5121>



**Figure 18: Writers' travel for promoting literary works**

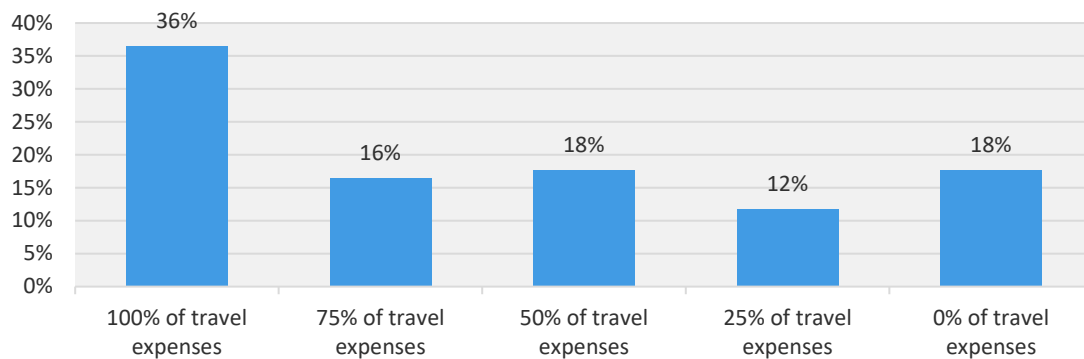


n=113

**Writers bare the cost of travel for promoting their works**

Over a third of responding writers paid for 100% of their travel (36%), and only 18% had their travel expenses fully compensated. Nearly half of responding writers had their travel subsidized between 25-75% (46%).

**Figure 19: Writers pay for travel**

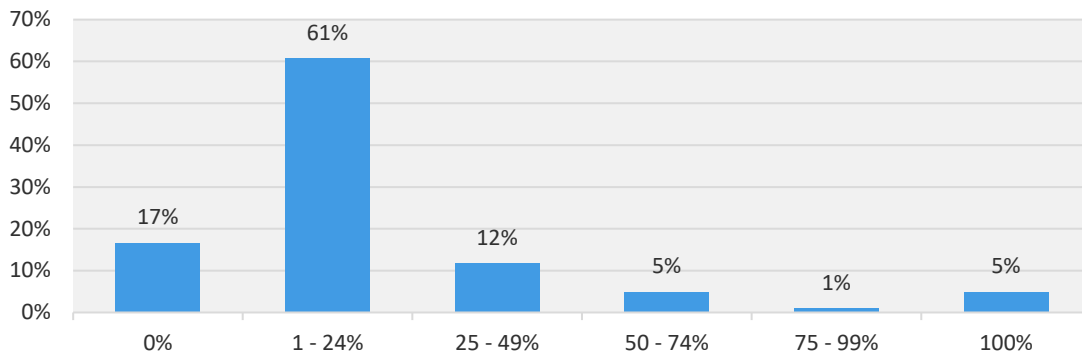


n=85

**Writers derive a significant proportion of their income from outside of their writing**

The vast majority of writers responding to the survey derive income from additional sources outside of writing. Indeed, while only 5% of respondents earned all of their income from writing, 18% earned between 25-99% of their income from writing and 61% of writers earned less than 25% of their income from writing. In fact, it is common for many professional writers to earn up to \$5,000 per year from writing, often working very hard to do so. This is particularly true for new writers, akin to the 'start-up' phase for any entrepreneur.

**Figure 20: Percent of writers' personal income derived from writing**

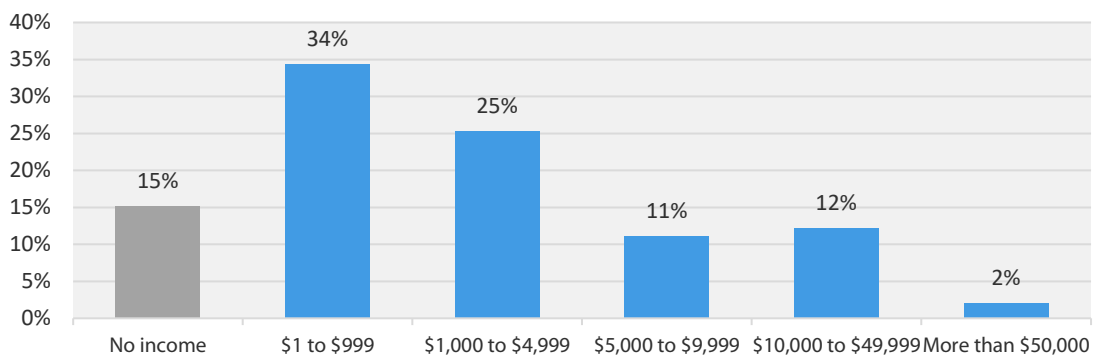


n=104

**Few writers earned sufficient income from their writing as a sole livelihood**

34% of writers earned below \$1,000 per year from writing, followed by 25% earning between \$1,000 and \$4,999. Another 23% of writers earned between \$5,000 and \$50,000 from writing, and only 2% earned above this threshold. 15% of writers did not earn any income from their writing.

**Figure 21: Sum of writers' income derived from writing**



n=104

The National Occupational Classification for writers estimated the average annual employment income for authors in New Brunswick at \$37,217. It also estimated that 60% of writers worked 'mostly full time, full year'.<sup>17</sup>

**Table 5: National Occupational Classification for Writers in New Brunswick by employment and income**

Both sexes		Males		Females	
Employed	Avg. Empl. Income	Employed	Avg. Empl. Income	Employed	Avg. Empl. Income
<b>315</b>	<b>\$37,217</b>	<b>125</b>	<b>\$39,626</b>	<b>195</b>	<b>\$35,699</b>

<sup>17</sup> <https://www1.gnb.ca/0105/op-pp/opP.aspx?n=5121>

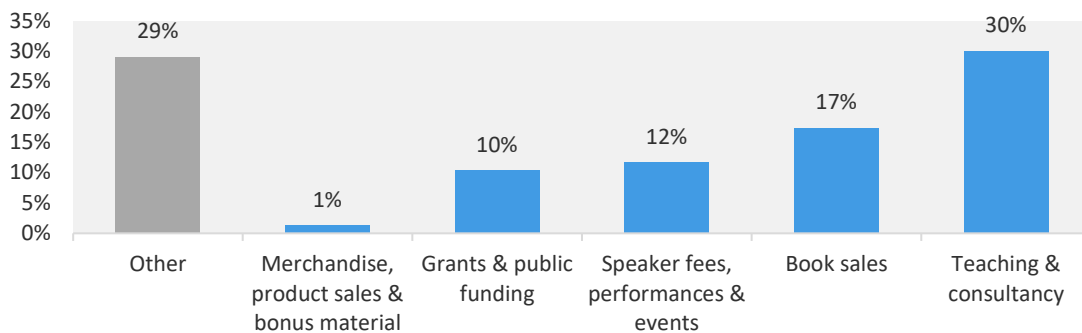
Source: Adapted from Statistics Canada, National Household Survey, 2011

### Writers earned their income from a wide variety of sources and activities

Teaching and consultancy were the most significant sources of income for writers responding to the survey (30% of total income). Book sales accounted for 17% of total writers' income, followed by speaker fees, performances and live events (12%), and grants and public funding (10%). Merchandise, products and bonus material sales accounted for only 1% of total writers' income. Other income sources accounted for 29% of writers' income, which included freelance work such as editing jobs, research, crowdfunding and patronage support through online platforms like 'Patreon', along with other literature related activities.

The informal standard fee paid to writers speaking in schools and libraries is \$250 plus taxes and expenses for up to 60 minutes. For conferences and workshops, the range is between \$300 to \$1,000 plus taxes and expenses. While these rates are based on the Canada Council for the Arts' guidance, actual rates can vary. In this context, many writers across the globe are seeking ever new and innovative ways to diversify their income sources.

**Figure 22: Sources of writers' income**

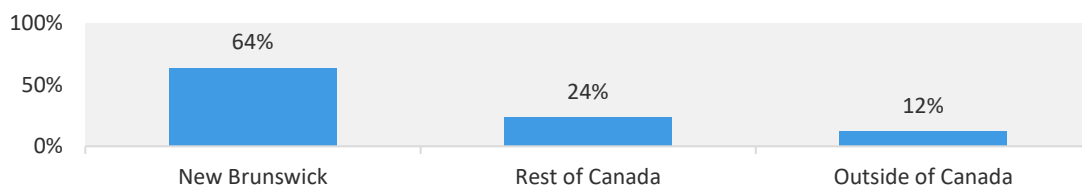


n=91

### Exports are an important source of income for writers

Over ten percent of writers' income was derived from international exports (12%). Meanwhile, New Brunswick is the most significant market for writers, accounting for 64% of their income, while the rest of Canada accounts for 24%. There is significant potential for writers in New Brunswick to increase their exports.

**Figure 23: Writers' income geography**

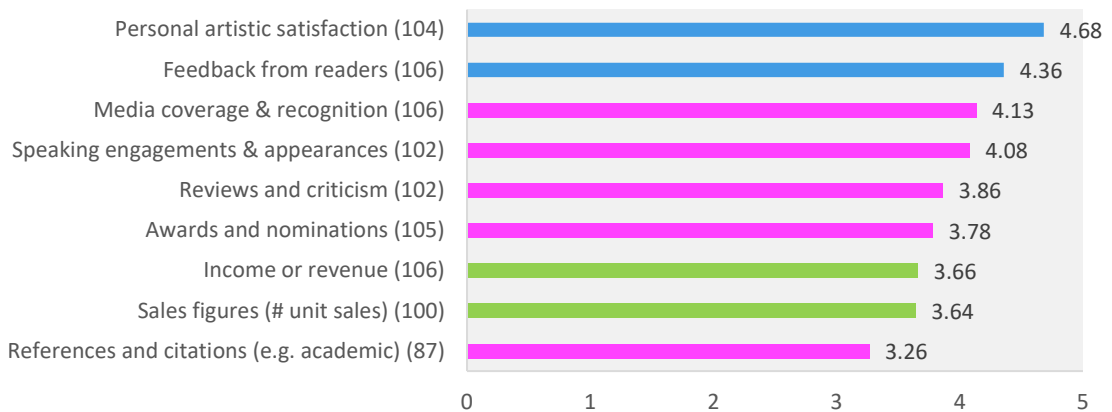
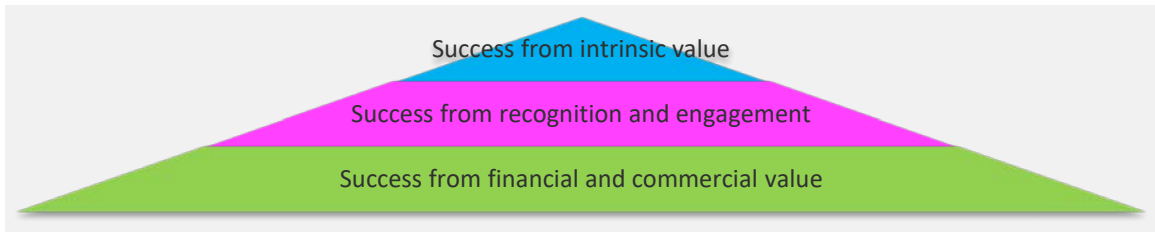


n=84

### Intrinsic value is the greatest form of success for writers

Success in one's writing career can be defined in many ways, but the most common factors were related to intrinsic value: achieving personal artistic satisfaction and receiving positive feedback from readers. Success from recognition and public engagement was also considered a measure of success, such as media coverage, speaking engagements and positive reviews and criticism, while conversely being referenced or cited was considered the least significant. By contrast, success from a financial and commercial perspective was considered the least important measure of personal success.

**Figure 24: Writers' definition of success**



n=110

**Conclusion 1: Support opportunities for readers and writers to connect**

**Obtaining acclaim is deemed of most importance by writers in developing their literary careers, followed by commercial and business activities, and then skills, education and training.**

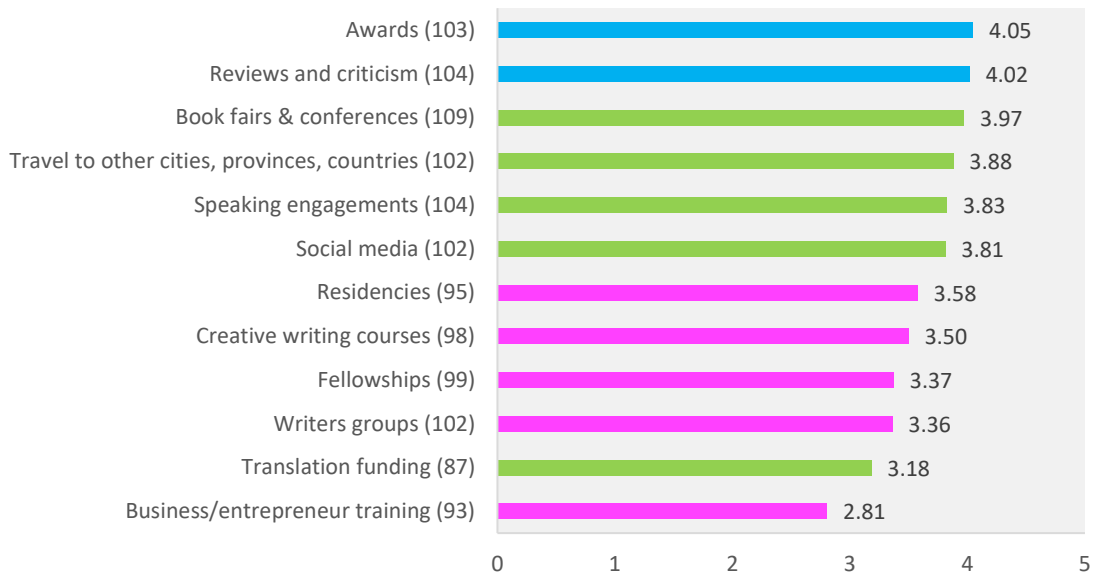
Writers tend to operate as creative entrepreneurs, taking on a variety of creative, business and promotional activities throughout the development of their careers. Acclaim in the form of industry awards, alongside published reviews and criticism, were cited by responding writers as the most important activities for developing one's literary career.

Commercial and business-oriented activities were regarded as important, such as attending book fairs and conferences, travel, speaking engagements and social media, while conversely translation funding ranked second lowest.

By contrast, activities related to skills, education and training were considered the least important, including residencies, creative writing courses, fellowships, writers groups, and most significantly, business/entrepreneur training.

**Figure 25: Activities of importance for developing a writing career**





n=117

**Conclusion 2: Create more opportunities for critical acclaim**

### 3.4 Companies profile

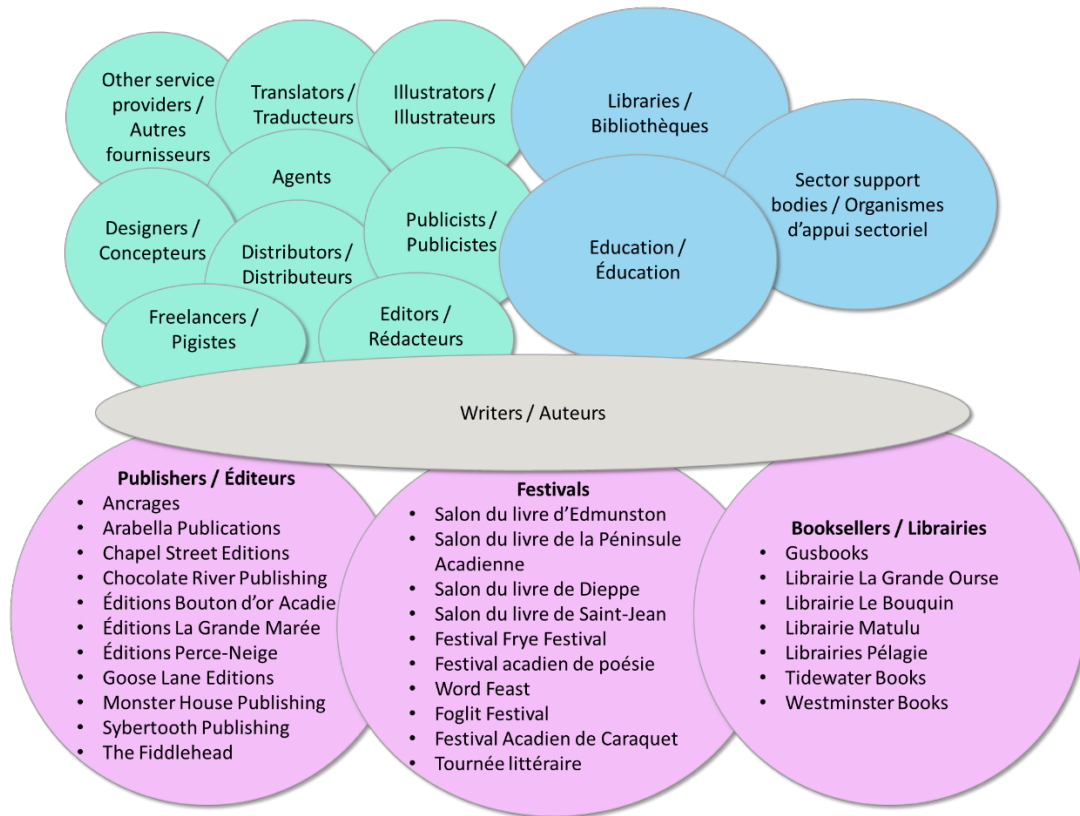
If writers are the creators of content, then the companies, freelancers and organizations are the industry infrastructure – providing the business, sales, marketing, distribution and income generation activities and expertise critical to the sector ecosystem. And for every writer, there tends to be individuals, teams, companies and platforms to varying degrees, working amongst a symbiotic ecosystem. These include the book publishers, booksellers, literary festivals and events, as well as the editors, agents, publicists, distributors, translators, designers, libraries, educators and network of freelancers and support bodies.

New Brunswick has a rich wealth of literature and publishing companies, including Canada’s oldest independent publisher, Goose Lane Editions, the francophone youth book publisher Bouton d’or Acadie, and Canada’s oldest literary magazine, The Fiddlehead founded in 1945. New Brunswick is also home to four ‘Salon du livres’ events, Festival Frye Festival, and the Word Feast literary festival, as well as new and established booksellers including Librarie Matulu in Edmunston and Westminster Books in Fredericton.

A total of 75 companies, freelancers and support organizations completed the Nordicity survey. Company survey data was provided by owners and employees, and duplicates were removed from the quantitative analysis.

**The core industry comprises a base of 28 companies (see list below).** These include 11 publishing companies, 10 literary festivals and events and seven booksellers. The wider industry includes literary editors, translators, illustrators, libraries, distributors, designers, agents, publicists and other literary service provider companies, not-for-profits and freelancers.

Figure 26: Sector Ecosystem at a Glance

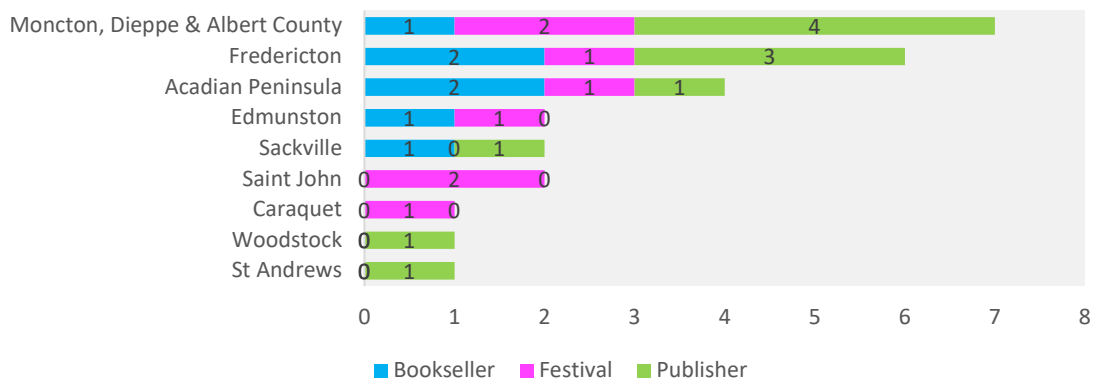


Source: Nordicity

**The literature and publishing sector is distributed across the province, with clustering in the Moncton, Dieppe and Albert County region and Fredericton.**

Moncton, Dieppe and Albert County were home to seven core companies, including one bookseller, two festivals and four publishers. Fredericton was home to six core companies, including two booksellers, one festival and three publishers. The Acadian peninsula was home to four core companies, including two booksellers and one festival and one publisher each. Edmundston was home to one bookseller and one festival; Sackville was home to one bookseller and one publisher, while Saint John was home to two festivals. Caraquet was home to one festival and Woodstock and St. Andrews were both home to one publisher each.

Figure 27: Location of Core Companies

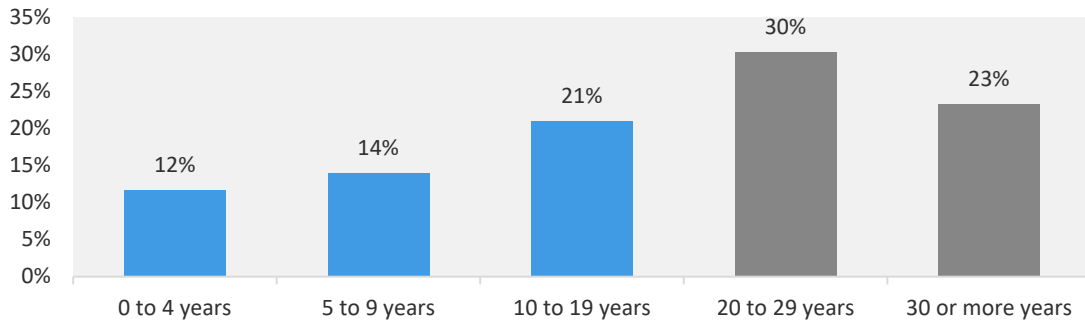


n=26

### Half of the literature and publishing sector companies in New Brunswick are over 20 years old

The sector is comprised of relatively few new companies, with only 12% having been established within the last four years. 14% were established within the last 5-9 years, and 21% were established within the last 10-19 years. 30% were established within the last 20-29 years, and 23% were established 30 or more years ago.

**Figure 28: Age of all companies**



n=43

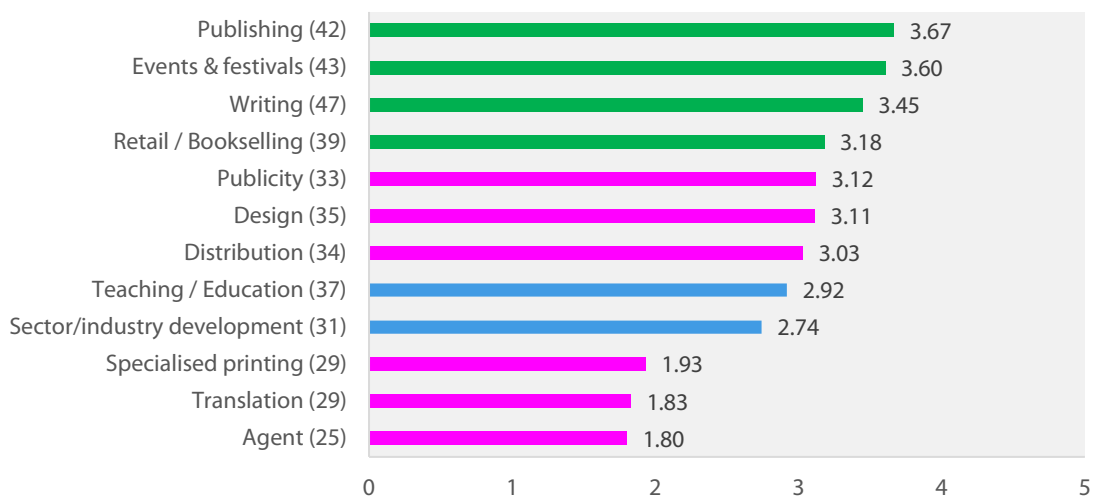
### Conclusion 3: Support start-ups and new entrants to the sector

#### Literature and publishing sector companies perform a wide variety of activities, but the focus is on core sector actions.

Publishing activities were the most prominent company activity of those surveyed, followed closely by events and festival activities, writing activities directly, and retail and bookselling activities.

Wider sector activities such as publicity, design and distribution followed, while specialized printing, translation and agent activities were the least prominent. Side activities, such as teaching and industry development, were still substantial for companies surveyed.

**Figure 29: Company activities**



n=61

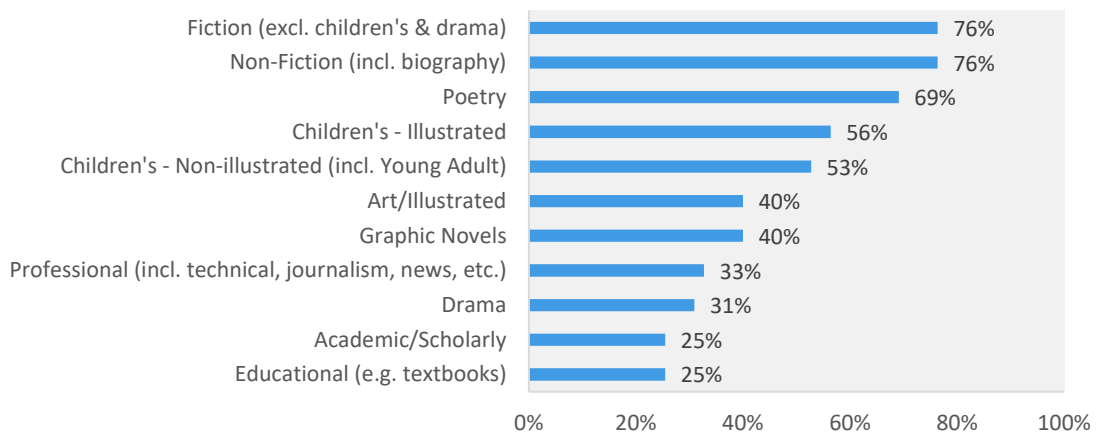
**Conclusion 4: Consider the wide variety of company activities in the design of support**

**Genres of fiction, non-fiction and poetry were the most significant for companies in New Brunswick.**

The most prominent genre for New Brunswick companies was fiction and non-fiction (76% each), followed by poetry (69%). Children’s illustrated (56%) and children’s non-illustrated (53%) were also significant genres, followed by art/illustrated and graphic novels (40% each). Other genres included professional/technical/journalism (33%), drama (31%), and academic/scholarly and educational (25% each).

The genre breakdown for companies roughly mirrors that of the writers surveyed.

**Figure 30: Company genres worked in**



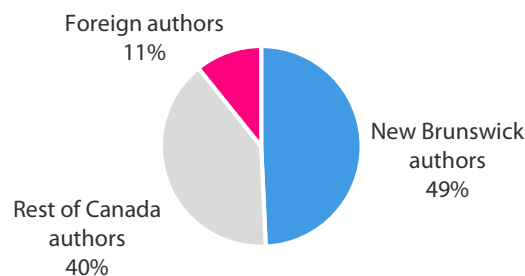
n=55

**Conclusion 5: Opportunity for the sector to expand in the new or mixed-genres**

**New Brunswick publishers publish authors from within the province and beyond.**

New Brunswick publishers reported having 11% of their published works written by foreign authors from outside of Canada, 49% from New Brunswick authors and 40% from the rest of Canada.

**Figure 31: Location of authors published by NB publishers**



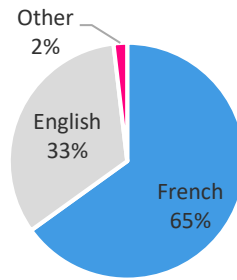
n=14

**New Brunswick publishers serve the francophone and anglophone markets.**

New Brunswick publishers reported having published approximately 65% of their works in French, 33% in English, and 2% in other languages.



**Figure 32: Language of works published in by NB publishers**



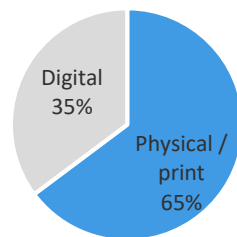
n=14

**Conclusion 6: Opportunity to publish works in third languages.**

**New Brunswick Publishers are publishing in both physical and digital formats.**

New Brunswick publishers reported having published 65% of their works in physical/print format, and 35% in digital format. The digital format of publishing may include re-publications from catalogues.

**Figure 33: Format of works published by NB publishers**

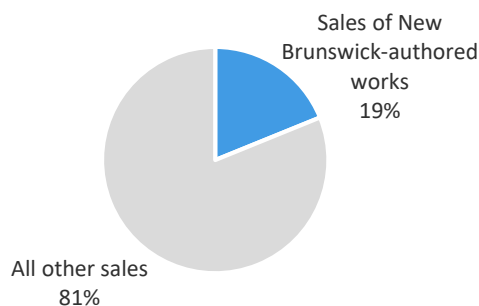


n=14

**New Brunswick authors are big sellers locally**

Booksellers reported New Brunswick authored works make up approximately 19% of their overall book sales and non-New Brunswick authors make up to 81% of sales.

**Figure 34: Author origin of NB bookseller sales**

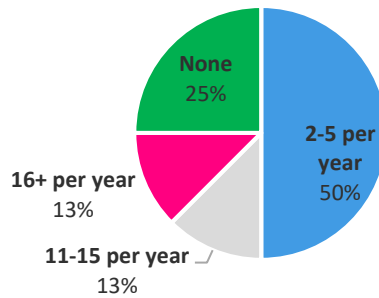


n=6

**Live events are a significant activity for NB's booksellers**

Three quarters of New Brunswick's booksellers report having produced or hosted a literary event or festival. Approximately half reported hosting 2-5 vents per year, while 13% reported hosting 11-15 events per year and over 16 events per year respectively. A quarter reported not hosting events at all.

**Figure 35: Bookseller literary events**

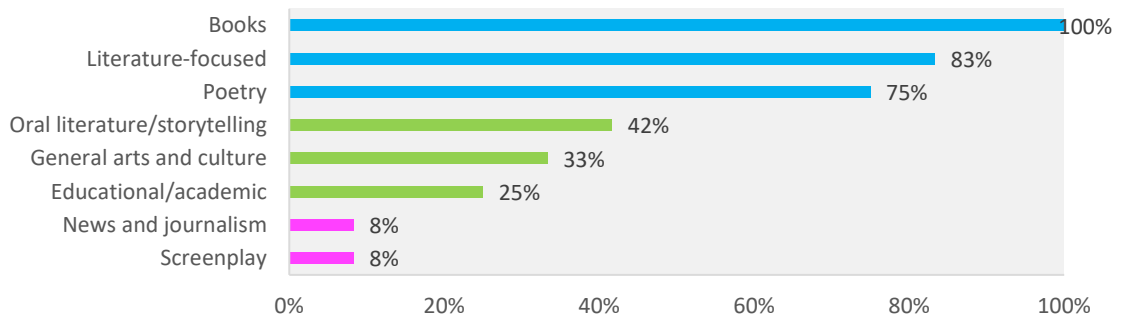


n=8

**New Brunswick’s literary events and festivals are focused on traditional literature.**

Books were the focus of all responding festivals and events, while literature was the focus for 83% and poetry for 75%. Oral literature/storytelling was the focus for under half (42%), followed by general arts and culture (33%) and educational/academic (25%). News and journalism and screenplay were the focus for 8% of responding festivals and events each.

**Figure 36: Focus of New Brunswick’s literary events and festivals**

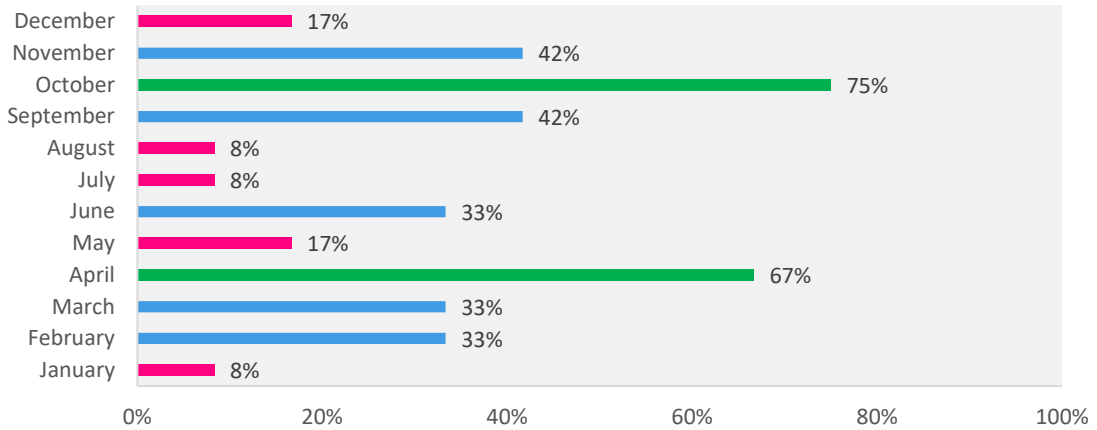


n=13

**Spring and fall are the busiest times of year for New Brunswick’s literary events and festivals.**

October and April were cited as the most active months by literary events and festivals in the province. Fall was identified as an important time of year for literary festivals and events in the lead up to seasonal Christmas holiday sales. Conversely, December and January, and May, July and August, were the cited as the least active months. In the summer months, New Brunswick’s festivals are noted for being oriented towards culture in general, coinciding with the province’s tourism season.

**Figure 37: NB's literary events and festivals calendar**



Note: Green = peak, blue = moderate, magenta = low.  
n=12

**Literary festivals and events sales and revenues**

Five of the 10 responding literary festivals and events sold tickets to their events. The total audience number reported for these companies was 82,000 people, deriving an estimated \$239,000 in total ticket sales. The average speaker fee paid to writers in New Brunswick was reported at CAD \$204, according to six festival and event producers.

## // CASE STUDY: FRYE FESTIVAL

The Frye Festival is Atlantic Canada's largest literary happening. Every spring, it feeds imaginations by celebrating reading and writing and connecting authors with the bilingual community.

- **39 Canadian authors**, including 15 from New Brunswick, and 2 international authors, from France and Latvia.
- Season of **56 events** held in libraries, a coffee shop, theatres, and cultural centres: 51 during the Festival, 5 off-season (from September to April).
- Festivalgoers from **New Brunswick, Nova Scotia, Quebec, Ontario, and Belgium**, as well as a 4-member delegation from the **Swedish book sector**.
- **65+ partnerships** with cultural, literary, and community organizations
- **125 adult learners** had the chance to meet Canadian author Deborah Ellis after reading her book, *Sit*, thanks to a collaboration with the South-East Regional Adult Learning Board.
- **29 publishers**, Canadian and international, were represented at the Festival, including Atlantic Canada's Nimbus Publishing, Éditions Perce-Neige, and Bouton d'or Acadie.
- **2 book launches** for local authors, 5 public creative writing workshops, and 1 event for emerging writers reinforced the viability and vibrancy of the Atlantic Canadian literary sector.
- Festival events were held in **Moncton, Riverview, Dieppe, Cap Pelé, Sussex, and Shediac**, with school visits all over New Brunswick.
- Authors participated in **97 school visits with 210 classes in 53 schools and community centres** across the province.
- **208 students** from Kindergarten to Grade 12 shared their literary talents and creativity with the community at the Young Writers Events.
- **\$3,000** in prize money was awarded to the Provincial Writing Contest winners and two libraries from the participating schools.
- **Books valued at \$6,000** were distributed to schools, media and the public.
- Brings over **\$1 million to the local economy** during the last week of April.
- The Festival contributes to New Brunswick's **creative economy** by employing many local authors, emerging artists, and creative professionals.
- **87 volunteers** donated more than **1,000 hours** of their time.
- **Local businesses** such as cafés, restaurants, and hotels get a boost during a traditionally slow tourist time.
- **Book sales of over \$8,300** at the Festival bookstore, plus **increased traffic in local libraries and bookstores** leading up to and during the Festival.
- **Economic impact** related to Festival activities typically include 2.3 person-years of employment and \$140,000 in gross domestic product in Westmorland County.

Source: Frye Festival 2017-18 Highlights. [www.frye.ca](http://www.frye.ca)

## // CASE STUDY: SALON DU LIVRE DE LA PÉNINSULE ACADIENNE

Salon du livre de la Péninsule acadienne Inc. is a literary festival that promotes and celebrates reading and literacy as crucial tools for the development and advancement of individuals and communities. The Salon aims to promote all facets of the book industry, from creative writing to publishing and distribution of books, while promoting the French language.

Since its first edition in 2004, the Salon's mission has been to promote family, student and community literacy to the communities of the Acadian Peninsula.

- The Salon's economic impact in the Acadian Peninsula is estimated at \$500,000. It is worth noting that this impact occurs at a time in the year when few tourism and other activities are on offer in the region.
- Over 15,000 people participated in the activities offered over the duration of the Salon.
- The most recent edition of the Salon featured over 90 writers from New Brunswick, Quebec and Louisiana. Of those, 49 received artist and travel fees from the Salon as part of their participation in the official Salon program.
- 17 presentations, artist talks, and forums were offered free of charge to the public, which included adult learners.
- 13 social events were offered in the form of cocktails-hour readings, talk-show format interviews, visual art exhibit openings, evening readings, literary brunches, literary cafés, etc.
- 5 round tables; 4 book launches; 24 interpretive kiosks at the book market;
- 18 presentations to school and youth audiences; 3 library presentations; 18 presentations in childcare establishments;
- 2 free family shows;
- 6 radio segments dedicated to the Salon;
- 1 workshop for early childhood educators on creativity development;
- 3 presentations by writers to university classes;
- 1 presentation/workshop to library professionals;
- 121 presentations in the schools of the Northern NB and Northeast NB region, reaching over 6,050 students.
- Schools visits to the book market by all schools in the Acadian Peninsula.

Source: Bilan sommaire de la 14e édition. [www.salondulivrepa.com](http://www.salondulivrepa.com)

### **Sector Support Bodies**

The industry has a wealth of sector support bodies to serve its members, including locally in New Brunswick, Eastern Canada and across l'Acadie, and nationally.

**Table 6: Key Sector Support Bodies**

- Access Copyright
- ArtsLink NB
- Association acadienne des artistes professionnel.le.s. du N.-B. (A.A.A.P.N.B)
- Association of Canadian Publishers
- Atlantic Publishers Marketing Association
- BookNet Canada
- Canada Book Fund
- Canada Council for the Arts (CCA)
- Canada FBM2020
- Conseil provincial des sociétés culturelles
- Department of Canadian Heritage
- Government of New Brunswick
- l'Association nationale des éditeurs de livres (ANEL)
- Livres Canada Books
- New Brunswick Arts Board (artsnb)
- New Brunswick Book Awards
- Professional Writers Association of Canada (PWAC)
- Réseau atlantique de diffusion des arts de la scène (RADARTS)
- Stratégie de promotion des artistes acadiens sur la scène internationale (SPAASI)
- The Writers in the Schools Program (WiSP)
- The Writers' Union of Canada
- Writers' Federation of New Brunswick (WFNB)

### **Sector support focuses on advocacy, communication and information**

Advocating on behalf of the sector was a major focus for all four support organisations surveyed, followed closely by professional development. Disseminating news and intelligence to the sector, promoting and marketing on behalf of the sector, and education followed as a focus. Mentoring and internships was a substantial focus for the organisations, along with supporting reader development. Meanwhile, although still deemed important, support for international trade and investment was the activity least focused on by far, followed by providing training and funding for writers, publishers and other sector stakeholders.

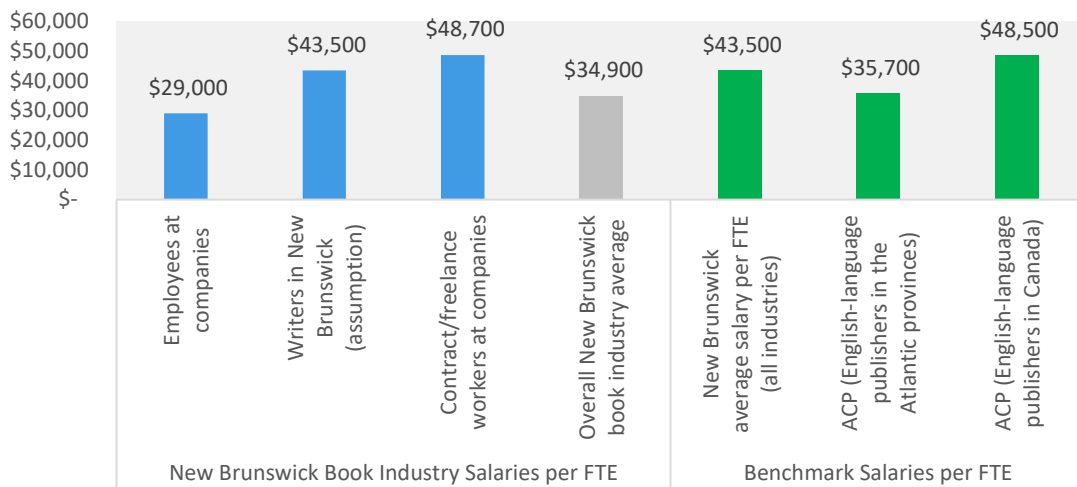
## **3.5 Company financials and employment**

The literature and book publishing sector in New Brunswick reported a total employment headcount of 286 workers, comprising 94 full-time employees, 32 part-time employees, and 160 freelance workers. Companies also reported a pool of over 460 voluntary or unpaid workers, including volunteers and interns.

The average full-time salary reported by New Brunswick’s literature and publishing sector companies was \$29,000 per year in 2018. Nordicity estimates found that the average writers income in New Brunswick was \$43,500 per year, and freelancers was \$48,700 per year. Overall, the average salary for New Brunswick’s literature and publishing sector was \$34,900 per year, which was comparable to estimates of the English language publishers in the Atlantic provinces. By comparison, the overall average salary across all sectors in New Brunswick was \$43,500 per year, and the overall average salary across Canada’s English-language publishers was \$48,500 per year.

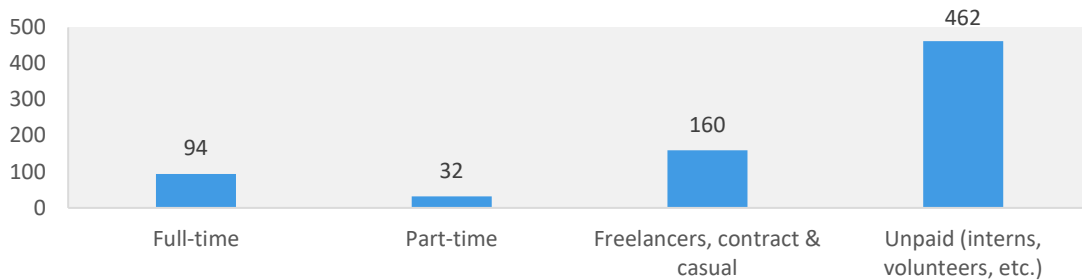
The survey found that the salaries for two-thirds of the sector employees was between \$20,000 and \$40,000 per year, while one-third earned below \$20,000.

**Figure 38: Salary comparison**



The average part-time wage reported by companies was \$25.40 per hour for employees and \$26.50 per hour when including freelance workers.

**Figure 39: Reported company employment number by type**

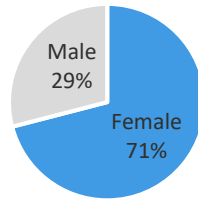


n=43

**A sizeable majority of the sector workforce is comprised of women.**

Women make up 71% of the full-time and part-time employees reported by survey respondents, while men make up 29%. Meanwhile, women make up 67% of the reported full-time employees.

Figure 40: Reported company employment by gender



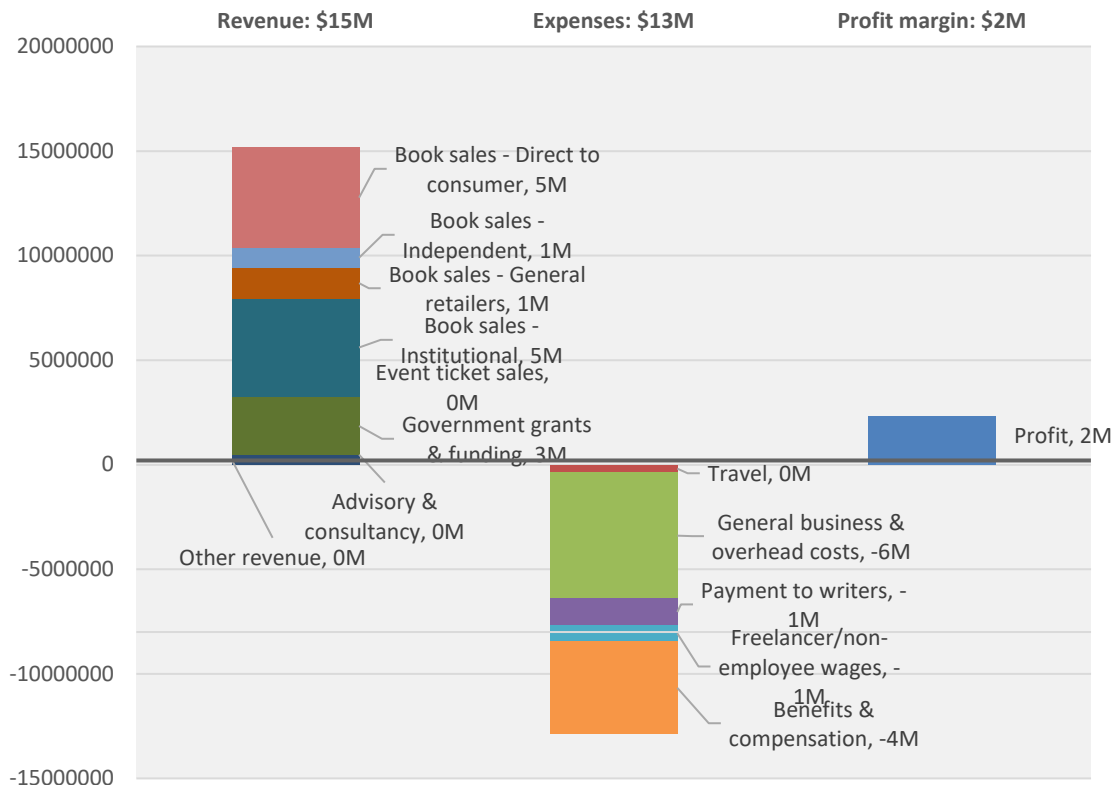
n=37

**A total of \$15m in company revenues were estimated to have been generated by New Brunswick literature and publishing sector companies in 2017.**

The revenues comprised of \$5m in book sales direct to consumer, \$5m in institutional book sales, \$1m in independent book sales and \$1m in sales via general retailers. Government grants and funding accounted for \$3m in revenues.

The sector had a combined total company expenditure of \$13m, resulting in an overall profit of \$2m. Expenditures comprised of \$5m in general business and overhead costs, \$4m in compensation of employees and benefits, \$1m in payments to writers, and \$1m in freelancer and non-employee wages.

Figure 41: Total industry revenues, expenses and profit margin

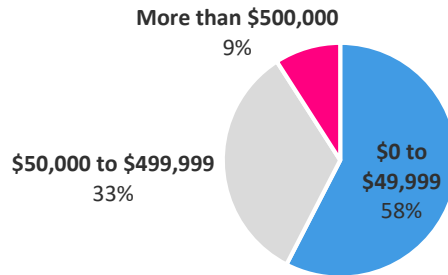


**A majority of companies have revenues of under \$50,000.**



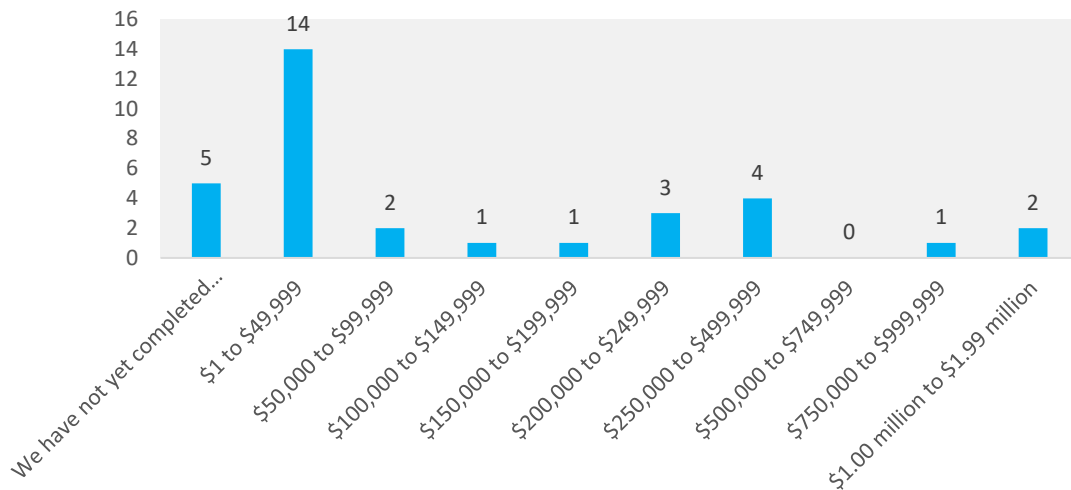
14 companies reported annual revenues of between \$1 and \$49,999, accounting for 58% of responding companies. One third of the companies reported revenues of between \$50,000 and \$500,000, while 9% reported revenues of more than \$750,000. Note, the profile of reported company expenditures mirrors that of the revenues.

**Figure 42: Reported company revenues**



n=39

**Figure 43: Reported company revenues**

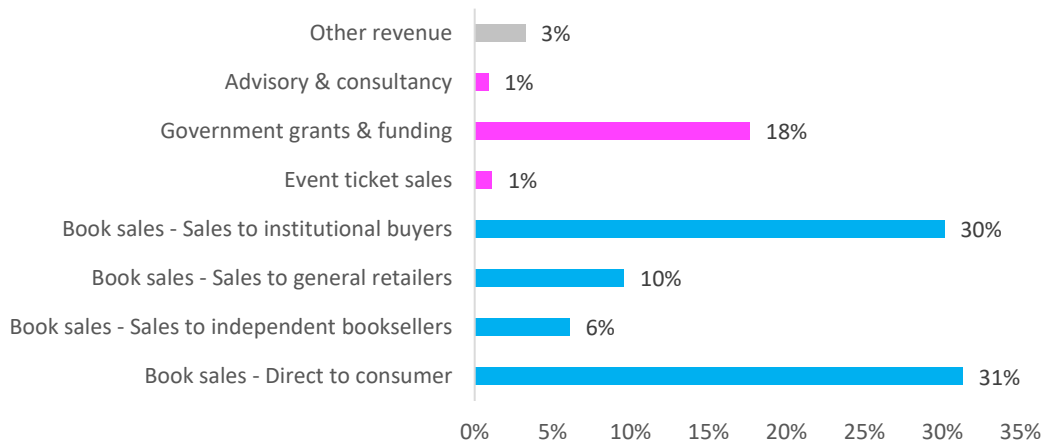


n=39

**Direct to consumer and institutional book sales are the largest income generators for New Brunswick’s literature and publishing companies.**

Book sales directly to consumers accounted for 31% of reported company revenues, alongside book sales to institutional buyers (30%). Other book sales, such as sales to general retailers (10%) and sales to independent booksellers (6%) were relatively low, although these sources have additional benefits such as marketing, branding, awareness and connecting with readers or consumers. Government grants and public funding accounted for nearly a fifth of reported revenues (18%), while event ticket sales and consultancy accounted for a mere 1% each. Another 3% was generated by ‘other’ sources, such as private sponsorship, sales of non-book items, and custom publishing services.

**Figure 44: Company revenue sources**



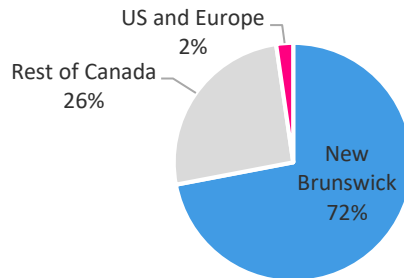
Note: blue = income from book sales, magenta = income from ancillary sources, grey = other  
n=33

**Over a quarter of reported revenues were generated from outside of New Brunswick.**

New Brunswick companies surveyed reported generating 72% of their total revenues from within the province, 26% from the rest of Canada, and 2% from international exports (specifically, from the US and Europe).

By comparison, figures for the national publishing sector (English market only) have a much higher level of international exports (40%).<sup>18</sup> The difference can be accounted for in large part to Canada’s largest and most developed exporting publishers being situated in Ontario and Quebec.

**Figure 45: Company revenue by geographic market**



n=33

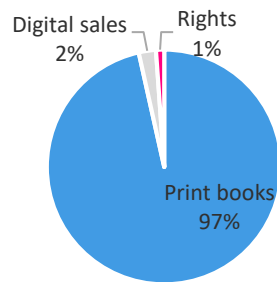
**Physical/print books account for virtually all of New Brunswick’s reported book sales by format.**

97% of book sales reported book sales were for print/physical books. Digital book sales accounted for a marginal 2% of total reported sales, while rights accounted for 1%.

Note: Rights are often related to print licensed for production (possibly in different languages) in international markets.

<sup>18</sup> English-Language Book Publishing Industry Profile. Association of Canadian Publishers. Nordicity (2018)

**Figure 46: Reported company book sales by format**



n=30

**The average profit margin reported for companies was 15%.<sup>19</sup>**

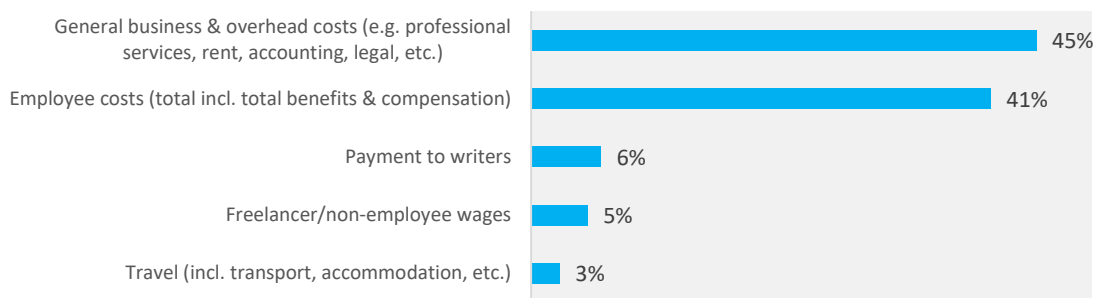
While profit margins varied, some companies reported finally yielding profits after having gone through growth periods of investment and deficit. The average profit margin of surveyed companies was 15%, as compared to an estimated 8.5% for New Brunswick Book Publishers back in 2012 according to Statistics Canada.<sup>20</sup>

Some companies managed to increase their profit margins by decreasing their expenditures based on mounting knowledge and improved supply chains, while others increased their sales to institutional buyers and literary festivals and events. Some noted the challenge of significant discounting expected by institutional buyers, driving profit margins down to the range of 10-15%. Publishers tend to discount their sales to retailers at 40%. In this context, some industry members have called for fixed prices on books.

**General business and overhead costs are the most significant expenditures reported by companies, accounting for a combined 86% of overall costs.**

General business and overhead costs accounted for 45%, followed closely by employee costs which accounted for 41%. Payments to writers accounted for 6%, payment to freelancers accounted for 5%, and travel accounted for 3% of total costs.

**Figure 47: Expenditure types**



n=27

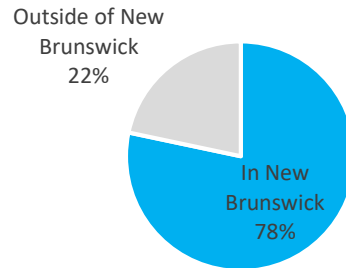
**The vast majority of company spending power remains in New Brunswick**

<sup>19</sup> n=15

<sup>20</sup> <http://www.statcan.gc.ca/tables-tableaux/sum-som/l01/cst01/arts71e-eng.htm>

Companies reported 78% of their expenditures being made in New Brunswick, and 22% from outside the province. More local-spending increases the economic contribution to the province, with less money 'leaking' out to foreign jurisdictions.

**Figure 48: Expenditures made in New Brunswick**



n=32

## 4. Economic Growth Opportunities

A series of economic opportunities have emerged through the research and in consultation with the sector stakeholders. Ranging from the diversification of revenues and skills development, through to collaboration and social impact, or innovation and policy, the key economic opportunities arising out of this review are aplenty.

### 1. Sector support is sought after across myriad of channels for industry development

Industry members reported the highest prioritization of support for **local audience and reader development**, followed closely by advocacy on behalf of the sector. Together, these two areas of support could help address the challenges identified by respondents around government and local community support for the sector.

Support for **underrepresented groups** remained a high priority for respondents, even with the sector reporting diversity, equality and inclusion as only a very minor challenge facing the industry. This could help further local audience and reader development, and unlock hidden talent and economic potential within the local population.

Support for **international export and market access** was identified as a significant priority by respondents. This could directly work to address the challenges around access to markets identified in the same survey.

Support for **disseminating information** to the sector, along with networking and sector building, was identified as a priority by respondents. This could directly address the challenges faced by the linguistic and geographic disaggregation of New Brunswick's literature and publishing sector.

Support for **creative development, alongside education, professional development and training**, were identified as considerable priorities by respondents. This could help address the business skills challenges identified in the same survey, and could help bolster the already thriving artistic skills talent pool celebrated by the province.

Support for **business skills** was deemed the lowest priority, albeit still a significant area of need, by sector respondents. This could address the challenge facing business skills in the talent pool, and help address each of the reported company growth barriers identified in the same survey.

**Figure 49: Priorities for sector support by survey respondents**



n=115

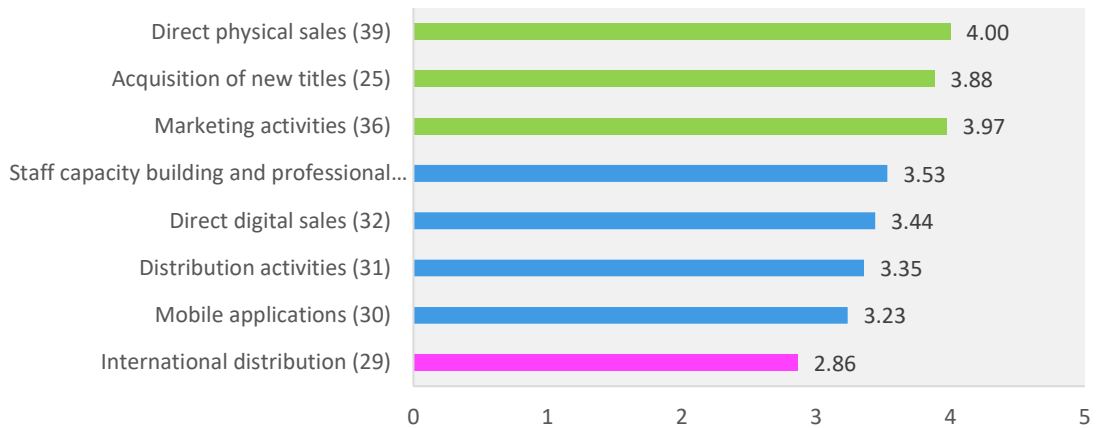
### 2. Companies see growth opportunities in traditional publishing models, followed by newer.

Direct physical sales to consumers, the acquisition of new titles to sell, and the marketing activities necessary to reach consumers directly, were deemed the most significant opportunities for company growth.

Second tier priorities were identified as staff capacity building and professional development followed by direct digital sales, distribution activities in general, and mobile/cell phone apps.

Whilst still deemed important, international distribution came as a last priority.

**Figure 50: Company growth opportunities by survey respondents**



n=52

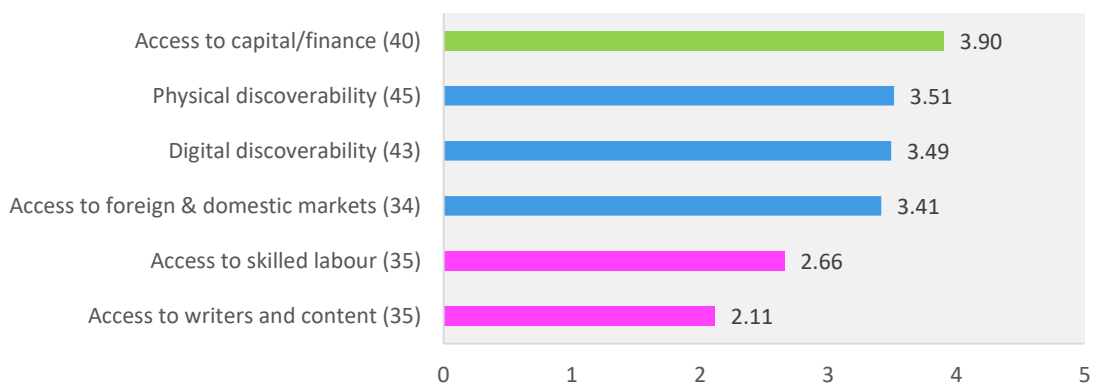
### 3. A lack of access to finance is holding companies back

The most significant barrier to growth reported by companies was the lack of access to capital or finance.

Discoverability (both physical and digital) was considered a major barrier to growth, followed closely by access to foreign and domestic markets.

Meanwhile, the talent pool was considered the least critical barrier to company growth, including access to skilled labour, followed by access to writers and content.

**Figure 51: Company barriers to growth by survey respondents**



n=53

### 4. Support for writers and companies in diversifying and expanding their revenues

There is an opportunity to support the sector in its efforts to increase consumer sales.

- Supporting writers' business skills as 'writer entrepreneurs' to enhance both professional publishing deals and self-publishing activities.
- Improving the physical and digital discoverability of New Brunswick writers, companies, literary works and content, in face of the reader's *paradox of choice*.
- Working increasingly with independent booksellers, literary festivals, events and salons du livres as key sector infrastructure. In the face of global competition and digital disruption, these provide a unique way of engaging individuals with literature, building connections between readers and writers, enhancing discoverability and helping with reader development and to establish a culture of reading.
- Sales are the single most important revenue source for literature and publishing sector companies, while writers earn their income from a variety of sources, and supplement this income with other employment to make a living. There is significant opportunity to increase revenues through enhanced sales to both consumers (B2C) and institutions (B2B).

There is an opportunity to make a concerted effort to stimulate institutional sales.

- Revisiting the province's 'book policy' initiative.
- Establishing a New Brunswick-based 'book sales in schools' programme
- Engaging with the provincial Department of Tourism, Heritage and Culture on their efforts to increase publishers' access to the institutional marketplace.
- Bolstering writers reading in schools, which can help stimulate demand
- Given that institutional book sales were the second largest income generators for companies, this was raised as a priority by the sector. As far back as 2006, a POLLARA report for OBPO and OMDC found that the biggest barriers to having more Canadian authored books in both public libraries and school was down to budget cutbacks, difficulty in identifying Canadian authors, and low awareness of Canadian books. Meanwhile, the cost of Canadian books being more expensive than others was considered a much less significant barrier, while many of the smaller libraries found that in fact there were no barriers.<sup>21</sup>

Investing in exports outside the province and internationally would support the prosperity of the sector.

- Helping the sector leverage the scalability of the digital market, online retail and marketing and print-on-demand services
- Attracting national and international buyers to the province, such as through in-bound trade activities. The wealth of New Brunswick's literary festivals and events or other cultural events present a unique opportunity for the province.
- Both in-bound and out-bound trade activities, such as international trade missions, match-making, showcasing, conferences and marketplaces are important for cultural sector export, creative innovation and career or business development.
- The province's impressive offer of literary festivals and events already draws international speakers, business delegates and audiences from across Canada and internationally, and can be tapped into for more international working.

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<sup>21</sup> Canadian Books Count: A Study of the Ontario School Library and Public Library Acquisition Process. OBPO and OMDC. Pollara. February 2006.

- There is also the opportunity for the sector in New Brunswick to develop new opportunities and collaborations with international partners.
- There is an opportunity to leverage the Government of Canada's \$125m **Creative Export Strategy**.
- There is an opportunity to liaise with Canadian Heritage, The Association of Canadian Publishers (ACP) and l'Association nationale des éditeurs de livres (ANEL) established **Canada FBM2020**, an organization created to prepare for Frankfurt 2020, to plan, organize, coordinate and promote all activities relating to Canada's participation at Frankfurt 2020. In preparation for Frankfurt 2020, the Canada Council for the Arts and Canadian Heritage have established an "incentive program for purchasing translation rights and for publishing in German. Throughout the fair, **Livres Canada Books** will host the Canada booth.
- Make more of provincial role at **Atlantic Book Awards** and **Atlantic Books Today**
- Although exports outside the province are significant, the majority of industry revenues still come from within New Brunswick.

There is an opportunity to support out-bound trade activities and international market development for writers and businesses to travel outside the province to promote, showcase and sell their work

- Travel activities associated with speaking engagements, book signings and business meetings all play an important role in book sales, and particularly in a timely fashion. Timing is critical.
- With the global spotlight on **Canada as Guest of Honour at the Frankfurt Book Fair in 2020**, there is a tremendous international trade and investment opportunity for New Brunswick. Consultation revealed major interest from across the sector in participating in Frankfurt 2020. Recognizing the Fair's natural focus on publishers, leading figures from New Brunswick's literature and publishing sector also saw it as an important opportunity for the province's writers, festivals and booksellers, who's engagement would support economic development across the sector ecosystem. Several industry leaders suggested a provincially coordinated presence at Frankfurt would provide an inclusive, efficient and effective approach for the province's sector.
- Leverage opportunities for establishing relationships between New Brunswick and international partners. For example, Le Bureau International de l'Édition Française has a mandate to promote French Publishers internationally, whilst also organizing exchanges and business meetings. Of particular relevance to New Brunswick is the Fellowship program where international publishers are invited to discover the French market over the course of a week. It is held at the same time as le Salon du Livre de Paris, and in the most recent year (8<sup>th</sup> edition), there were 15 publishers from all over the world and not yet a single Canadian publisher.
- Another opportunity is for New Brunswick stakeholders to engage with l'Association Internationale des Libraires Francophones, whose membership comprises over 70 independent libraries from across the world but only one Canada-based member.
- Travel was considered important for extending the life or relevance of a product, and thereby increasing sales and enhancing the opportunity to derive income from ancillary sources. Indeed, the costs and logistics of travel is a hindrance, while a majority of writers need to travel to promote their work, and by large they bear the cost of this travel themselves.

There is an opportunity to help extend the sales and revenue lifecycle for writers and companies.

- Business and commercialisation skills to expand product and service lines, including sales of merchandise and brand extensions.



- Marketing and promotion skills and investment such as supporting writer travel and speaking engagements

## 5. Support for the sector's skills development and talent pipeline

The people working in the sector were considered its greatest strength, and this should be celebrated and built upon. The artistic skills talent pool in particular was deemed the most significant, followed by the bilingual nature of the province and its offer in both official languages.

The key challenges reported by survey respondents was government support and access to markets outside of New Brunswick. Minor challenges included support for the sector from the local community (reader development helps enhance local community support) and business skills.

Other factors had more mixed views amongst respondents, including the diversity, equality and inclusion of the sector, along with the crossover with other cultural sectors, and the cost of living and doing business in New Brunswick.

Meanwhile, the Government of New Brunswick estimated a low unemployment rate for writers in the province in 2015, suggesting that “there is little excess labour force supply”, meaning there is room for more people to become writers in the province.<sup>22</sup> In this context, there is a significant opportunity to develop the sector's skills and talent pipeline.

- There is an opportunity to open up further routes into the sector and to develop an increasingly diverse and skilled pool of untapped talent.
- The sector could focus on making itself more accessible to certain underrepresented groups, with a concerted outreach effort, in particular to women, young people, disabled people, those without post-secondary education and visible minorities.
- The unique nature of working as a writer can be very different to that of working in other roles throughout the sector, and as a result it can appeal as a career choice to a different and varied group of individuals. Outlining the potential career paths to those considering a career in writing or the publishing sector could help expand the talent pool and enhance professional development.
- Engaging with schools, students and young people can help them understand early on the opportunities and career pathways in the literary arts and publishing sector.
- Consider the unique circumstances facing freelancers in the design and delivery of training programs, such as the lack of performance reviews, inflexibility of certain projects, and the double-cost of tuition and opportunity cost of foregone income. This is particularly important given the majority of paid workers in the sector are freelancers, contract and casual workers.
- Support the ability for writers and publishers to appropriately identify one another and communicate their respective needs. The *slush pile* presents a bottleneck for both writers and publishers alike, so the facilitation of information exchange between the two could help widen the pool of writers reaching New Brunswick publishers, and at the same time help improve the quality of materials submitted for publishers to consider. Guidance for writers on how to be ‘publisher-ready’ would save time and energy for writers and publishers alike (kitemarks demonstrating merit for high potential submissions). Furthermore, a portal or physical contact point for pitches and networking between publishers and potential writers could help enhance talent scouting.

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<sup>22</sup> <https://www1.gnb.ca/0105/op-pp/opP.aspx?n=5121>

## 6. Foster information exchange, collaboration and coordination across the diverse and disaggregated sector

There is an opportunity to foster greater information exchange, collaboration and coordination across the sector, which is disaggregated across the province both geographically and linguistically. The sector’s information channels are controlled both by the industry itself and players operating from outside the sector.

The most prominent sources of sector information reported are literary blogs, websites and social media. Literary festivals and events are the second most prominent sources of information, followed closely by word of mouth and literary reviews, journals and magazines. Physical book retailers and publisher websites were considered moderate sources of information, alongside general media sources such as TV, radio, print and online outlets. Meanwhile, writers’ websites and online book retailers were deemed as the least common source of information.

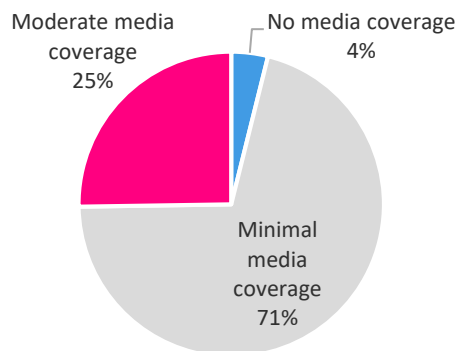
**Figure 52: Sources of sector information by survey respondents**



n=115

In addition, there is a demand for more media coverage of the sector in the province. A majority of responding industry members perceived the media coverage of New Brunswick’s literature and publishing sector as minimal (71%), while 25% believed coverage was moderate. No respondents believed there was major media coverage, and 4% thought there was no coverage at all.

**Figure 53: Perception of sector coverage in the media by survey respondents**



n=111

New Brunswick's literature and publishing sector ecosystem is underpinned by a strong infrastructure of publishers, festivals and booksellers. Building off of these strengths, there is an opportunity to leverage the disaggregated sector which is linguistically divided and geographically clustered around the three urban centres.

The literature and publishing industry in New Brunswick lacks a consistent method and medium for communication, market intelligence sharing and coordination. This is amplified given the geographic, linguistic and sub-sector dispersion of the industry.

Through the commissioning of this research, the government has facilitated the mapping of the core literature and publishing sector in New Brunswick, and for the first time, industry members can see a holistic view of the sector as a whole.

By leveraging this research, several leading figures have proposed the development of an industry directory or list identifying the key stakeholders, and signposting of events and opportunities, as an efficient means of helping to address the communication and coordination challenge.

- The sector seeks to foster greater networking and collaboration between the francophone and anglophone communities.
- The sector expressed an interest in convening on a semi-regular basis as a means of engaging with support organizations such as government, and for networking (advisory or reference group meetings).
- The sector would enhance its coordination and communication with government by convening to speak as a single, unified voice.
- New Brunswick's music sector was considered a success story and an ambition for some in the province's literature and publishing sector. The key ingredients to its effectiveness was strong industry representation both linguistically and geographically, good governance and inclusive leadership.
- The province's literary festivals, events and booksellers were deemed important catalysts for sector networking and coordination, by providing the places and reasons for people to convene.
- Many of the opportunities and challenges facing the province's literature and publishing sector are shared by other creative industries, such as the province's music and screen sectors. For each of these sectors, writing, business development, sales and export are common priorities, and there is a potential for partnerships in industry development, such as through joined-up approaches to festivals, training and creative influence, inspiration and collaboration. In Manitoba's creative sector, for example, the industry associations representing music, screen and new media have partnered in various capacities over the past decade to develop cross-sector opportunities and training while achieving efficiencies and economies of scale.

## **A Sector Alliance**

An interesting model to consider is the Literature Alliance Scotland. As a membership organization, it is "committed to advancing the interests of languages at home and abroad. It is Scotland's largest network for literature and languages, bringing together writers, publishers, educators, librarians, literature organisations and national cultural bodies."

In a similar fashion to the two industry roundtables convened by Nordicity and the Government of New Brunswick in 2018, the Literature Alliance Scotland was first

convened as a forum in 2001 at the behest the former Scottish Arts Council, and subsequently formalized as Scotland’s advisory council for literature five years later. Now governed as a charity, its members meet four times a year and the alliance has evolved to lead on advocacy, host events, support professional development, signpost resources.

This model deployed in New Brunswick could help to inform policy, support collaboration and coordination across the industry, and further link the francophone and anglophone sectors.

## **7. Support the sector’s social impact and celebrate its contribution to literacy and progress in reader development**

The literature and publishing sector can play a valuable role in advancing the province’s literacy and education objectives, while also fostering reader development.

New Brunswick faces a literacy challenge, with PISA scores below the national average (505 compared to 527) and, ranking sixth amongst Canada’s ten provinces. While the challenge is shared by both English and French schools, the it was skewed towards boys. Meanwhile, New Brunswick was the only province in Canada to achieve an increase in performance between 2000 and 2015, due largely to the francophone scores.<sup>23</sup>

- The sector is a natural stakeholder in advancing the province’s literacy strategy, and should be invited to support The Power of Literacy.<sup>24</sup> The strategy focuses on early childhood and school age literacy, as well as adult education and lifelong learning, leadership, families and community. New Brunswick’s literature and book publishing sector could work with the strategy as part of the “four pillars of a participation approach to community development: the public; government; the private sector; and community organizations.”<sup>25</sup>
- Reader development can play an important role in literacy, and in fostering ‘a province of readers’. In parallel, reader development also supports writer development, and could thus help foster a ‘province of writers’ too.
- While reader development is supported by some organisations such as WFNB’s Writers in the Schools Program (WiSP), there is no clear leader tasked with championing reader development in the province. In Scotland, the Scottish Book Trust is the national agency working to promote literature, reading and writing, and does so by producing Book Week Scotland, providing resources for children, students, teachers and parents, and in closing the circle of reader development by also providing writer development support across the country.
- Elsewhere, in schools around the world, the annual Kids’ Lit Quiz competition helps foster reader development and new ways of learning. There is an opportunity for the sector in New Brunswick to engage with children in novel ways such as this.

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<sup>23</sup> <https://www.cbc.ca/news/canada/new-brunswick/francophone-students-mathematics-pisa-results-1.3991426>

<sup>24</sup> The Power of Literacy – Moving towards New Brunswick’s Comprehensive Literacy Strategy. Province of New Brunswick. June 2016.

<sup>25</sup> The Power of Literacy – Moving towards New Brunswick’s Comprehensive Literacy Strategy. Province of New Brunswick. June 2016. Page 13.

- Media coverage and reviews of the literary arts are important means of raising awareness around reader and writer development. The industry expressed a frustration with the lack of both media coverage and reviews of New Brunswick literature available. To help bolster the media discussion around reading and writing, changes could be as small as introducing a competition for writing literary reviews, or simply by adding a literary review category to existing awards.
- There is an opportunity for social and economic development bodies to work with the province's literary arts and publishing sector to help advance their literacy aims, while mutually advancing the sector's reader and writer development ambitions.

## **8. Embrace innovation and leverage new technologies**

The business models and revenue streams reported by surveyed companies suggested adaption to new technology was lagging.

- Implementing digital systems has proven costly and time consuming for companies, and requires a further investment in staff digital literacy and skills to harness these opportunities. Meanwhile, overheads accounted for 45% of company expenditures, suggesting that automation and innovation could help companies with cost optimization and profit margins. Advances in print-on-demand services, digital sales and distribution methods have also ushered in new ways of increasing profitability.
- On the revenue side, digital technology presents an opportunity for both writers and companies to both expand their market size and reach their consumers directly. It also provides the ability for companies to have greater information and data, often in real-time, to inform better decision-making and planning.
- It is for these reasons that some stakeholders consulted with have suggested investing in technology and innovation should be among the top priorities for public investment in the sector.
- Investing in digital technology would help increase revenues and diversify income streams, and help increase export sales outside of New Brunswick and Canada.
- For booksellers, festivals and events, digital investments could extend the reach or life of existing income streams, such as documenting or streaming live and physical content such as readings and conference activities. Companies also noted the opportunity digital technology could have on connecting physical infrastructure and spaces with the digital world.
- There is an opportunity to invest in digital transformation on a collective level through the Canada Council for the Arts' \$88.5m Digital Strategy Fund (DSF). With a focus on collaboration, partnership and networking, knowledge transfer, innovation and risk-taking, the three DSF fund components include Digital Literacy and Intelligence, Public Access to the Arts and Citizen Engagement, and Transformation of Organizational Models – each of which would help unlock potential for the sector.

## **9. Optimize the policy environment for the literature and publishing sector**

New Brunswick's literature and publishing sector plays a role in advancing a number of existing policies and strategies in the province, including the provincial cultural policy, the book policy, and the literacy strategy. It also supports the province's education and economic development plans alongside Canada's new cultural policy espousing international market development and leveraging digital technology.

- There is an opportunity to optimize the policy environment to further advance the prospects of New Brunswick residents, businesses and cultural sector.

- There is an opportunity to further communicate the contribution the sector has on society, both in terms of its social and economic impact. The commissioning of this research is a major step in this exercise, and further monitoring and evaluation could be complemented with a communications strategy.
- Previous attempts at establishing a literature sector policy sought to improve the links between New Brunswick's institutional book buyers and its booksellers, and the sector has called on further exploration in this area.
- The literature sector could also link with other government initiatives, including culture and heritage, education and tourism. For example, the outbound Frankfurt 2020 Book Fair.

**Figure 54: New Brunswick literature and publishing sector SWOT (Summary)**

<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>▪ Talent pool of passionate writers, workers and companies and sector support organisations</li> <li>▪ Bilingual language capacity (French &amp; English)</li> <li>▪ Wealth of literary events (particularly Salons in the francophone market)</li> <li>▪ High standard and low cost of living and doing business</li> <li>▪ Strong attraction from outside the sector</li> <li>▪ Strong attraction from outside the province</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>▪ Sector divided by linguistic/cultural markets</li> <li>▪ Sector disaggregated across the province (no central point to derive economies of scale)</li> <li>▪ Coordination failure</li> <li>▪ Lack of discernable brand for the sector</li> <li>▪ Lack of indigenous publishers, booksellers, events</li> <li>▪ Proliferation of literary works / spoiled for choice, and challenge to identify quality</li> <li>▪ Shortage of literary reviews</li> <li>▪ Shortage of institutional sales</li> <li>▪ Anglophone market is less coordinated than francophone</li> </ul>
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>▪ Distinct 'brand' and marketing for NB</li> <li>▪ Major international events incl. Canada FBM2020</li> <li>▪ Global centre of Acadian culture/market, and bigger player in francophone market</li> <li>▪ Digital reach and access to markets outside of NB, and outside of Canada</li> <li>▪ Increase collaboration and unlock potential across disaggregated sector</li> <li>▪ Enhance policies</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>▪ Major international competition, particularly in the form of digital disruption (digital sales)</li> <li>▪ Organisational resilience and sustainability</li> <li>▪ Progression of skilled talent pool</li> <li>▪ Succession planning</li> <li>▪ Overshadowing by other sectors in the province</li> <li>▪ Overshadowing by other provinces and markets</li> </ul>

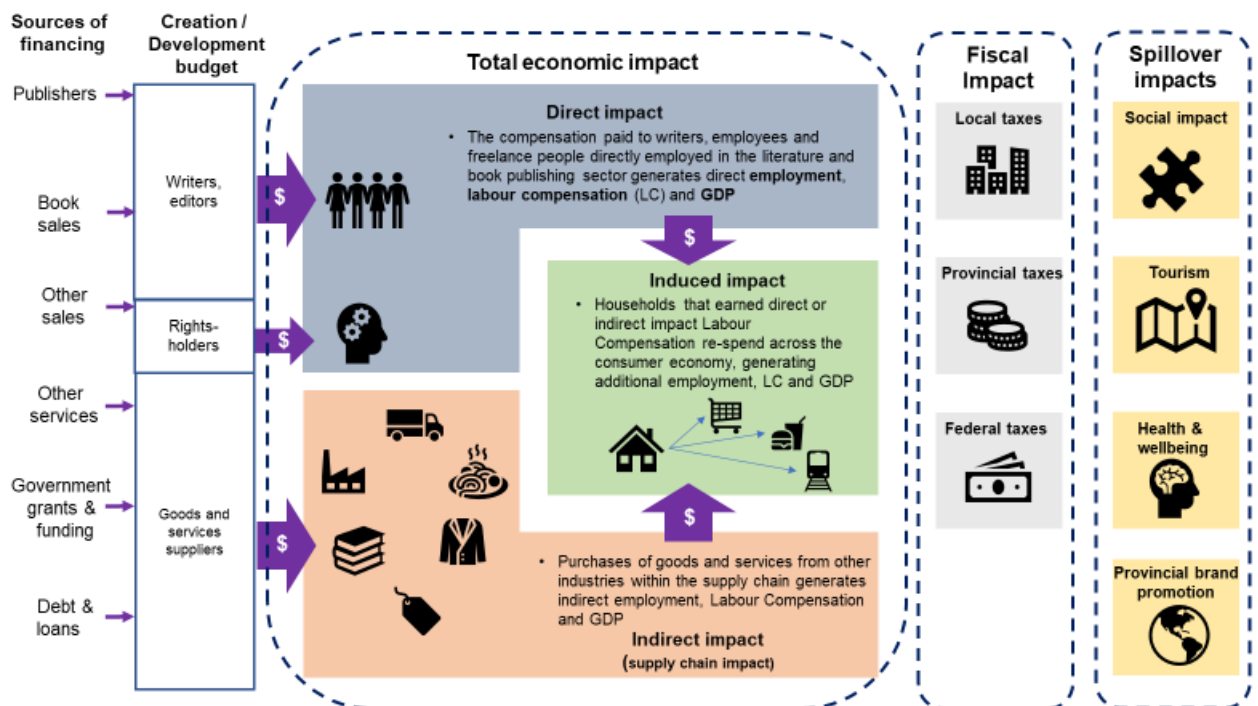
- Enhance media coverage and literary reviewing
- Increase institutional sales, local procurement and major retailers
- Play larger role in other sectors, particularly tourism and heritage, advertising, branding, and content

## 5. Economic Contribution

The literature and book publishing sector is an important contributor to New Brunswick's culture, society and economy.

The sector has an economic impact contributing towards GDP, employment and labour compensation. It also has a fiscal impact in the form of tax revenues to government, and has spillover impacts including social, tourism, health and wellbeing, and provincial brand promotion and placemaking impacts. The nature of the economic, fiscal and spillover impacts are illustrated below.

**Figure 55: The sector impacts as they relate to New Brunswick**



Source: Nordicity

### Impacts Defined

The **direct impact** refers to the increase in Gross Domestic Product (GDP) and employment within the New Brunswick literature and publishing sector.

The **indirect impact** refers to the increase in GDP and employment in the industries that supply inputs to the New Brunswick literature and publishing sector.

The **induced impact** refers to the additional economic activity due to the re-spending of incremental household income in the New Brunswick economy.

The **fiscal impact** refers to the tax revenues generated by local, provincial and federal government as a result of the New Brunswick literature and publishing sector.



## 5.1 Economic Impact

The **total economic impact** of the literature and publishing sector in New Brunswick is 310 FTE jobs, \$10.7m in labour income, \$15.2m in GDP and \$4.7m in tax revenues generated. The literature and publishing sector also contributes towards a number of significant **spillover impacts**, including but not limited to social impact, education and literacy, tourism, health and wellbeing, and provincial brand promotion.

The total economic impact is the sum of the direct, indirect and induced impacts as follows:

- The **direct impact** of the New Brunswick literature and publishing sector contributed 250 FTE jobs, \$8.6m in labour income and \$11m in GDP.
- The **indirect impact** of the New Brunswick literature and publishing sector contributed a further 30 FTE jobs, \$1.4m in labour income and \$2.8m in GDP.
- The **induced impact** of the New Brunswick literature and publishing sector contributed a further 30 FTE jobs, \$612,000 in labour income and \$1.5m in GDP.
- For every **\$1** of literature and publishing sector expenditures, approximately **\$0.88** is captured by the New Brunswick economy.

**Table 7: Economic Impact of the NB literature and publishing sector**

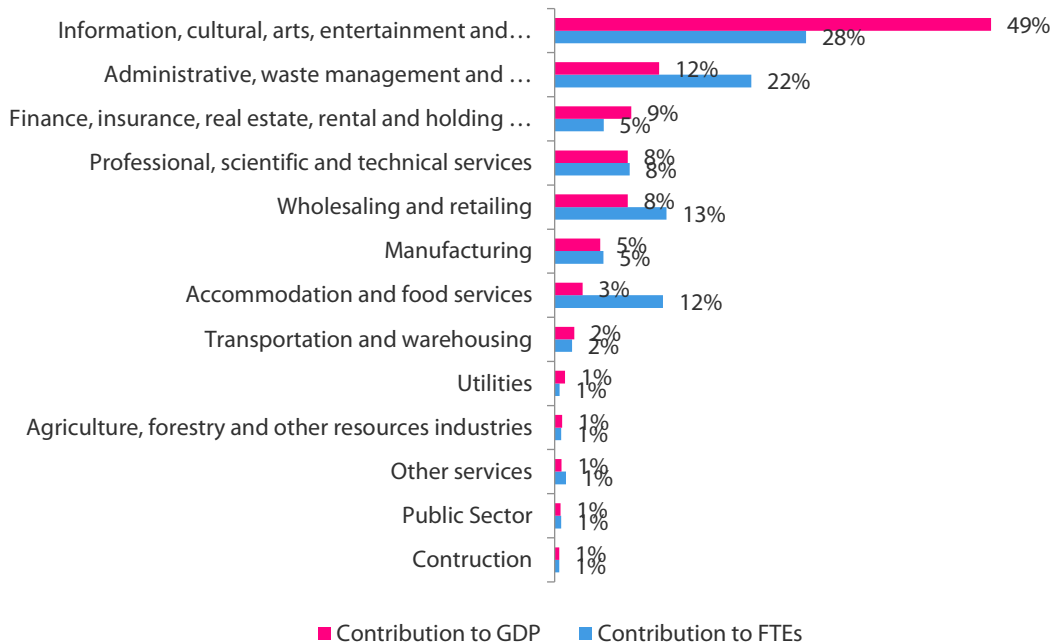
	Direct impact	Indirect impact	Induced impact	Total impact
<b>Employment (FTEs)</b>	250	30	30	<b>310</b>
<b>Labour income (\$)</b>	8,634,000	1,423,000	612,000	<b>10,669,000</b>
<b>Gross domestic product (\$)</b>	10,978,000	2,809,000	1,461,000	<b>15,248,000</b>

Source: Nordicity MyEIA Model™, Statistics Canada, federal and provincial government accounts.

The **sector supply chain has a significant impact across the economy** by sourcing goods and services from other sectors in the province.

- **The largest beneficiaries** of the literature and publishing sector's spend were the information and cultural sectors, obtaining 49% of the sector's GDP impact and 28% of its FTE impact.
- **Overall, the next largest beneficiaries** were the administrative, waste management and remediation services, which accounted for 22% of the sector's FTE impact and 12% of the sector's GDP impact.
- In terms of **supply chain impact on GDP**, the next largest beneficiaries were finance, insurance, real estate, rental and holding companies (9% of GDP impact), and professional, scientific and technical services, along with wholesaling and retailing (8% of GDP impact each).
- In terms of **supply chain impact on employment**, the next largest beneficiaries were the wholesaling and retailing sector (13% of FTE impact) and accommodation and food services (12% of FTE impact).

**Figure 56: Supply chain impact of the NB literature and publishing sector on other industries**



Source: Nordicity analysis and MyEIA Model™

## 5.2 Fiscal Impact

The **total fiscal impact** of the literature and publishing sector in New Brunswick was \$4.7m in tax revenues to all levels of government.

- The **provincial taxes generated** by the Government of New Brunswick and local municipalities was \$2.4m, comprising \$1m in personal income taxes, \$33,000 in corporation income taxes, \$800,000 in consumption taxes and \$556,000 in local property taxes and other fees.
- The **federal taxes generated** by the Government of Canada was \$2.3m, comprising \$1.8m in personal income taxes, \$191,000 in corporation income taxes and \$333,000 in consumption taxes.
- The **personal income taxes generated** by the New Brunswick literature and publishing sector totaled \$2.8m, of which \$1.8m went to federal government and \$1m went to the provincial government.
- The **corporation taxes generated** by the New Brunswick literature and publishing sector totaled \$224,000, of which \$191,000 went to the federal government and \$33,000 went to the provincial government.
- The **consumption taxes generated** by the New Brunswick literature and publishing sector totaled \$1.1m, of which \$333,000 went to the federal government and \$800,000 went to the provincial government.
- The **local property taxes and other fees generated** by the New Brunswick literature and publishing sector totaled \$446,000 within the province.

**Table 8: Fiscal Impact of the NB literature and publishing sector**

	<b>Federal</b>	<b>Provincial</b>	<b>Total</b>
<b>Personal income taxes</b>	1,783,000	999,000	<b>2,782,000</b>
<b>Corporation income taxes</b>	191,000	33,000	<b>224,000</b>
<b>Consumption taxes</b>	333,000	800,000	<b>1,133,000</b>
<b>Local property taxes and other fees</b>	000	556,000	<b>556,000</b>
<b>Total</b>	<b>2,307,000</b>	<b>2,388,000</b>	<b>4,695,000</b>

Source: Nordicity MyEIA Model™, Statistics Canada, federal and provincial government accounts.

## 6. Contributors

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