

## 3. Summary Report

### 3.1 Introduction

In 2005, the UK Collecting Society ALCS<sup>1</sup> commissioned a comparative study on authors' earnings from a team of lawyers and social scientists at the Centre for Intellectual Property Policy & Management (CIPPM), Bournemouth University, UK. The aim was to create an independently validated evidence base for policy makers, in particular in relation to copyright issues in the digital environment. The core of the project was a large scale questionnaire survey covering professional profiles, sources of earnings, contracts and Internet issues in the UK and Germany – two countries with significant differences in their respective copyright frameworks, and publishing sectors of comparable size (see Chapter 4 for indicators). ALCS contractually agreed to uphold the independence of this survey.

The study is the largest of its kind, and one of the first that systematically sets authors' income into a context of earnings data available for other professions, and in other countries. It is also the first that was able to control the results against collecting society payments, as well as tax, insurance and labour force data held by government statistical offices.

---

<sup>1</sup> The Authors' Licensing & Collecting Society (ALCS – [www.alcs.co.uk](http://www.alcs.co.uk)) is the UK collective rights management society for writers. It collects and distributes licence fees for any works that are copied, distributed or recorded (so-called “secondary royalties”). For details, see Chapter 4.3.

### 3.2 Who is an author?

In a copyright sense, anybody who writes with a minimum of originality<sup>2</sup> is an author. However, for the purposes of economic and cultural policy, this is not a useful definition as most copyright works have little value and will never be published. The problem of defining “authors” for the purposes of this study was solved by introducing several “population layers” into the analysis. The most important being:

1. *Membership of a professional body/collecting society*: this sampling frame excludes authors who have not been commercially published
2. *Professional authors*, defined as those who allocate more than 50% of their perceived *time* to being an author
3. *Main-income authors*, defined as those who earn at least 50% of their total individual *income* from writing
4. *Audio-visual authors*, defined as those who mainly work in TV, Film, Radio and Internet media
5. *Academics and teachers* (Non-copyright sources of earnings are prominent for teachers and academics; therefore less analytical effort was spent on these occupational groups)

In Spring 2006, 25,000 questionnaires were sent to the ordinary membership of ALCS and to the members of two professional bodies in Germany (*Verband deutscher Schriftsteller VS*<sup>3</sup>; *Verband der Drehbuchautoren VDD*<sup>4</sup>), requesting data for the last financial year (UK 2004-05; Germany 2005). Response rates were 6.8% (UK) and 4.5%

---

<sup>2</sup> In the UK, the originality threshold requires the exercise of “labour, skill, or judgment”, while in European Civil Law jurisdictions an original work must be an “intellectual creation” (reflecting the author’s personality). Thus some creations may enjoy copyright protection in the UK but not in Germany (for example routine or automated reproductions, such as photographs of works of art). These variations do not matter for the literary creations which give rise to authors’ earnings in this study.

<sup>3</sup> *Verband deutscher Schriftsteller* (<http://vs.verdi.de>) traces itself back to predecessors established in 1909 and 1952. It has about 5,000 members (predominantly literary authors and translators), and is part of the Trade Union Congress.

(Germany), a robust basis for statistical analysis. The UK responses revealed a considerable proportion of writers who defined themselves primarily as academics, teachers, or other professionals (e.g. curator, consultant), while these profiles were less present within the German sample which is dominated by professional authors.<sup>5</sup> This is due to the different sample characteristics of ALCS, VS and VDD, not to differences in the general population of authors. Cross-country comparisons therefore should be qualified with reference to sub-samples (e.g. professional authors; main-income authors; audio-visual authors).

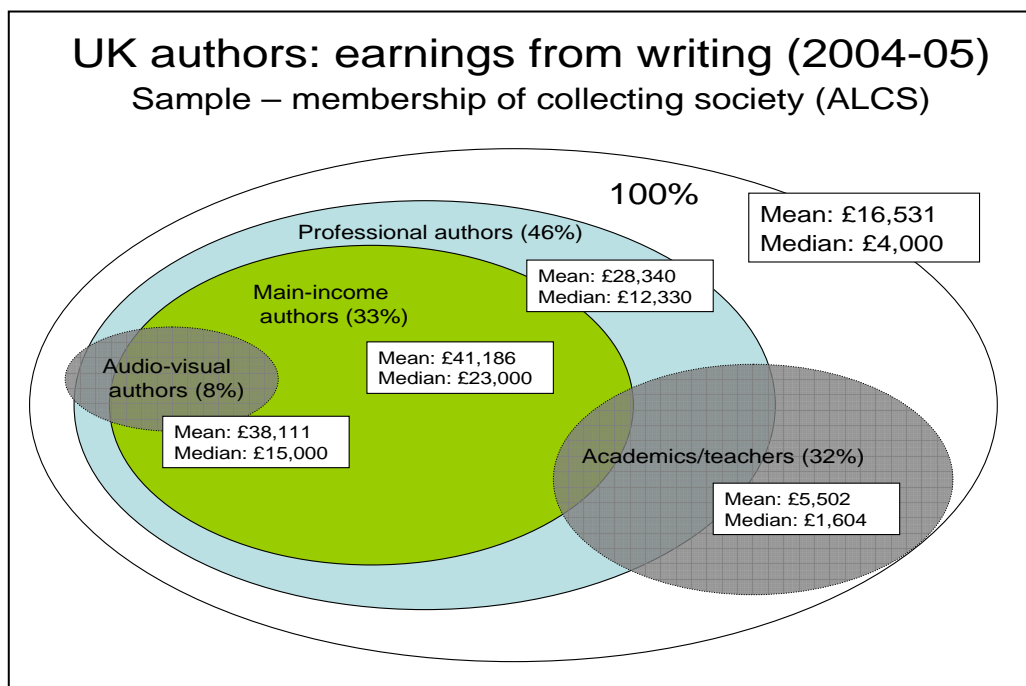
The following two graphs illustrate the population characteristics of the UK and German samples. Unless specifically indicated otherwise, all figures refer to gross earnings (before tax).

---

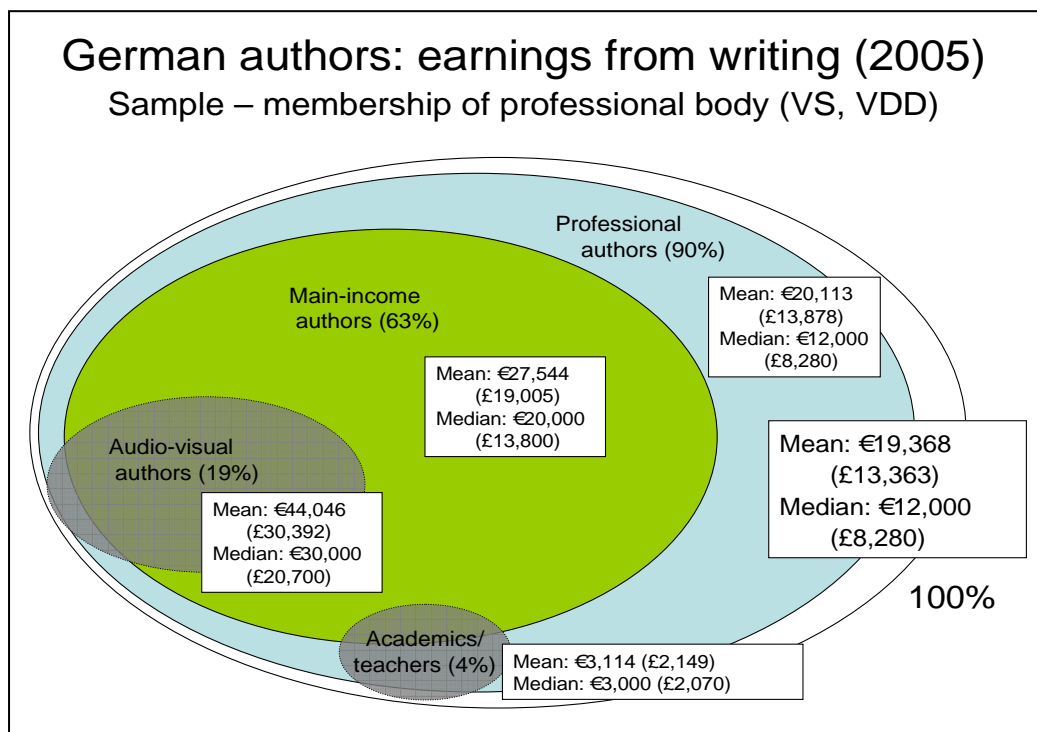
<sup>4</sup> *Verband der Drehbuchautoren* ([www.drehbuchautoren.de](http://www.drehbuchautoren.de)) was founded in 1986, and represents about 450 screenwriters.

<sup>5</sup> It would have been desirable to distribute the questionnaire to the German equivalent of ALCS, that is the membership of collecting society VG Wort. However, VG Wort represents both authors and publishers (see Chapter 4.2 and 4.4) and found itself in a situation of conflicting interests. Still, VG Wort contributed valuable background data to the study enabling us to control for representative characteristics of the smaller professional body sample (VS, VDD).

**Figure 3.1**



**Figure 3.2**



Euro/Pound exchange rates were calculated at the average rates for 2005: €1 = £0.69

### 3.3 Benchmark tables

An important objective of the study was the development of an analytical framework under which groups of writers could be compared to each other, to other professional groups, and across countries.

The key earnings measures used in this study are:

- Household earnings
- Individual earnings
- Earnings from self-employed writing
- Earnings by media/genre
- Earnings by profession

For each data set, we calculated the **mean** (average earnings), **median** (mid-point or typical earnings), **standard deviation** and **coefficient of variation**. (Statistical terms are defined in the Appendix).

In addition, we introduced a measure for the distribution of income (or inequality within the profession) since the cultural industries appear to produce peculiar earning patterns.<sup>6</sup> The distribution of income in a given population can be represented graphically by the **Lorenz curve**.<sup>7</sup> To construct a Lorenz curve, the cumulative percentage income or wealth in the vertical axis y is plotted against cumulative percentage population in the horizontal axis x. Thus a Lorenz curve represents a series of statements such as: *The bottom 40% earn 20% of total income*. As a general rule, the more “sloped” the curve is, the more unequal is the distribution of wealth. The straight diagonal line is also called the “perfect equality line”, representing the scenario where every member in the population earns the same amount.

---

<sup>6</sup> This has been discussed in sociological literature on fashion, and the economic literature on artists’ labour markets and the superstar phenomenon. See Chapter 5 for a review of the literature.

<sup>7</sup> Lorenz, M.O. (1905), “Methods of Measuring the Concentration of Wealth”, *Publications of the American Statistical Association* 9: pp. 209-219

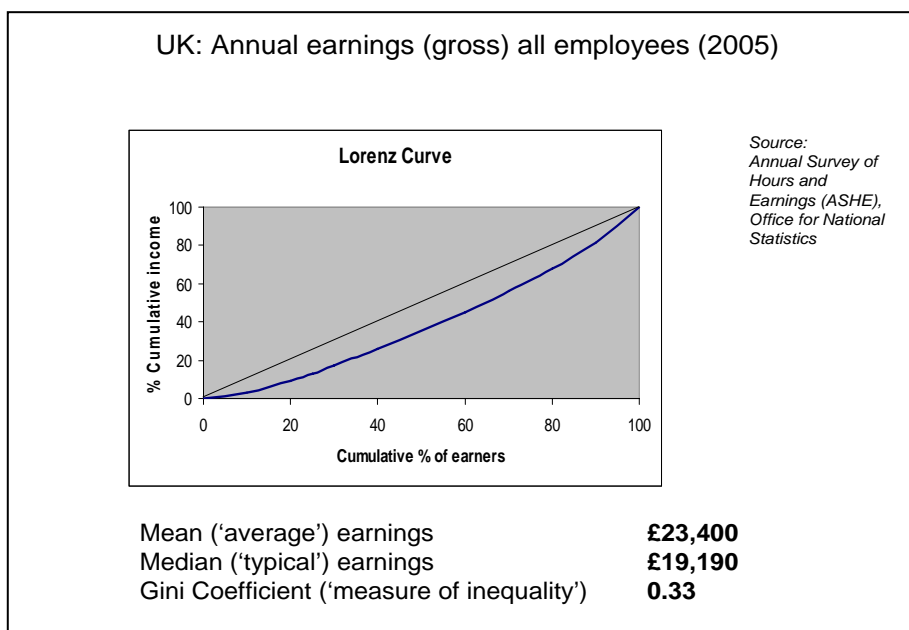
The degree of concentration (or inequality) can be represented in one number, the **Gini Coefficient**, calculating the deviation from the straight line. The Gini Coefficient ranges between 0, where there is no concentration (perfect equality: every member receives the same income), and 1 where there is total concentration (perfect inequality: one member receives all the income).

Next, we review key data from national statistics and previous studies in Germany and the UK. They will provide a context for the interpretation of this survey.

***UK: Annual earnings (gross) all employees (2005)***

The UK Office for National Statistics conducts an Annual Survey of Hours and Earnings (ASHE) based on a 1% sample of the PAYE tax register. ASHE classifies all employees according to standard occupational groups, and is weighted to be representative of the whole population. (All Gini Coefficients were calculated for this study).

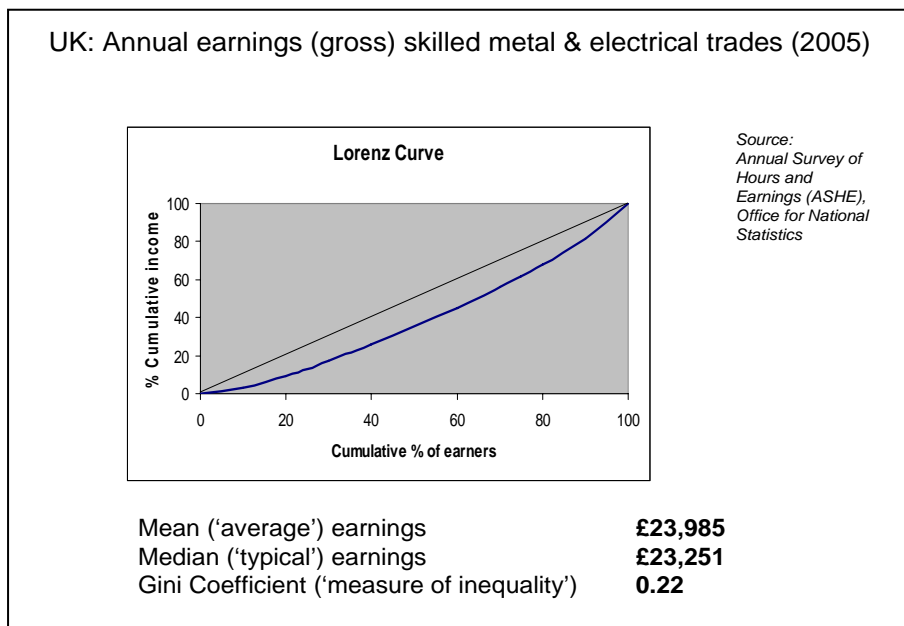
**Figure 3.3**



**UK: Annual earnings skilled metal & electrical trades (2005)**

For benchmarking, we picked an employee class that shows a very equal earnings profile (small gap between mean and median, low Gini coefficient). Other comparisons may be drawn to the 2005 Gini coefficient for UK Corporate Managers: 0.39 (mean: £45,445; median: £34,286); and for UK Health Professionals: 0.38 (mean: £57,265; median: £48,337).

**Figure 3.4**



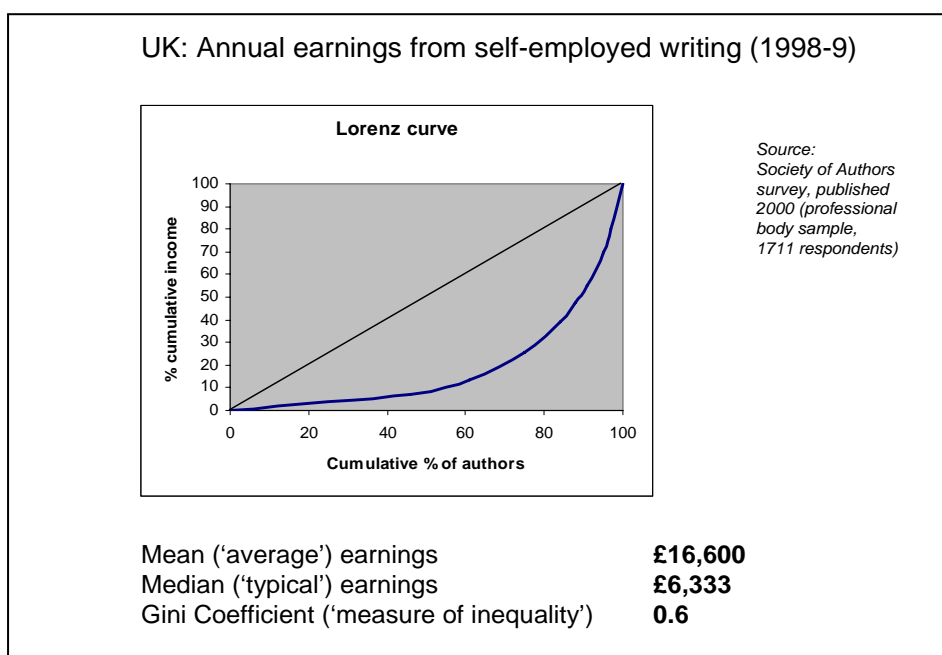
**UK: Annual earnings from self-employed writing (1998-9)**

The Society of Authors<sup>8</sup> is the largest UK professional body, with currently about 8,000 members organised in subsidiary groups such as academic writers, broadcasters, children's writers and illustrators, educational writers, medical writers and translators. The membership has been surveyed in a well-known study published in 2000 ("Love, Not Money", *The Author* No. 58).

---

<sup>8</sup> See [www.societyofauthors.net](http://www.societyofauthors.net). Audio-visual writers are typically represented by the other main professional body Writers' Guild of Great Britain ([www.writersguild.org.uk](http://www.writersguild.org.uk)), negotiating on behalf of writers for TV, film, radio, theatre, books, poetry and video games. The Guild has about 2000 members. The Society of Authors and the Writers' Guild each have four representatives on the board of ALCS.

**Figure 3.5**



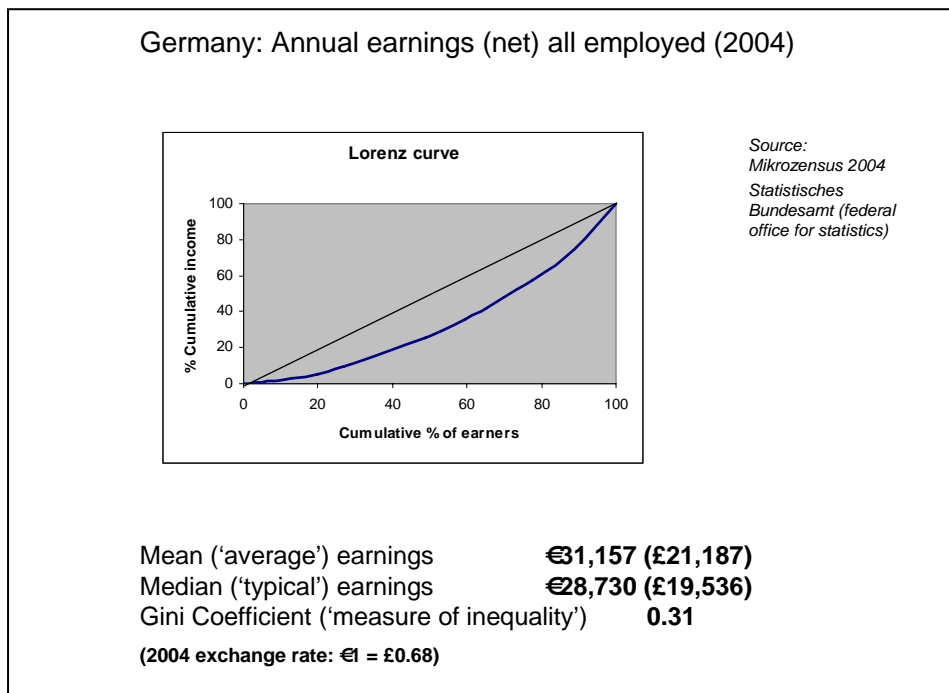
***Germany: Annual earnings (net) all employed (2004)***

For Germany, the most recent national earnings survey available was the 2004 Mikrozensus, based on a 1% sample of the population (covering, unlike the UK ASHE survey, employed and self-employed income: thus we use the term employed, not employee). Earnings data are given *after* tax. In 2004, German workers earned on average (*net*) about €31,157 (£21,187) (median: €28,730/£19,536).<sup>9</sup> The Gini Coefficient is slightly lower than in the UK.

---

<sup>9</sup> Allowing for tax, German workers earn more than UK workers. The different methodologies used for Mikrozensus and ASHE may be put into context of GDP data. On the OECD productivity database (September 2006), GDP per capita (2005) for Germany has been calculated as \$29,758, and for the UK as \$32,151.

**Figure 3.6**



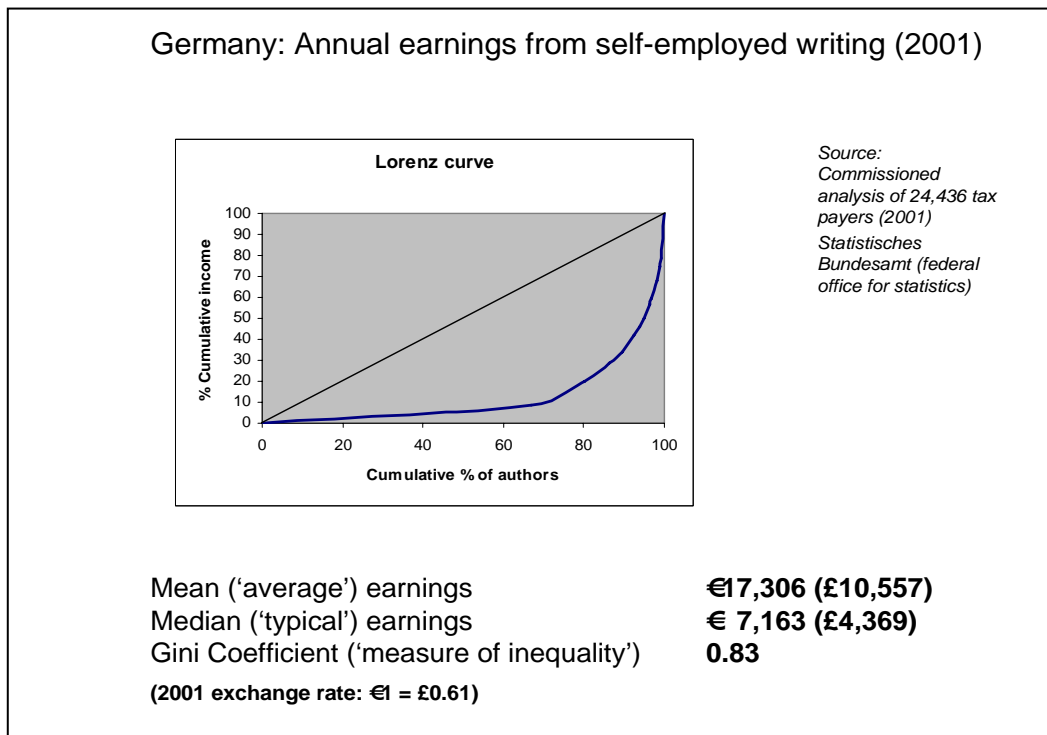
***Germany: Annual earnings from self-employed writing (2001)***

In order to achieve more specific benchmarks, the German federal office for statistics was commissioned by this study to calculate the declared taxable income from self-employed writing for 2001 (the most recent year for which these data were available).<sup>10</sup> In 2001, 24,436 German taxpayers had such income. The following two figures represent the distribution of earnings for all tax-paying self-employed writers, and for a sub-sample (10,220): all tax-paying self-employed writers who earn more than 50% of their income from writing.

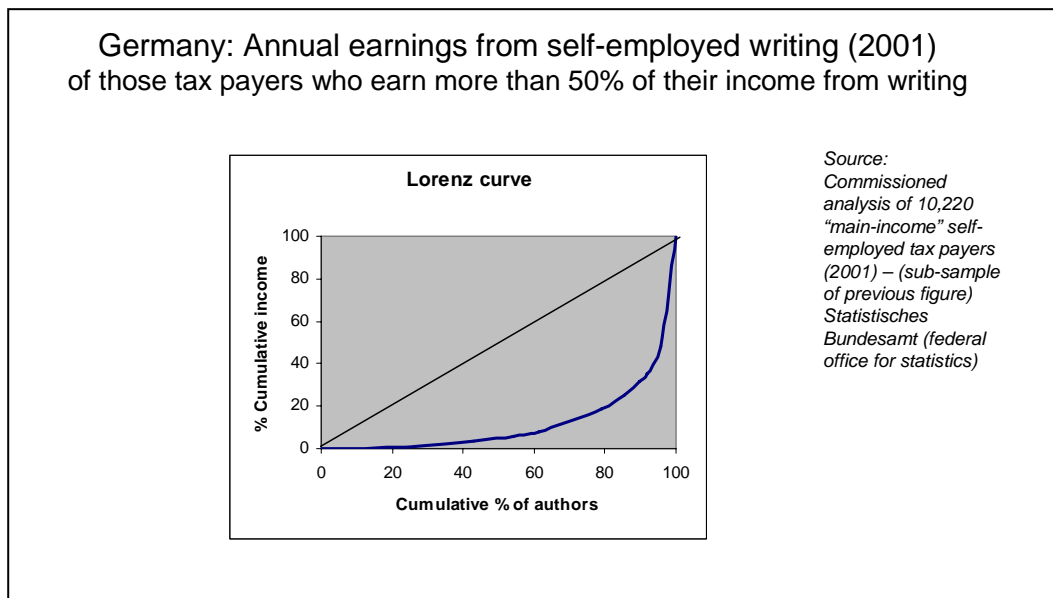
---

<sup>10</sup> The equivalent data is unavailable in the UK.

**Figure 3.7**



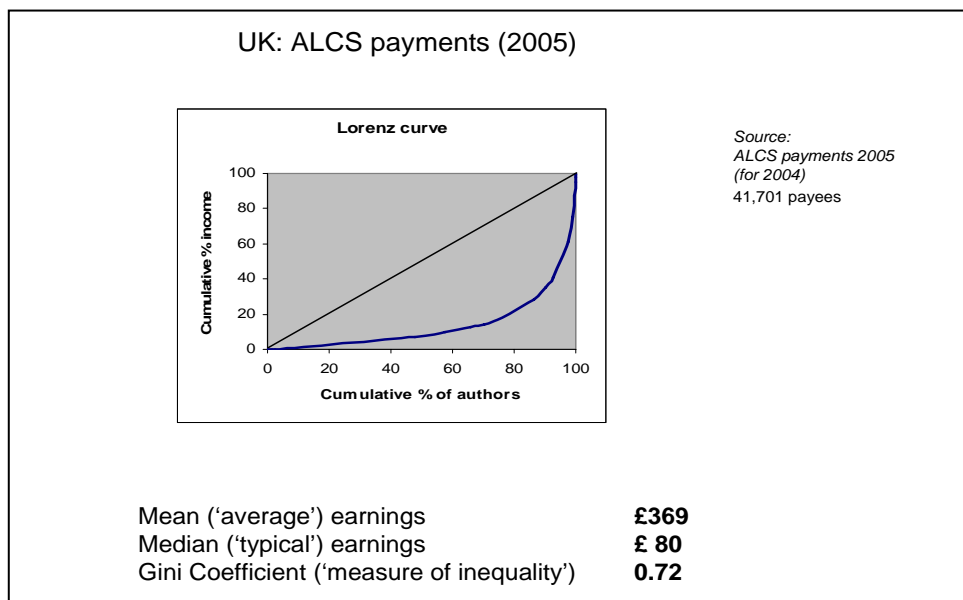
**Figure 3.8**



### ***UK: ALCS payments (2005)***

Collecting societies have constructed the most comprehensive databases of copyright works and authors in their respective jurisdictions. Since licence fees for copying and transmission (e.g. by schools, universities or broadcasters) must reflect actual use, the annual payments of collecting societies offer valuable insights into the functioning of cultural markets. See Chapters 4.3 and 4.4 for a summary of the rights administered by collecting societies in the UK and Germany.

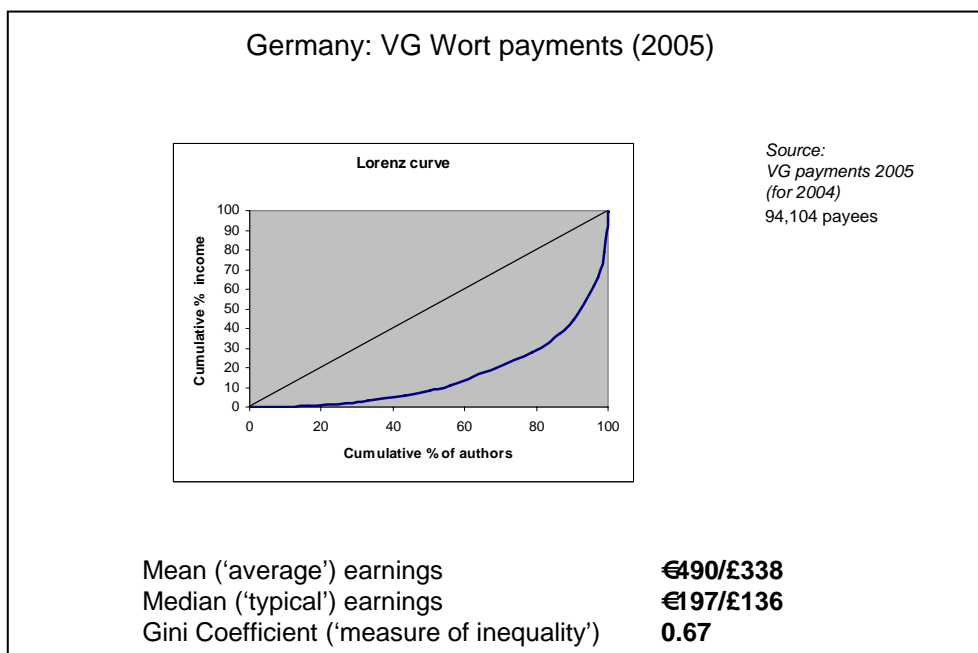
**Figure 3.9**



### ***Germany: VG Wort payments (2005)***

VG Wort is the German sister society of ALCS. VG Wort was established in 1958 while ALCS was formed only in 1977. VG Wort's larger membership is due to this longer history and its wider mandate, covering also journalists (who do not feature as journalists among ALCS members – in the UK, newspaper cuttings are administered by the publisher controlled Newspaper Licensing Agency NLA).

**Figure 3.10**

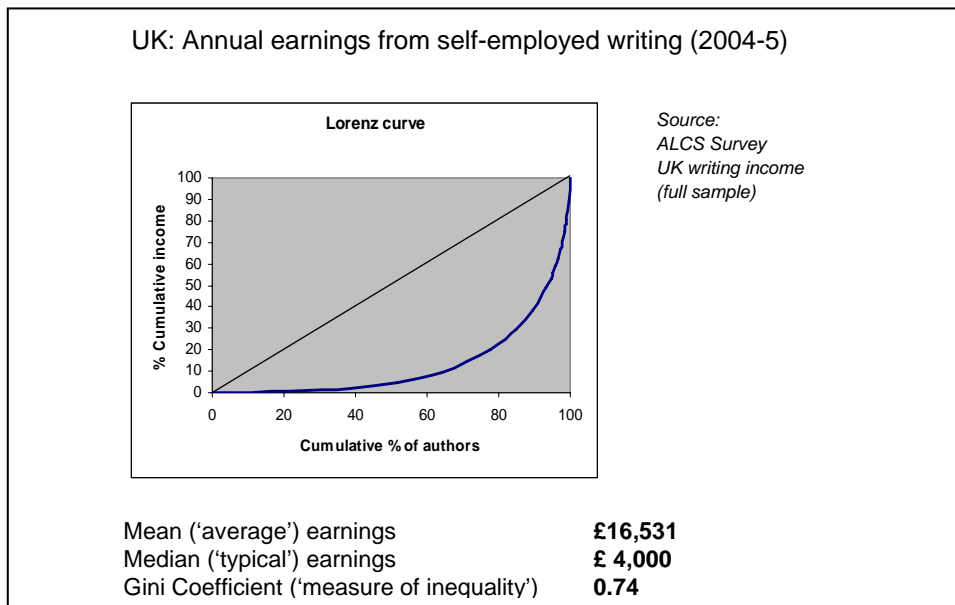


In 2005 (the year surveyed), the UK collecting society ALCS distributed a total £15,374,808 to 41,701 entitled authors at an average of £369/payee while the German society VG Wort distributed at total of €46,100,528 (£32,809,364) to 94,101 entitled authors at an average of €490 (£338) per payee. In other words, VG Wort spreads a bigger pot more thinly.

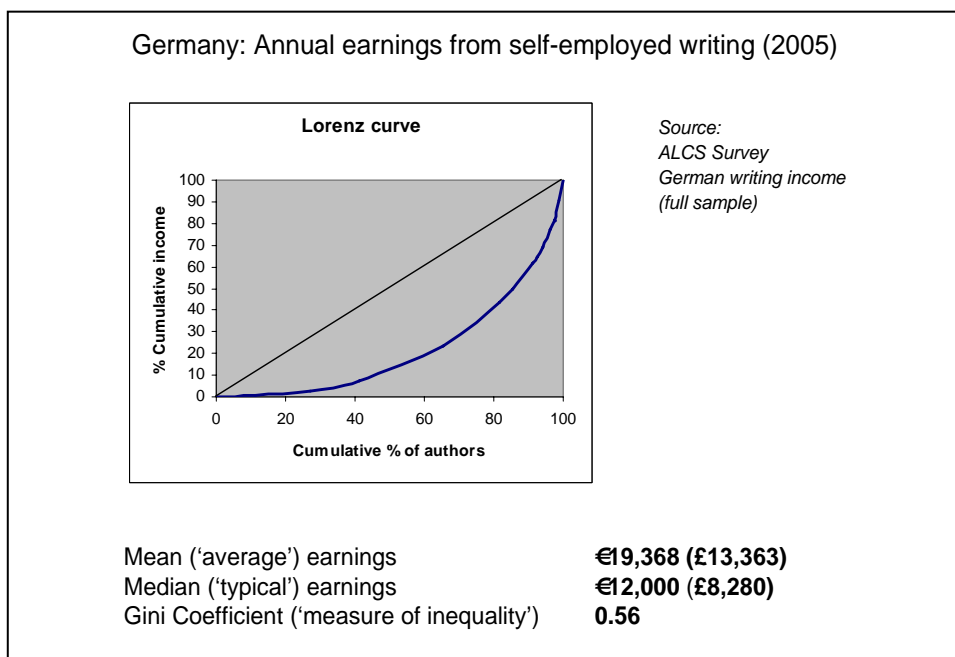
***ALCS Survey: Annual earnings from self-employed writing UK-Germany***

The following four tables represent the distribution of earnings from self-employed writing for the full UK and German samples of the current study, and for the sub-sample of professional authors (those who allocate at least 50% of their time to writing).

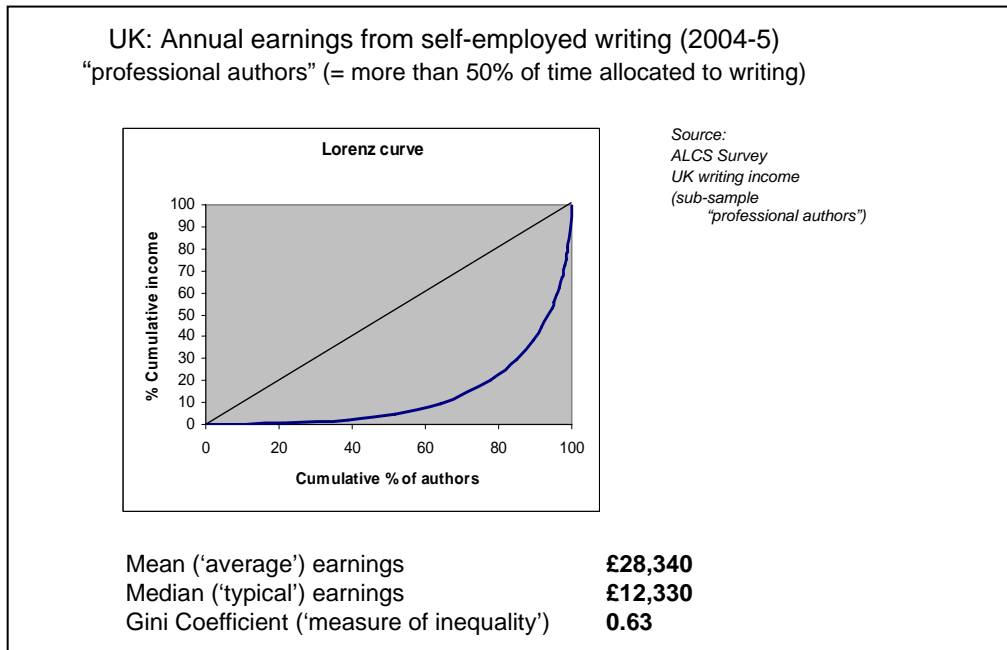
**Figure 3.11**



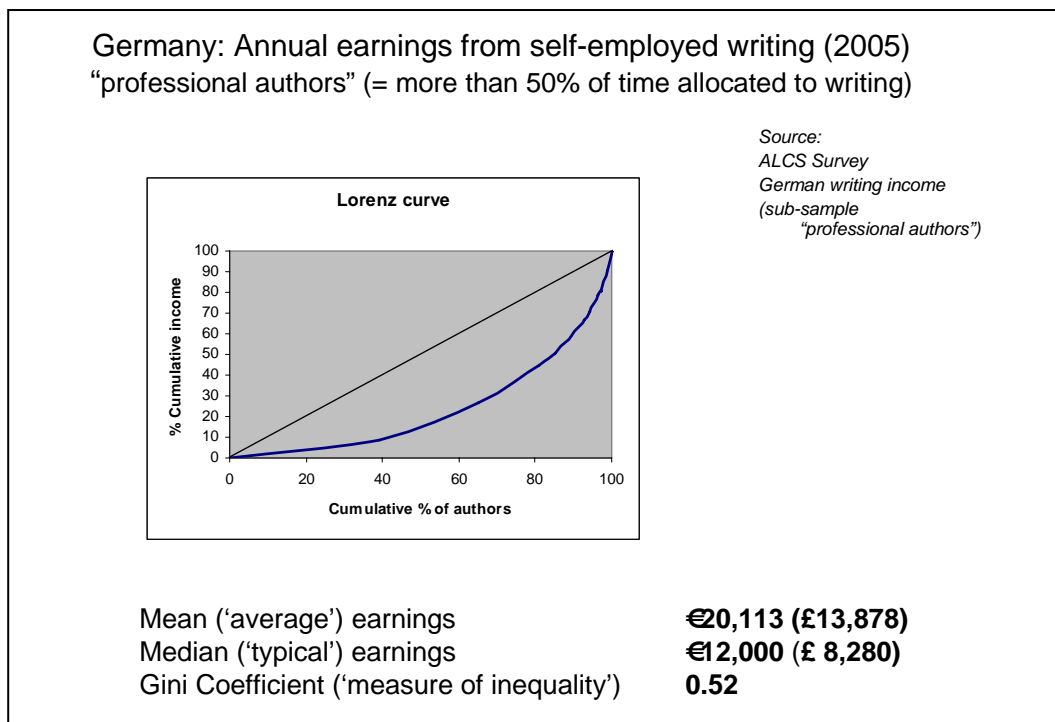
**Figure 3.12**



**Figure 3.13**



**Figure 3.14**



These benchmark tables confirm that for the UK, the ALCS population sampled is similar to the population captured by the Society of Authors' survey (2000). The German professional body population (VS, VDD), set against tax benchmarks, falls between all self-employed writers and those who are main-income writers. This, again, is in line with expectations.

Comparing the actual payments of ALCS (mean: £385; median £81) with the ALCS payments reported by our respondents (mean: £892; median: £200) indicate that the lower income end of the ALCS population is underrepresented in our full sample. A comparison of the actual payments of VG Wort (mean: €490/£338; median: €197/£136) with the VG Wort payments reported by the German respondents (mean: €1,544/£1,065; median €563/£388) reveals a similar bias.

It is also likely that many superstar novelists did not reply to the survey. In the UK sample, 38 professional writers (7.2%) earned £100,000 or more from writing (mean: £188,062), and just 1 writer earned £500,000 or more from writing (£800,000). In the total UK sample, the 90th percentile is £40,000 (i.e. the top 10%, about 115 writers, all earn £40,000 or more).

In the German sample, 5 writers earned €100,000 or more from writing (mean: €136,600). No German writers earned more than €500,000. In the German sample, just 2 writers (1.7%) earned £100,000 (€145,000) or more from writing (mean: €174,000). In the German sample, the 90th percentile is €40,000 (about £27,600) – so the top 10% (19 writers), all earn more than €40,000.

The absence of some top-earners is confirmed by a difference between the earnings by main-income authors in our German survey (mean: €27,544/median: €20,000), and the taxable self-employed earnings from the 2001 tax data commissioned from the Federal Office for Statistics

(mean: €33,976/median: €10,375). This bias is typical of earnings surveys, and also likely to hold in the UK.

***Summary benchmark tables:***

For policy purposes, the category of writers who consider themselves professional authors (by virtue of spending more than half their time in the profession) is the most relevant. The benchmark tables show that we have captured a representative sample of this population, both in the UK and Germany. We therefore can be confident in the validity of the analysis. The bias inherent within other sampling frames (in particular membership of a collecting society, membership of a professional body, and being a main-income author) can be quantified quite precisely. Where small numbers of responses have produced a statistically unusual pattern, we have indicated this by annotating certain figures with an Asterix (\*).<sup>11</sup>

---

<sup>11</sup> In Germany, the income differences between the full (professional body) sample, and the sub-sample of professional writers (who allocate more than 50% of their time of writing) is very small. In fact, the median is identical for both samples. For cross-country comparisons, we therefore favour using the full German sample against the UK professional writer sample, in order to increase the validity of the analysis of small numbers of responses to some questions. The statistical technique used for estimating the potential unreliability of small samples is comparing the Coefficient of Variation (calculated by expressing the standard deviation as a percentage of the mean) against the number of valid responses.

### 3.4 Survey findings

This section summarises the key findings of the research. The raw data on which the findings are based can be found in Chapters 7, 8 and 9 below. Chapter 4 provides context on economic, legal and institutional differences between Germany and the UK. Chapter 5 reviews existing empirical work on earnings in the cultural professions. A detailed explanation of our own survey methodology can be found in Chapter 6.

#### *Risk and reward*

Writing is shown to be a very risky profession: median (typical) gross earnings of professional writers (£12,330) are about 64% of the median wage of all UK employees (£19,190). In Germany, the median earnings of professional writers (€12,000) are only about 42% of the national net median wage (€28,730/£19,536). Inequality within the profession is great, as indicated by very high Gini Coefficients. The top 10% of professional writers in the UK earn about 60% of total income (they earn £68,200 or more); the bottom 50% earn about 8% of total income (Gini: 0.63). In Germany, the top 10% of professional writers earn about 41% of total income (they earn €40,000/£27,600 or more); the bottom 50% earn about 12% of total income (Gini: 0.52). Cultural markets are winner-take-all markets, although to a lesser degree in Germany than in the UK.

For comparison, the national Gini Coefficient for all UK employees (ASHE) is 0.33; the national Gini Coefficient for all German employed (Mikrozensus) is 0.31. More specifically, the Gini Coefficient for UK employees in the skilled metal and electrical trades – one of the more equal occupations – is 0.22. Here the bottom 50% earn nearly 40% of total income.

Bench-marking the results against the Society of Authors' survey, reported in 2000, appear to indicate that the earnings of the typical UK

writer are deteriorating. The German respondents to the current survey report a similar trend.<sup>12</sup>

### ***Portfolio lives***

With typical (median) earnings around subsistence levels<sup>13</sup>, most writers supplement their income from other sources, such as a second job, or household earnings contributed by a partner. In our survey, we captured this data by asking separate questions for income from writing, total individual income and total household income. The data show that only 20.3% of UK writers earn all their income from writing. For cross-country comparison, we used the category of professional authors. 60% of professional writers hold down a second job, both in Germany and the UK.

**Table 3.1: How many professional authors can live from writing alone?**

<b><i>Percentage of UK professional authors for whom writing income contributes:</i></b>	<b><i>% of authors</i></b>	<b><i>Mean writing income</i></b>	<b><i>Median writing income</i></b>
More than 50% of total individual income	59.6	£41,186	£23,000
More than 75% of total individual income	48.4	£48,101	£26,500
More than 90% of total individual income	42.8	£50,090	£27,696
100% of total individual income	40.0	£49,542	£27,500

<sup>12</sup> This claim is likely to hold but needs to be treated with some caution. Our UK full sample reported that their own earnings had increased since 1999/2000 from a mean of £14,361 to £16,531 in 2004/05, but the median remained at £4,000 (a decrease in real terms). In Germany, the benchmark of 2001 taxable earnings (mean: €17,306) appears to indicate that earnings may have been improving, while the self-reported earnings of our full sample show a decrease from a mean in 2000 of €20,564 to a mean in 2005 of €9,368. The same methodology would have to be applied repeatedly to ensure consistency. We recommend that such a mechanism for reporting earnings data in the cultural professions should be instituted as soon as possible.

<sup>13</sup> In 2005, the UK minimum wage set by government was £5.05/hour. Annual earnings at this level (40 hour week x 50 week year) would be £10,100.

<i>Percentage of German authors for whom writing income contributes:</i>	<i>% of authors</i>	<i>Mean writing income</i>	<i>Median writing income</i>
More than 50% of total individual income	63.1	€27,544 (£19,005)	€20,000 (£13,800)
More than 75% of total individual income	52.9	€29,225 (£20,165)	€20,000 (£13,800)
More than 90% of total individual income	45.5	€30,287 (£20,898)	€20,000 (£13,800)
100% of total individual income	40.1	€29,475 (£20,337)	€20,000 (£13,800)

It is striking, that the typical (median) earnings do not increase in line with the percentage of income derived from writing. This suggests that many authors are not only motivated by money, as their income is not increasing with their effort (an effect common to the population of writers both in Germany and the UK). However, German authors are prepared to devote more than 50% of their time to writing at a much lower mean and median income than UK authors. In other words, the hurdle to being a professional author appears to be lower in Germany.

This may be due to a combination of factors, some sociological (see next paragraph) some economic. Economic explanations include the high costs of living in the UK (50% of UK respondents live in London and the South-East), the German system of state support (e.g. subsidised national insurance, wider availability of grants), and higher payments as a proportion of income from the collecting society. German professional authors receive an average of €1,622 (£1,119) from VG Wort (median: €600 (£414)), while UK professional authors receive an average of £1,333 (median: £376) from ALCS and Public Lending Rights (PLR) combined.

### ***Households mitigate risk***

As the income of authors is uncertain and highly skewed (reflecting the winner-take-all characteristics of cultural markets), non-copyright income sources are important to writers. It appears that risk mitigation is an important effect of these other sources of earnings. For UK

professional authors, the Gini Coefficient for writing income is 0.63, for total individual income it is 0.51, and for total household income it is 0.47. For German professional authors, the Gini Coefficient is 0.52, for total individual income it is 0.43, and for total household income it is 0.42.

The distribution of income for collecting society payments (which follows actual use) is even more skewed than writing income. The Gini Coefficient for ALCS payments to professional writers is 0.78, and for VG Wort payments it is 0.67! This suggests that writers' contracts (which often include advances) may already contribute to risk mitigation.

**Table 3.2: Contribution to household earnings  
by UK professional writers (2004-5)**

<b>UK professional writers</b>	<i><b>Writing income</b></i>	<i><b>Individual income</b></i>	<i><b>Household income</b></i>
Valid responses	525	514	501
Mean (£)	28,340	41,017	55,620
Median (£)	12,330	25,337	37,000
Coefficient of Variation (%)	204.9	146.4	115.1
<b>GINI COEFFICIENT</b>	<b>0.63</b>	<b>0.51</b>	<b>0.47</b>

**Table 3.3: Contribution to household earnings  
by German professional writers (2005)**

<b>German professional writers</b>	<i><b>Writing income</b></i>	<i><b>Individual income</b></i>	<i><b>Household income</b></i>
Valid responses	169	168	164
Mean (€)	20,113 (£13,878)	27,913 (£19,260)	41,644 (£28,734)
Median (€)	12,000 (£8,280)	21,000 (£14,490)	30,000 (£20,700)
Coefficient of Variation (%)	132.7	96.4	87.7
<b>GINI COEFFICIENT</b>	<b>0.52</b>	<b>0.43</b>	<b>0.42</b>

The typical UK professional writer contributes 33% to the income of his/her household. The typical German professional writer contributes 40% to the income of his/her household. Taking account of these other sources of individual and household income, writers and their families earn well above the national average. UK writers' households earn almost double the amount of their German counterparts. This suggests that UK and German writers may have a different sociological profile (e.g. in schooling, higher education).

### ***The career curve of authors***

Over the life-time of an author, earnings increase until the mid-fifties, and then decrease again. The first ten years are the hardest, even more so in the UK. Annual median income for self-defined authors from writing in the UK age group 25-34 is only £5,000 – one third less than for the comparable German category.

**Table 3.4: Writing income by age group (professional authors)**

<b><i>Age group</i></b>	<b><i>25-34</i></b>	<b><i>35-44</i></b>	<b><i>45-54</i></b>	<b><i>55-64</i></b>	<b><i>65+</i></b>
UK valid responses (2004-5)	11	53	138	176	141
mean (£)	14,564	24,533	35,958	30,888	19,849
median (£)	5,000	18,000	14,250	12,250	7,313
coefficient of variation (%)	112.2	100.9	233.5	181.5	179.7
German valid responses (2005)	12	48	57	40	28
mean (€)	12,868 (£8,879)	18,667 (£12,880)	24,666 (£17,020)	22,313 (£15,396)	8,925 (£6,158)
median (€)	10,800 (£7,452)	12,411 (£8,564)	12,000 (£8,280)	15,300 (£10,557)	4,500 (£3,105)
coefficient of variation (%)	79.5	113.0	133.6	129.3	122.6

**Table 3.5: Total individual income by age group (professional authors)**

<i>Age group</i>	<i>25-34</i>	<i>35-44</i>	<i>45-54</i>	<i>55-64</i>	<i>65+</i>
UK valid responses (2004-5)	11	52	137	175	133
mean (£)	25,309	32,252	49,433	42,776	34,736
median (£)	18,400	25,500	30,500	27,700	23,500
coefficient of variation (%)	83.1	79.0	176.9	128.6	114.9
German valid responses (2005)	12	50	57	40	26
mean (€)	19,670 (£13,572)	28,169 (£19,437)	36,937 (£25,487)	30,315 (£20,917)	20,844 (£14,382)
median (€)	20,500 (£14,145)	25,000 (£17,250)	25,000 (£17,250)	28,197 (£19,456)	18,278 (£12,612)
coefficient of variation (%)	55.1	79.1	96.6	96.6	66.8

**Table 3.6: Total household income by age group (professional authors)**

<i>Age group</i>	<i>25-34</i>	<i>35-44</i>	<i>45-54</i>	<i>55-64</i>	<i>65+</i>
UK valid responses (2004-5)	11	53	134	165	132
mean (£)	29,945	46,718	70,683	58,531	43,046
median (£)	25,000	40,000	55,000	40,000	26,756
coefficient of variation (%)	63.9	82.7	123.5	102.3	108.6
German valid responses (2005)	10	47	55	40	25
mean (€)	28,294 (£19,523)	35,696 (£24,630)	52,010 (£35,889)	52,787 (£36,423)	26,837 (£18,518)
median (€)	26,105 (£18,012)	30,000 (£20,700)	40,000 (£27,600)	40,000 (£27,600)	25,000 (£17,250)
coefficient of variation (%)	65.4	73.3	100.9	79.8	44.3

### ***The gender gap***

Female professional authors earn on average only 77.5% (UK)/80.6% (Germany) of their male counterparts. Female main-income authors earn on average only 59% (UK)/69.5% (Germany) of their male counterparts. Female audio-visual authors earn on average 82% (UK)/83% (Germany) of their male counterparts.

**Table 3.7: The gender gap**

<i>Income of female writers as a percentage of male income (mean):</i>	UK	Germany
Professional authors	77.5%	80.6%
Main-income authors	59%	69.5%
Audio-visual authors	82%	83%

### ***Greater rewards, and greater variability of income in the UK***

UK authors earn significantly more from their writing across the board. However, the variability of incomes in general is much greater for UK writers – the coefficient of variation is greater in every category and particularly for book writing. Writing, and particularly book writing, is riskier in the UK (higher variability of incomes), but on average more lucrative.

**Table 3.8: Writing income of professional authors  
by genre and media**

<b><i>UK (2004-5)</i></b>				
<i>Genre/media</i>	<i>Valid responses</i>	<i>Mean writing income (£)</i>	<i>Median writing income (£)</i>	<i>CV (%)</i>
Books – fiction	121	35,187	13,000	254.1
Books – children’s fiction	59	23,249	15,531	160.3
Books – non-fiction	118	19,294	8,000	245.8
Books – academic/educational	93	24,322	10,000	181.2
Translations	9	8,756	5,000	144.8
Newspapers/magazines	33	22,542	13,195	115.8
Theatre/film writing	41	40,527	20,000	128.8
TV writing	36	43,591	39,419	96.0
<i>of which TV soaps</i>	<i>11</i>	<i>73,863</i>	<i>73,000</i>	<i>66.5</i>
Audio, internet and other	22	35,584	13,500	144.2

<b><i>Germany (2005)</i></b>				
<i>Genre/media</i>	<i>Valid responses</i>	<i>Mean writing income (€)</i>	<i>Median writing income (€)</i>	<i>CV (%)</i>
Books – fiction	73	12,553 (£8,662)	10,000 <sup>`</sup> (£6,900)	97.2
Books – children’s fiction	20	18,257 (£12,597)	12,161 (£8,391)	86.5
Books – non-fiction	20	11,660 (£8,045)	6,750 (£4,658)	86.7
Books – academic/educational	48	18,273 (£12,608)	13,700 (£9,453)	92.5
Translations	35	17,783 (£12,270)	15,600 (£10,764)	62.7
Newspapers/magazines	14	15,667 (£10,810)	11,489 (£7,927)	104.0
Theatre/film writing	17	50,294 (£34,703)	19,000 (£13,110)	113.6
TV writing	20	36,213 (£24,987)	28,500 (£19,665)	71.3
<i>Of which TV soaps</i>	<i>12</i>	<i>46,458 (£32,056)</i>	<i>42,500 (£29,325)</i>	<i>60.1</i>
Audio, internet and other	23	11,171 (£7,708)	8,000 (£5,520)	92.5

These differences in earning profiles are likely to reflect different market characteristics (such as work-wide licensing of English language publications and productions). Differences in the legal and institutional framework also may contribute to a narrower spread of incomes in Germany.

### ***Contracts***

About 43% of professional UK authors have succeeded in changing the terms of a contract offered in 2005, compared to 44% in Germany. In both countries, only about 65% of professional authors take professional advice before signing a publishing or production contract.

Under the Berne Convention, the author’s non-economic or moral rights include the right to claim authorship (paternity right) and the right to prevent distortion or derogatory modification (integrity right). In Germany, moral rights (*Persönlichkeitsrechte*) are inalienable – in the UK, these rights can be waived. It appears that this difference in implementation is reflected in German commercial practice, which is more responsive to the author’s non-economic rights. Moral rights disputes (mainly relating to being credited as the author) are more than twice as likely in Germany (24.6 % of German writers have had such a dispute, compared to 11.4% of professional UK authors).

In both countries, authors who have engaged in disputes with their publishers or producers tend to earn significantly more than their more compliant colleagues. This is likely to be a two way relationship: publishers or producers may only listen to authors with bargaining power – but equally, engaging in bargaining may increase the author’s bargaining power.

**Table 3.9 : Writing income of professional authors with and without contractual changes**

(a) UK (2004-5)

<i>Have you succeeded in changing the terms of a contract in 2005?</i>	<i>Valid responses</i>	<i>Mean writing income (£)</i>
NO	245 (57%)	22,950
YES	180 (43%)	40,507
<i>t statistic</i>		2.87***

(b) Germany (2005)

<i>Have you succeeded in changing the terms of a contract in 2005?</i>	<i>Valid responses</i>	<i>Mean writing income (€)</i>
NO	95 (56%)	13,080
YES	76 (44%)	28,964
<i>t statistic</i>		3.73**

### ***Scant remunerations for Internet use***

The Internet permeates everyday life, with about half of UK households now connected to the Internet via a broadband connection. However, authors do not appear to have benefited from this exponential increase in consumption of published and produced works. Only 14.7% of self-defined UK authors, and 9.2% of German writers have received specific payments for Internet uses of their works. For audio-visual authors the figures are even lower (UK: 11.1%, Germany: 6.9%).