

THE BLACK-SHEEP OF THE CANADIAN BOOK TRADE: AN EXPLORATION OF THE
CURRENT STATE OF SELF-PUBLISHING IN CANADA

ELIZAVETA POLIAKOVA

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Abstract

The following thesis explores the exclusion of the self-publisher from the publishing sector in Canada. Even though the self-publisher has been a part of the Canadian publishing sector since the 1960s, this type of business model is not acknowledged as a legitimate form of book production. The thesis utilizes mixed methods to create a metanarrative of how the self-publisher is viewed in the publishing industry. The quantitative portion of the thesis employs descriptive statistics in order to summarise the data of how the Canada Book Fund was distributed over a three-year period from 2016-2018. The qualitative portion utilizes a narrative policy analysis of various government documents including the Canada Book Fund guidelines, Creative Canada policy framework, and the guidelines of the different provincial art councils. Through this analysis the study highlights the discourse around self-publishing and how the self-publisher is excluded from the funding models. Furthermore, the reports of the key players of the industry similarly do not acknowledge the self-publisher as a legitimate member of the book trade. The last section investigates what concepts/themes/ideas self-publishers emphasise about the self-publishing industry themselves, which are agency and legitimacy. Through recognizing the discourse linked to the self-publishing infrastructure, the thesis concludes with some suggestion on how to alter this infrastructure in order for the self-publisher to become a legitimate member of the Canadian publishing industry.

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Introduction

A book is qualified to be called a best-seller in Canada after selling 5000 copies (Leong, 2012). However, for self-published authors having a bestseller does not mean that they will be recognized as legitimate actors of the industry to which they contribute. There are a number of self-published Canadian authors who have sold thousands more copies than this amount and are never nominated for awards or eligible for grants. For instance, Cheryl Kaye Tardif's novel *Children of the Fog* sold over 200,000 copies (Goodreads, 2019). However, this international best-seller has not been nominated for a single Canadian literary award; the only award this novel received is the Amazon.de Reader's Choice Awards for the German translation of the work (Robertson, 2015). The thesis examines this exclusion of self-publishers from the Canadian publishing sector and how they are not being recognized as valid members of the industry to which they contribute. The study investigates the self-publication of anglophone trade books and how authors of these books are not eligible for government grants and funding packages.

The practice of self-publishing has been around for more than 200 years with Laurence Sterne self-publishing *Tristram Shandy* in 1759 (Patterson, 2012). There are numerous examples throughout the 1800s and 1900s of authors self-publishing their own books, which include a number of well-known writers. Virginia Woolf, Edgar Allan Poe, and Stephen King all once filled the ranks of self-publishers (Ormrod, 2016).

However, the practice of self-publishing in the 1800s and 1900s was much different than it is today due to the different infrastructural developments introduced in the past couple of decades. Past distribution practices were mostly local and done through small book stores (Gateman, 1987: 90-92). One of the biggest changes experienced in the Canadian publishing industry was the founding of Indigo in 1996 with the aim to bring "non-readers into bookstores and books to a wider

range of readers” (Saltman and Edwards, 2010: 139). With the introduction of this massive retailer the publishing industry had to readjust their production-distribution-consumption models. Small book stores were ran out of business, and the actors of the publishing industry had to adjust to the new infrastructure put in place and sell their products through novel systems.

There were other changes equally impactful in the 1990s that affected not just the Canadian market but the global book industry. The world of book consumption turned upside down with the founding of Amazon. Dubbed “Earth’s biggest bookstore,” Amazon was launched by Jeffrey Preston Bezos in 1995 (Striphas, 2009: 81). Its impact on self-publishing has been equally significant. With the introduction of Kindle Direct Publishing (KDP) in 2007, authors were given the option to self-publish their work online and make it available to the public sidestepping the traditional publishing model (Hall, 2018). The platform makes it easy to distribute a book digitally and make it “go live” worldwide with just a click. Furthermore, while the digital format for books was slow to pick up at first, with the introduction of the iPad, the Kobo, and the Kindle, readers are now more willing to switch over to the eBook: “The iPad has sold in the hundreds of millions and while Amazon refuses to disclose actual sales figures, the kindle in its various forms has gained broad acceptance as the default e-book reader of choice.” (Young, 2014: 36). From the introduction of online distribution sources to digital books, these novel technological forms impacted the way the publishing world is now organized. However, these new developments also made it possible for self-publishing to become more mainstream: “e-books are the fastest growing part of the self-published sector with 129 % year-on-year growth.” (Young, 2014: 37).

According to an article written by Martin Crosbie, a number of top Canadian best-selling authors specifically paved their road to fame by self-publishing on Amazon (Crosbie, 2013). Some of these authors include Steena Holmes, Jodi McIsaac, Claude Bouchard, Kaylea Cross who all

topped Amazon's bestseller charts (ibid). However, it is difficult to track the specific number of titles self-published on the platform because Amazon does not require authors to obtain an ISBN or any barcodes. The self-published books on the site appear very similar to the conventionally published books unless one purchases a physical copy. Even though the platform uses its own cataloguing system it still lists the ISBN number in the product detail section of the book if there is one available. Some self-published authors acquire an ISBN to make the final product appear more professional and to have the opportunity to sell outside of the Amazon platform. Bowker, a publishing database system for authors and publishers that provides ISBN numbers, reported that self-published books registered in their system exceeded the one million mark in 2017, which is more than a 28% increase from 2016 (Bowker, 2018).

In order to fully understand how the self-publishing culture is perceived by the conventional publishing industry it is important to first outline the meaning of the term since there are numerous definitions in circulation. For instance, Adam Thomlison and Pierre Belanger (2015) provide the following description: "Self-publishing is defined herein as the act by authors of paying for the production, marketing, and distribution of their own books, rather than submitting manuscripts to third-party houses to publish." (309). Another definition is offered by Eve Silver: "Self-publishing refers to author-publishers who write and publish their own work. Self-publishers are both the creators and the publishers of the work. They take on numerous duties themselves or source a team of professionals to get the work done." (Silver, 2017: 4). Laquintano describes self-publishing not only in a technical way, but he also links it to a cultural practice of authors self-publishing for numerous personal reasons; there is no one definite reason why a writer might choose this route: "Self-publishing tends to occupy the space between everyday personal writing and mass-produced corporate culture while also re-verberating in those areas. Self-published authors distribute their

work for self-edification and for self-amusement, and they often write books to make meaning in and of their lives” (Laquintano, 2016: 3). For the purpose of this study, I will be defining the self-publisher as an author who takes on full responsibility of the production, distribution and marketing stages of a project for which he or she can hire individuals on a freelance basis. Self-publishers have the option to legally register their business with the government as a corporation, a proprietorship, or a partnership. A self-publisher can have the following responsibilities:

- Find their own consumers directly. This can be done through online platforms or in person.
- Take on all the financial burdens of the project. The author subsidizes all the elements of the production-distribution-consumption cycle.
- Hire workers on a freelance basis. Provide flexible jobs for other actors of the industry.

A traditional publisher will be defined as someone who works with multiple authors simultaneously and owns the rights to their work. Traditional presses are in charge of the production, distribution, and marketing processes where the authors have to work within a production team that might not take into account all their opinions and preferences. Traditional publishers have the following responsibilities:

- Connect the work of the author to the consumer, acting as a link between the two.
- Provide the necessary financial support to produce, distribute and market a work.
- Hire full-time staff. Create permanent jobs for workers of the publishing industry.

Ultimately, a big difference between the two business models is the fact that the production team has more agency in the process of publication, distribution, and marketing, whereas the self-publishers have full agency over these stages because they have the sole rights to their work.

There is a perception that self-published trade books are of low-quality and are not legitimate enough to be a part of a nation's literary culture. It is assumed that traditional presses, who act as gatekeepers, do not publish these books because these works do not stand up to scrutiny by professionals. Self-publishing is often described as an illegitimate way to produce books by linking this process to "vanity publishing" (Ormrod, 2016; Young, 2014: 34). Employing the services of a vanity press is linked to "sooth[ing] the vanity of anyone who has the money to pay the price" (Gateman, 1987: 21). However, self-publishers are not vanity presses because the author has full responsibility and agency over the different stages of the book publication process. The main difference between them is the fact that the vanity press has no intention of actually selling the book, their income comes directly from the pocket of the author. Therefore, this type of business does not care if the book sells and, in the end, applies less energy into creating a marketable product (Vanity Publishing, 2009a). In contrast, the self-publisher is interested in making the work marketable in order to reach as many readers as possible because the main source of revenue for the self-publisher comes from the sales of the book (Holmes, 2012a). Furthermore, the self-publishing business model is valued by self-publishers because it provides the author with agency that allows them to choose the services they want to employ when producing, distributing, and marketing the book (Anderson, 2004; Hushion and Write, 2007; Silver, 2017; Samson, 2018). The vanity publishing model does not provide this level of agency due to the fact that the author is not given a choice of editors, designers, or the marketing team.

Vanity presses and self-publishers have different methods and goals when it comes to producing, marketing, and distributing the material in addition to where their revenues come from. Yet both are linked to the stigmatized "amateur" producer. As Andrew Keen writes: "The cult of the amateur has made it increasingly difficult to determine the difference between reader and

writer... The result? The decline of the quality and reliability of the information we receive, thereby distorting, if not outrightly corrupting, our national civic conversation” (Keen, 2007: 27).

The phenomenon of self-publishing has been explored by a number of scholars. There are numerous works written on the self-publishing practice in the United States (Abate, 2016; Downey, 2018; Kenneally, 2018; Kular, 2006; Davies, 2017; Laquintano, 2010; Laquintano 2016). There is much less work available that is dedicated to examining the state of the Canadian self-publishing market (Olson, 2014; Thomlison and Belanger, 2015). There has been an emphasis in the media on self-publishing with the adoption of the eBook readers in the past five years, specifically in 2012-2013 (Mullholland, 2012; Leong, 2012, Long, 2012; Crosbie, 2013; Rinehart, 2013; Smith, 2016; Serebrin, 2017; Zeidler, 2017; Torres, 2018). However, the media articles only explore the success stories of the few self-publishers who accumulate a large consumer base and are later signed with big publishing companies (Mullholland, 2012; Rinehart, 2013; Zeidler, 2017; Torres, 2018).

The role of the government in relation to the cultural industries is not highlighted in any of the studies explored in the literature review of this thesis. The term cultural industries, which is used in this study, refers to businesses that are linked to the production of “media, communication, arts and heritage” (Hesmondhalgh, 2005: 1). On the other hand, many Political Economy (PE) analyses (Mosco, 2009; Golding and Murdock, 1996; McChesney, 2000; Downing, 2014; Garnham, 2014) emphasize the important role the government plays in the function of the cultural industries. Vincent Mosco identifies the importance of creating “social policies and programs to protect the economic existence of social acts, in the ranks of both capital and labour” (Mosco, 2009: 147). This can be displayed in the significance of having “Free Spaces” that take the shape of independent presses or public broadcasting networks (ibid). This is where the importance of an

easily accessible space should be highlighted, where the entrance to distribution channels is not guarded by gatekeepers. A platform such as Amazon can be seen as a public space where anyone can publish and make their work visible. However, the Canadian publishing sphere does not have a public division. The publishing sector is privately owned and there are no popular community spaces where authors are able to share their work with their readers without resorting to foreign third-party platforms. Golding and Murdock also raise the importance of “balance between capitalist enterprise and public intervention” (Golding and Murdock, 1996: 17). The authors highlight the importance of subsidies where grants can help cultural diversity to flourish (ibid). This thesis examines the role the government has in the function of the Canadian publishing sector. It is important to highlight the role of the government in the publishing industry because there are numerous federal programs being employed to aid the Canadian book trade starting with the Canadian Council founded in 1957. These programs will be discussed in detail in Chapter Three. It will be examined throughout the thesis that the financial aid granted by the government mostly helps the already established players of the industry and not the new business models, such as self-publishers. The study examines how the self-publisher is not recognized as a legitimate actor of the publishing industry, which is displayed in the discourse of the policies, frameworks and reports. The research reveals that there is a systematic exclusion of the self-publisher from the Canadian literary scene, which can be due to a lack of a self-publishing infrastructure in Canada.

The term infrastructure is used here to signify a system put in place that facilitates the flow of the production-distribution-consumption cycle. The infrastructure should incorporate new models into its system to adapt to changing markets. The study shows that the current publishing industry, which is in a state of a decline, is struggling to accommodate for a Post-Fordist economy due to an outdated production and distribution model. Workers are now wanting to possess agency that

can be attributed to the Post-Fordist culture where the labourers have flexibility in their job by taking on multiple roles in the work place (Kumar, 2005: 76). A new infrastructure should be created out of platforms and sources that virtually all publishers can use in order to produce, distribute, and market their work. This new infrastructure would be able to incorporate all members of the publishing industry including the self-publisher. The conclusion of the thesis suggests changes, which can be made to the publishing infrastructure in order for the self-publishing business model to become legitimate in the eyes of the government and traditional publishers. I will also be proposing some recommendations to the currently employed policies in the publishing sector, which are currently categorizing the self-publisher as an illegitimate member of the book trade. This research only focuses on the self-publication of anglophone adult trade books. This category is produced to generate a profit and is meant for the everyday-consumer. Some examples of trade books include fiction and non-fiction titles such as cookbooks and biographies. I will not be researching the self-publication of newspapers, periodicals, zines, or any other reoccurring publications. Furthermore, the self-publication of educational/academic and children's books is also beyond the scope of this thesis. I specifically focus on the anglophone market even though the Canadian publishing industry is also composed of francophone presses.

The methodology and data collection process used for this thesis will be discussed in Chapter Two: Methods and Sources. I utilize a mixed methods approach through employing quantitative and qualitative methodologies for the analysis stage. Part of Chapter Four: Policy Analysis, employs descriptive statistics in order to show how the Canada Book Fund was distributed from 2016-2018. In the same chapter, I also employ a narrative policy analysis of the policy frameworks and reports written by key players of the traditional publishing industry. This analysis is performed in order to understand the views of both of these groups towards self-publishing. Furthermore, the

qualitative portion also consists of discourse analysis. I use this method in Chapter Five in order to investigate manuals on self-publishing written by self-published authors. These sources bring to light certain themes and ideas that are linked to the practice of self-publishing. Overall the study aims to create a metanarrative of the current policies affecting the publishing sector. This is done by observing the views of the government representatives who employ the policies, the key players who are affected by the policies, and self-publishers who are not recognized by the policies. The discourse used in relation to the self-publisher in the different policy documents and industry reports does not acknowledge that the practice of self-publishing is a legitimate form of book production that is a legal business and also a cultural practice. Self-publishing does not fit into the two main categories that the government policies are aimed to fund: presses that can display commercial success and non-for-profit artists.

So as to understand the role of the self-publisher in the traditional book trade business in Canada, I will be tracing the history of several small presses in Chapter Three: History of Self-Publishing and Government Policies. Specifically, I outline the history of small presses that were originally founded by writers who started out publishing their own work. The small presses are an analogous example of the self-publishing business model being put into motion in the Canadian publishing sector. Starting from around the 1960s there are numerous examples of authors who published their own works because they were unable to find a publishing house. For instance, Margaret Atwood published her first chapbook independently using Hawkshead Press, a small press with a focus on producing small runs of chapbooks (Shoesmith, 2013: 42). Even though she did not start her own publishing company, the press she used was founded by John Robert Colombo who did print his own work in addition to chapbooks by other authors such as Atwood (ibid). In addition, Chapter Three also describes how these small presses were seen as an

afterthought when the government first introduced substantial funding models to aid the publishing industry. Furthermore, the chapter explores the way small presses were never identified as self-publishers or vanity presses in relation to the history of the Canadian publishing industry from the 1960s onwards. This indicates that the current notion of self-publishing carries a specific connotation that small presses are not linked to. Hence, the “self-publisher” is a rather novel notion that has not been widely used to talk about writers who became publishers in the past.

Chapter Four turns to a narrative policy analysis of the different policy frameworks that provide funding to publishers on the federal and provincial levels. A large number of publishing houses in Canada rely on funding from the Government in order to keep operating. The government has had a role in the function of the culture industries since the creation of the Canada Council in 1957 and starting in 1972 publishers started to obtain federal grants (Dewar, 2017). In order to explore what projects and what publishing houses the government sees fit to support, I draw out objectives that government officials hold for the publishing industry in their frameworks. I utilize sources such as the Canada Book Fund Application Guidelines from 2013-2018 and the Creative Canada framework from 2017. Furthermore, I compare how the Canada Book Fund grants have been distributed over a three-year period from 2016-2018 through performing a descriptive statistics analysis. I am employing this method in order to discover what publishing houses receive funding and for what purposes in order to confirm my hypothesis that self-publishers are excluded from this program. Specifically, the findings report that in 2018 educational presses received the most funding. However, the scope of this thesis will not go into detail on the state of academic publishing and the production of self-published academic books. Furthermore, the data indicates that there is a lack in the development of the trade book industry

where different types of genres, such as fantasy are not represented by Canadian publishing houses. Hence, authors have to resort to self-publishing for certain genres of books.

In addition, Chapter Four focuses on an analysis of a number of reports issued by key players of the publishing sector such as the Association of Canadian Publishers (ACP), the Association Nationale des Éditeurs de Livres (ANEL), and volunteer publishers who contributed to the *More Canada* report. Through the analysis of these publications I aim to understand whether the drive to exclude the self-publisher is coming from both of these groups (government and workers of the traditional publishing industry) or only from one group. The findings of the policy analysis point out that there is a systematic exclusion of the self-publisher in the different policy frameworks coming from the government. Similarly, the key players of the industry do not include the self-publisher in their description of the current state of the publishing industry, excluding them from the conversation.

Chapter Five is composed of an analysis of self-publishing how-to manuals. The chapter highlights two main themes/ideas that are emphasized in all the manuals: agency and legitimacy. The chapter concludes by proposing that with the building of a self-publishing infrastructure, the self-publisher can appear more legitimate in the eyes of the industry and the government.

To conclude, the objective of this research is to highlight that self-publishing is a cultural practice that should not be excluded from the dialogue around the Canadian book trade. The thesis aims to point out the different discourse used in relation to the practice of self-publishing and how this influences the perception of this business model in the publishing sector. The conclusion explores how the work of self-publishers can potentially become legitimized in the eyes of the government and traditional presses through prescribing some changes to the currently employed policies. The self-publisher's work should be recognized as part of Canada's literary culture.

Considering that there is not a significant volume of research performed on the current state of the self-publishing industry as it pertains to trade books, this thesis fills this gap and situates the self-publisher in the overall infrastructure of the Canadian publishing industry.

Chapter One: Literature Review

Through conducting a survey of literature on the Canadian publishing industry it can be observed that there has not been extensive research performed on the phenomenon of self-publishing. In general, there has not been extensive investigation of this field in North America. Except for a few case studies of self-published titles or self-publishing platforms there is no wide-ranging exploration of how this business model is developing in the long run. The literature that explores the publishing industry in the 21st century mostly focuses on the technological changes affecting the publishing sphere such as the introduction of eBooks and online distribution platforms (Cope and Phillips, 2006; Potts, 2014; Holley, 2015a; Abate, 2016; Murphy and Matterson, 2018).

The following section of the thesis explores a wide range of case studies conducted by scholars on the North American self-publishing industry, which includes specific case studies of single books and online platforms (Kenneally, 2018; Abate, 2016; Downey, 2018; Young, 2014). Next, the chapter questions the legitimacy of traditional publishers and self-publishers (Carolan and Evain, 2013; Thomlison and Belanger, 2015; Laquintano, 2010; 2016; Keen, 2007; Holley, 2015b). Through conducting this literature review certain similar themes arose in a number of works. The theme of legitimacy of self-published literature is raised by authors who conduct interviews with self-publishers (Laquintano, 2010; 2016; Thomlison and Belanger, 2015). Additionally, the theme of agency is also highlighted in a number of case studies acting as a possible reason for authors to adopt the self-publishing business model (Young, 2014; Downey, 2018; Kenneally, 2018).

Case Studies and the Theme of Agency

There are a number of works on the self-publishing industry in North America. A large portion of that literature documents different case studies of self-published books and self-published authors (Abate, 2016; Downey, 2018; Kenneally, 2018). A common theme that the studies highlight is the agency that comes with self-publishing, which gives writers the opportunity to decide for themselves how they want to produce, market, and distribute the final product. For instance, Dara Downey (2018) conducts a case study on one of the most famous self-published books of recent decades: E.L. James's *Fifty Shades of Grey*. Downey explores the "Fifty Shades phenomenon" in terms of situating the book in a history of women's literature (Downey, 2018). Downey specifically emphasises that women are starting to forego traditional paths to publishing in order to "bypass stereotyped female sexual passivity, a trend pre-empted by the history of romance novels and soft-core erotica aimed at women readers" (Downey, 2018: 113). *Fifty Shades of Grey* was originally published on a free fanfiction site but was taken down by the administration due to its mature content. Downey underscores that even though the book was taken down, E.L. James decided to self-publish and not rewrite the novel in order to satisfy the requirements of the administrators. This type of self-publishing can be recognized as a cultural practice where women are taking control of their work; they no longer wish to be censored or avoid writing about certain subjects.

Leanne Olson (2014) also documents how the industry of self-publishing has helped women gain more agency. The author of the study conducts an industry analysis through exploring how the publishing sphere is dominated by the big five publishing houses (Simon and Shuster, HarperCollins, Hachette, Penguin Random House and Macmillan) with majority of the CEOs being male (HarperCollins, Hachette, Penguin Random House) who support male writers (Olson, 2014: 259). Furthermore, the author provides examples of women writers who are being grouped

into romance and other “female fiction” genres which create barriers for these books to be taken seriously (Olson, 2014: 260). However, female authors can turn to self-publishing in order to be in control of their own marketing and publicity strategies (ibid).

Another form of agency that authors are able to achieve with the introduction of the eBook is deciding what rights they want to give up to a publisher. Stephen Kenneally (2018) provides a survey of Hugh Howey’s literary career as a case study of the changing shape of the publishing industry. Howey self-published his novel *Wool* and later signed a contract with a traditional publisher for this book. Instead of signing over all the rights to his work Howey kept the eBook rights (Kenneally, 2018: 216). “Howey’s career challenges the status quos of popular fiction authorship and publication. His career and his novels thus combine to support and encourage texts and authors that focus on changing expectations, opening new perspectives and reclaiming agency: ultimately, this influence may be Howey’s most significant impact on twenty-first-century popular fiction” (Kenneally, 2018: 224). As Kenneally argues, “reclaiming agency” is an important part of self-publishing because authors are able to produce work they are passionate about and not simply something that would appeal to a publisher.

This trend in self-publishing is not prevalent only for adult trade books but also for children’s literature as well. Michelle Ann Abate (2016) discusses the rise of self-published niche books for children in her work: *The Big Smallness: Niche Marketing, the American Culture Wars, and the New Children’s Literature*. Abate presents five specific case studies of books produced through self-publishing or independent presses. She performs a content analysis of these works through conducting a close reading of the texts and describing the language the authors use. Abate does this in order to highlight the cultural significance each work holds. The books that she chooses to investigate are controversial in nature; for instance, some of the topics include a picture book on

the use of marijuana (*It's Just a Plant*), on a mother getting plastic surgery (*My Beautiful Mommy*), and on a child dieting (*Maggie Goes on a Diet*). Through the exploration of five case studies, Abate comes to the conclusion that it is not only the industry that is changing but also the readers: "During the 1960s and 1970s, a combination of growing dissatisfaction with the generic blandness of mass-produced goods, coupled with the increasing cultural and consumer power of heretofore ignored specialty markets like women, gays, and racial and ethnic minorities precipitated a sea change in the way products were made and marketed" (Abate, 2016: 6). Self-publishers are able to fill this void that is created by the altered consumer practices (Abate, 2016: 9). Self-publishing provides agency to minority groups and authors who want to raise issues on controversial subjects by giving them the opportunity to share their work with the public.

Additionally, the theme of agency is related not only to the cultural practice of self-publishing but also to the technical aspects of this business model. Christopher Kular explores the phenomenon of Print on Demand Technology. He states that in contrast to traditional publishers that have a backlist of books that rarely become reprinted, self-publishing offers authors a platform where they can keep printing their books for an indefinite amount of time (Kular, 2006). Kular proposes that this POD system is something that traditional publishers should also consider adopting: "in the future, online and traditional publishing venues will partner with each other to offer both types of services to their clients. A happy medium will be achieved when the expectations of publishers, authors, and consumers are balanced with the capabilities of nook printing technologies" (Kular, 2006: 66).

Other authors also bring up the theme of agency in relation to the technical aspect of self-publishing. In Pott's book *The Future of Writing* (2014) there is a chapter by Sherman Young on the history of the development of three online platforms where one can self-publish a book: Author

Solutions, Lulu, and Trafford Publishing. The author gives details in terms of the history of these platforms and concludes that self-publishers are now able to gain more authority and exposure in the publishing sphere. Furthermore, Young states that these platforms are also beneficial to traditional publishers who sign on successful authors to their press without having to go through the slush pile (Young, 2014: 39). In addition, Young emphasises the legitimacy that traditional publishing still holds as opposed to self-publishing with authors choosing to sign over the rights to their books once they become discovered (Young, 2014: 43). The themes of agency and legitimacy, which are present in this case study are also highlighted in this thesis in Chapter Five: *Analysis of Self-Publishing How-to Manuals*.

The idea of agency is emphasized in these studies in relation to why writers choose to self-publish. The reasons are cultural and technical in nature. Some authors are participating in the practice of self-publishing because they are not welcome in the traditional publishing sphere and are taking a stand to have their work recognized as valid (Downey, 2018; Abate, 2016). While other authors choose to self-publish in order to have control over how their work is produced and how long it stays in print (Kular, 2006; Young, 2014).

Gatekeepers and Legitimacy

The following section highlights studies performed by scholars who either emphasize the importance of traditional publishers as the “gatekeepers” (Keen, 2007; Carolan and Evain, 2013), or who advocate for the legitimization of self-published work and introduce alternative gatekeepers (Holley 2015b; Laquintano, 2010 and 2016).

A number of scholars raise an important problem in the self-publishing field, which is the lack of gatekeepers to evaluate the quality of the content. Due to the nature of online platforms

where any book can be self-published a large number of these works supposedly do not meet “quality” standards. For instance, according to Keen (2007) the self-publishers produce less-quality work because they cannot secure a traditional publishing contract. Keen compares the amateur author to T.H. Huxley’s “the monkey with a typewriter” (Keen, 2007: 2). T.H. Huxley’s theory states that if an infinite number of monkeys are given typewriters than one of those monkeys might eventually produce a masterpiece (ibid). This is presented as a discouraging idea in Keen’s book since the consumers have to sift through infinite material in order to find a single masterpiece. Keen’s work provides a number of case studies of different cultural fields from publishing to the music industry, which support his theory: the “cult of the amateur”. According to Keen, the “cult of the amateur” is the blurring of the lines between the creator and the consumer, where anyone can produce content that does not have to go through any gatekeepers (Keen, 2007: 27). The author promotes his theory of the “cult of the amateur” through focusing on how online platforms create a space for individuals to turn their hobbies into a business such as bloggers and citizen journalists (Keen, 2007: 18, 51). Keen draws from scholars such as Adam Smith in his view that the division of labour is an essential part of capitalism that helps it function (Keen, 2007: 37).

Other scholars have also raised this issue of the disappearance of the gatekeepers with the introduction of online platforms. Carolan and Evain (2013) examine certain technological tools that are made available with the popularization of the internet and question whether there should be a quality control put in place for self-published work. Online platforms have the opportunity to reach a larger audience base by connecting with readers who now take on the role of the judges (Carolan and Evain, 2013: 289). Authors are able to accommodate to the changes in the marketing and distribution practices that are currently happening in the book trade: “self-publishing is transforming the marketing and distribution channels as well as readers’ expectations.

Understanding these reader's expectations is an essential part of book distribution" (Carolan and Evain, 2013: 293). More authors are foregoing the traditional publishing process for new models, which do not promote traditional publishers as gatekeepers, but recognize the readers as the evaluators of the work.

Holley makes the claim that libraries are still viewed as gatekeepers that keep out "illegitimate" works such as self-published material (Holley, 2015b: 37). In his study, Holley makes a case for why academic libraries should obtain self-published books for their collections by providing examples of some benefits of self-published books such as lower costs (Holley, 2015b: 42). Furthermore, self-publishers often play a role in producing content that can act as a cultural marker of the period of time when the work was produced: "Quality is not the issue as much as the fact that they provide evidence about cultural trends that may not be respectable enough to be found elsewhere" (Holley, 2015b: 39). Hence, Holley is in favour of putting self-published books into libraries and is promoting the removal of one more gatekeeper that prevents the self-publisher from having a legitimate status.

Similar to Carolan and Evain, Tim Laquintano proposes that the new gatekeeper in the publishing industry is the reader. Laquintano investigates the phenomenon of self-publishing for niche audiences in his article "Sustained Authorship: Digital Writing, Self-Publishing, and the Ebook" (2010) and his book *Mass Authorship and the Rise of Self-Publishing* (2016). Laquintano (2010) explores self-published poker eBooks as a case study and describes general trends in the field of self-publishing and the publishing industry overall. The author of the study collects data through online ethnography. D'Ambra, Wilson, and Akter introduce the term "netnography" to describe this type of methodology. Netnography has "emerged from ethnography in response to the phenomena of digital communities... With the emergence of digital communities, appropriate

approaches are required to study them and to address relevant research propositions. Social networks and communities then are a rich source of data” (D’Ambra, Wilson, and Akter, 2017: 5). Through looking at blog posts, chat forums and websites where the poker players were active, Laquintano picks out the data and forms certain hypotheses about the industry. He takes his data collection a step further by conducting semi-structured interviews with the readers, editors, and the authors of the self-published online manuals.

Laquintano develops the concept of “sustained authorship” through his research, which “conceptualizes authorship as sustained interaction among authors and reader/writer as the work of publishing becomes absorbed into online networks as literate activity” (Laquintano, 2010: 471). Laquintano draws from studies conducted by Dilevko and Dali (2006) and Benkler (2006) in relation to formalizing and developing his concept. In the niche markets the authors are part of a community, and these self-publishers are gaining not only a fan and reader base but also a validation that their work is not subpar (Laquintano, 2016: 126). Therefore, when marketing to a niche community, the readers themselves act as gatekeepers for deeming a book worthy or unworthy: “In the discourse of Web 2.0, users ousted traditional gatekeepers by circumventing the industrial middleman to reach readers directly, a process referred to as disintermediation” (Laquintano, 2016: 5). Additionally, Laquintano raises the question of whether self-publishing should really be called *self*-publishing since often it is not just one person who produces the final product (Laquintano, 2010: 486). This highlights the fact that even if a book is self-published, it does not mean that that work has not gone through a process of editing and designing by outside professional services. “Although its future as an industry is somewhat fragile, self-publishing has become a durable part of the cultural milieu, with the potential to introduce a long-term shift into how we understand author-publisher-reader relations” (Laquintano, 2016: 3).

Even though there has not been a wide range of studies conducted on the self-publishing industry in Canada, there has been some investigation into this market that this next section will address. Adam Thomlison and Pierre Belanger (2015) explore the self-publishing industry in the Ottawa region. This study is based on qualitative interviews of eleven authors who have self-published or are in the pursuit of self-publishing. It explores how authors view the phenomenon of digitally self-published books. Belanger and Thomlison specifically investigate eBook adoption through the eyes of self-published authors and how this new technological development might impact the overall industry of self-publishing in Canada. The study uses the Theory of Planned Behaviour (TPB) most common in the field of psychology “which argues that the choice to perform a given activity is informed by three influence types: (a) an individual’s prior attitudes toward that activity, (b) perception of social norms regarding the activity, and (c) perceived behavioural control—i.e. the ability of the individual to undertake the activity” (Thomlison and Belanger, 2015: 307-308).

The researchers incorporate Bourdieu’s theory of “symbolic capital” into their research, which evaluates how prestigious an object can appear through observing its history and role in society (Thomlison and Belanger, 2015: 308). Hence, the interviewees link the concept of eBooks to the potential symbolic capital that this format can hold. Through the interviews the study found that self-publishing holds a stigma. In particular it is seen that self-published eBooks lose symbolic-capital due to their perceived low quality: “A majority (N = 8) of the interviewees reported that there is a prestige gap between self-publishing and traditional publishing, in that self-publishing is seen by audiences and fellow authors as lacking in editorial gatekeeping and quality control.” (Thomlison and Belanger, 2015: 311).

One drawback in Belanger's and Thomlison's study of self-publishing is that it solely focuses on eBooks as the main subject of their research. Conversely, even though a number of self-published authors are using new software and online platforms to produce books in an electronic format, there are also self-published authors who produce physical books for sale where the quality might not be differentiated from traditionally published books.

In relation to my research, this study is useful in order to point out how the production of eBooks is still being tied to vanity publishing (Thomlison and Belanger, 2015: 312). In addition, the lack of gatekeepers associated with producing the digital format also comes up as something that forces a stigma on the self-publisher. The main finding of this study "relates to the near-unanimous agreement that the wide accessibility of e-book technology is diminishing the perceived average quality of published work." (Thomlison and Belanger, 2015: 313). This statement highlights the assumption that self-published work is of lesser quality because of how it is perceived by the public. It raises the point that the average quality of the book is only seemingly diminishing, it is not a fact. The concept of publishing houses acting as "gatekeepers" creates a barrier for a number of authors to enter the industry whose work is perceived not legitimate enough to be published by a handful of critics.

In conclusion, the term "gatekeeper" has come up in a number of studies related to self-publishing. Gatekeepers are discussed as the individuals who categorize a work as legitimate enough to become distributed and circulated into the public. Some of the studies questioned this legitimacy of self-published material (Keen, 2007; Carolan and Evain, 2013; Thomlison and Belanger, 2015), while others made a case for the validity of the self-publishing phenomenon (Laquintano, 2016, 2010; Holley, 2015b). The theme of legitimacy will be highlighted throughout

this thesis in relation to how the self-publisher is viewed by the actors of the traditional publishing industry and by the government.

Conclusion

Overall there were certain common themes and ideas highlighted by the majority of the studies discussed in this chapter. The concept of agency and legitimacy is something that is emphasised in relation to the self-publishing culture by a wide number of authors (Laquintano, 2016, 2010; Olson, 2014; Keen, 2007; Carolan and Evain, 2013; Davies, 2017; Kular, 2006; Young, 2014). I also incorporated these themes throughout my own thesis.

Furthermore, this literature review highlights that the traditional publishing industry reinforces certain gatekeepers that prevent entry into the publishing sector. However, some of the studies (Holley, 2015b; Laquintano, 2016, 2010), question the legitimacy of these gatekeepers and their overall necessity. Similar gatekeepers can be found in other creative industries such as fashion journalism: “Members of the fashion elite deployed the language of “amateur” as something of a defensive containment or, at least, an indication of bloggers’ scrappy roots. In contrast to the well-established voices of the “old media” world (experienced *professionals*), early bloggers were seen as dilettante” (Duffy, 2015: 49). The new players of the industry are now at odds with the traditional actors who view themselves as experts. However, there is a shift in how the market functions with more job descriptions becoming flexible. Workers are now wanting to possess agency that can be attributed to Post-Fordist culture where the labourers have flexible hours and specializations (Kumar, 2005: 76). However, the traditional publishing industry does not offer this type of flexibility.

Chapter Two: Methods and Sources

In order to understand whether the self-publisher is excluded from the Canadian publishing industry this thesis utilizes a mixed methods approach. The hypothesis that the self-publisher is not recognized as a legitimate member of the publishing sector is in part confirmed by the qualitative portion of the analysis, which reveals that the self-publishing business model is omitted from the different documents under investigation in Chapter Four. However, this portion of the analysis does not confirm a possible reason for the exclusion. On the other hand, the quantitative portion helps make generalization as to what types of presses are funded by the government, which provides a possible reason as to why self-publishers are not eligible for funding.

Through the quantitative portion of the analysis that explores the Canada Book Fund data from 2016-2018 certain patterns came to light, which help build generalizations about the overall operation of the industry. “Mixed methods can assist researchers in acquiring specific topical issues and concerns they wish to explore. Here, the quantitative component serves to initiate or spark new hypotheses or research questions that researchers can pursue in-depth” (Hesse-Biber, Rodriguez and Frost, 2015: 8). The data, which describes how the CBF is distributed, provides valuable insight into what projects the government funds. Through these observations I developed possible theories as to why the self-publisher is excluded from the funding program. Specifically, as the data in Chapter Four shows, projects and presses that can display future commercial success are in the priority pool for the funding. The funding is distributed to presses directly, especially ones that have already shown that they are financially viable. Chapter Four: Policy Analysis shows that much fewer grants are given out to programs and organizations that develop the infrastructure of the publishing industry such as new distribution networks and marketing opportunities.

Therefore, the claim that the self-publisher is excluded from the publishing industry is supported through the quantitative portion of the study by analyzing how the Canada Book Fund is actually disbursed.

However, the quantitative portion of the study only investigates the financial barriers that the self-publisher faces from the government. On the other hand, the qualitative portion of the thesis aims to highlight that the practice of self-publishing is excluded from the dialogue around the publishing industry overall both by the government and the key players of the industry such as publishers. It is discussed in Chapter Four how the reports by the government and the industry professionals do not mention the self-publisher in any way when they talk about the changing face of the Canadian book trade. Furthermore, this hypothesis that the self-publisher is not recognized as a legitimate member of the publishing sector is further confirmed in Chapter Five: Analysis of the Self-Publishing How-To Manuals. The authors of the manuals highlight their struggle to be recognized as legitimate members of the publishing industry not only as a business but as a cultural practice. Therefore, the hypothesis that the self-publisher is struggling with issues of legitimacy is confirmed through a discourse analysis of the self-publishing how-to manuals.

Only employing a qualitative approach to the policy analysis would have limited the study. The Canada Book Fund is a policy that focuses not only on aiding the development of Canadian literary culture, but also in the economic development of the publishing industry. There are economical decision behind the distribution of the CBF that need to be addressed, which the quantitative portion of the study undertakes to analyse. This chapter starts off by describing in detail the quantitative method of the analysis, which consists of descriptive statistical analysis. Then the chapter moves onto the qualitative methods of the thesis: a narrative policy analysis and discourse analysis.

Descriptive Statistics

In order to provide a well-rounded analysis of the Canada Book Fund, I examine not only the guidelines that shape the program but also the way the funding is distributed. For part of Chapter Four, I created my own dataset by using information from the Open Government platform that provides information on how the Canada Book Fund was dispersed between 2016 and 2018 (Canada, Open Government 2019a; 2019b; 2019c). I was not able to locate any information on how previous programs (such as the BPIDP) supported the publishing sector prior to the introduction of the CBF in 2013. On the Open Canada website there is no summarized chart or table that shows all the recipients of the CBF. The website only reveals the name, location, and amount of funding that was distributed to each individual applicant. Hence, I went through all the recipients indicated on the website myself and compiled the information into a master list. The full dataset, which I created is available for reference in Appendix A: List of CBF Recipients (Presses) and Appendix B List of CBF Recipients (Organizations).

The analysis of the Canada Book Fund is based on quantitative data analysis. I employ descriptive statistics in order to analyze the datasets, which I have built. Descriptive statistical analysis creates summaries of the collected data by dividing it up into subgroups and displaying the results in a chart or graph format to show certain trends (Trochim, 2006). I decided to use descriptive statistics to show how the Canada Book Fund was allocated over a three-year period and how this distribution process has systematically excluded self-publishers. I manually coded the data into specific subgroups and then put the results in a table format. There were a number of categories, which I used to classify the data such as the genre of books predominantly printed by the recipient presses. Through subcategorizing the data and comparing it over a three-year period

certain trends were discovered such as the provinces that obtained the most funding (Ontario and Quebec) and the types of publishers who were funded the most (educational presses). The dataset, which I assembled was relatively extensive and just by scanning it no trends became apparent. Therefore, after coding the data, descriptive statistics seemed as an appropriate method to summarize the findings through tables, which showed what percentage of the data belonged to each subgroup. Through observing certain trends, the hypothesis that the government distributes the biggest portion of the fund to financially viable presses is further confirmed. The conclusion of this thesis also draws from the findings of the quantitative analysis in order to recommend a different way to distribute the funding. The qualitative portion of the study discussed in the next section further explores the exclusion of the self-publisher from the Canadian publishing sector.

Policy Analysis

A qualitative methodology is utilized to conduct the policy analysis for the thesis. I analyze a diverse body of sources ranging from different policy frameworks to online platforms. The qualitative approach is borrowed from the *Handbook of Public Policy Analysis: Theory, Politics, and Methods* edited by Frank Fischer, Gerald Miller, and Mara Sidney (2007). Specifically, I employ the Narrative Policy analysis method: “the analyst often needs a more aggregate unit of analysis than individual texts. For this reason, when analysts write about policy narratives, they often are talking not about a specific text, but about a constructed narrative that is attributed to an actor in a policy issue” (van Eeten, 253). In order to conduct a narrative analysis, one has to create a metanarrative of how the policy is viewed by the people who employ it and by the ones who it affects (van Eeten, 256). Therefore, the metanarrative incorporates the views of all the actors that

have contact with the policy. In the case of this thesis, the actors are the government representatives who employ the policies and industry professional that are being impacted by these policies.

In terms of coding the data, I apply a method utilized by Mita Giacomini et al. (2004) in their analysis of Canadian health policies. Their study codes the data through focusing on the “values” that each document under investigation aims to portray through their wording. Then the researchers use a modified grounded theory coding approach: “initial reading for emergent themes; organization of themes into conceptual relationships and higher order categories; refining and developing dominant categories and relationships amongst categories; and finally arranging categories into frameworks that include dynamics...within and between categories” (Giacomini, et al., 2004: 18). Therefore, in terms of this study, I conduct a close reading of the texts and identify any “objectives” that each document aims to portray. Through analyzing the different objectives that the different groups under investigation hold (the government officials and actors of the industry), it is possible to construct a metanarrative and understand how the policy is meant to function, how the industry wants the policy to function, and how it actually functions.

I also investigate documents that pertain specifically to the Canada Book Fund. I chose to analyze the Canada Book Fund program because it is the largest source of funding currently available to publishers. The Canada Book Fund contributes around \$39 million to the Canadian publishing industry, followed by Canada Art Council grants in the amount of \$11 million (Nawotka, 2018). Specifically, I investigate four *Application Guides*: 2013-2014, 2015-2016, 2016-2017, and 2017-2018. The time frame is centered around the time that the Canada Book Fund was introduced in 2013-2014, replacing the Book Publishing Industry Development Program (BPIDP). However, the thesis will also include an analysis of documents relating to the BPIDP since that policy framework was the predecessor for the CBF and helped shape some of its

objectives. All the guidelines are available for downloading on the Government of Canada website under the Canada Book Fund section.

The function of the Canada Book Fund is now influenced by a recently introduced framework, *Creative Canada*, which was directed by the Honourable Mélanie Joly. Creative Canada was introduced in 2017 as a new initiative to support and develop the Canadian creative industries (Department of Canadian Heritage, 2017). This thesis investigates this framework in order to understand what goals and objectives are promoted by it that might also affect the publishing industry.

In addition to the materials produced by the Federal Government, this research also investigates the websites of provincial art councils. I compare the different grants available on the provincial level to the main federal funding program (CBF). This analysis is necessary in order to understand whether the funding objectives and eligibility criteria are similar or contrasting at the different levels of government. Each one of the provinces and territories has its own art council, and all the information about their programs can be found online. Overall there are twelve online platforms that I utilize for the data collection portion, which include the following art councils' websites: the Ontario Arts Council, Alberta Foundation for the Arts, British Columbia Arts Council, Manitoba Arts Council, The Newfoundland and Labrador Arts Council, The New Brunswick Arts Board, Arts Nova Scotia, Northwest Territories Arts Council, Prince Edward Island's Peiarts Council, Saskatchewan Arts Board, The Quebec Arts Council, and Yukon Arts Advisory Council. The art council of Nunavut does not have any information on their website. It is currently under renovation and there is no material on who can apply for the grants or what kind of funding is given out. Therefore, Nunavut's Arts and Crafts Council is not taken into account for this study.

Another part that contributes to the metanarrative of the policy analysis focuses on the perspective of the different actors of the publishing industry. In particular, I assess reports published by different organizations involved in the publishing sector. One of the sources is a report by the Association of Canadian Publishers (ACP) from 2015. Specifically, I utilize sources published by the ACP because it is one of the major associations of publishers in Canada representing 115 presses (Association of Canadian Publishers, 2019a). In addition, I also use a source published by another major association that represent a large number of French-language publishers, the Association Nationale des Éditeurs de Livres (ANEL). In particular, I analyze their report from 2017 that was submitted to the House of Commons as recommendations to the pre-budget consultation. Additionally, I investigate a report facilitated by Canadian Publishers Hosted Software Solutions in 2018. This report is available for download On the *More Canada Report* website. At the time of writing this thesis, this was one of the most recent reports available on recommendations for the industry by its members. Specifically, the report was written by volunteer trade book publishers who wanted to provide feedback on the state of the publishing industry in order to improve it (Canadian Publishers Hosted Software Solutions, 2018: 11).

Therefore, through investigating the different narratives of the actors of the industry that the government policy aims to aid, a more thorough understanding of how the self-publisher fits into all of this is available. Specifically, through the analysis stage it is possible to deduce what types of attitudes the government and the workers of the traditional publishing sector have towards the phenomenon of self-publishing. The fact that none of the documents analyzed mention self-publishing as a novel business model when discussing changes, the publishing industry faces, it can be inferred that the self-publisher is not recognized as a legitimate member of the industry. However, this metanarrative is not complete without analyzing sources from the actual excluded

group. In order to test out the hypothesis that the self-publisher is not recognized as a legitimate actor of the Canadian book trade, I analyze a variety of sources on the practice of self-publishing produced by self-publishers themselves.

Discourse Analysis

In Chapter Five, I use discourse analysis in order to analyze the self-publishing how-to manuals. In the textbook by Philip and Hardy *Discourse analysis: investigating processes of social construction* (2002) this method is associated with social interactions: “social reality is produced and made real through discourses, and social interactions cannot be fully understood without reference to the discourses that give them meaning. As discourse analysts, then, our task is to explore the relationship between discourse and reality.” (Phillips and Hardy, 2002: 3). This approach is well suited in order to understand the relationship between the self-publisher and the traditional publishing sphere through observing the language the authors of the manuals utilize to describe the practice of self-publishing. The texts analyzed address the readers in a way that allows them to connect with the author on a personal level and gain understanding of where the self-publisher stands in the publishing sector. The how-to manuals are not formal textbooks, and the authors state a number of personal anecdotes pertaining to their journey into self-publishing. Therefore, discourse analysis is appropriate in order to investigate the social interactions the self-publisher has with other players of the publishing industry.

Machin’s and Myer’s *How to Do Critical Discourse Analysis: A Multimodal Introduction* (2012) states that discourse analysis is also useful when trying to analyze and contextualize specific semiotic choices used by the authors of the text, such as overlexicalisation (when a word or concept is overly stressed) (Machin and Myer, 2012: 37), suppression (when something is not

talked about or certain areas that are absent in a text) (Machin and Myer, 2012: 38), and salience (where certain features are meant to stand out through the use of size or font) (Machin and Myer, 2012: 54). These concepts are employed in the analysis when conducting a close reading of the texts. Certain concepts, ideas, and even words are highlighted to a greater extent by the authors of the how-to manuals than other themes, which are reflected and talked about in Chapter Five. Specifically, the issue of legitimacy is also brought up by the self-publishers, which helps confirm the hypothesis that the self-publisher is not recognized as a valid member of the publishing sector in Canada.

When conducting the search for sources there were a number of self-publishing manuals to choose from starting around the 2000s. I assembled the corpus by searching for the most recent titles available that reflect the current state of the self-publishing business model and the oldest available to compare whether the structure of the industry has changed over the last thirty years. The oldest manual that I located was from 1987 written by Lauren Gateman titled *The Canadian Self-Publishing Handbook*. I analyze this manual in order to understand how self-publishing changed over this thirty-year period. Additionally, I also incorporate a manual published a decade later by Jurgen Hesse (1995) to trace further changes in the self-publishing industry. Since the purpose of this study is to investigate how self-publishers are excluded from the current publishing industry, I limit the number of sources printed before the 2000s. Going back thirty years and then twenty years seemed sufficient enough as a comparison of how the industry developed. The majority of the manuals I examine were published since 2000.

There are also a number of blogs that I came across written by Canadian self-published authors in order to describe their experiences to the readers. One of those blogs is by John Richardson who has hosted *Blessed by the Potato* for over twenty years. A section of that blog is

specifically dedicated to Richardson's experience of self-publishing his book *The Value of Simple*. This specific portion of the blog that I investigate was written in 2015. Another blog I analyzed is hosted by Steena Holmes, which is available on her own personal website: *Steenaholmes.com*. The blog entries that I analyze were from 2012-2015. These blogs are a good resource in order to see what kind of free information is available instead of solely focusing on content that is specifically published to be sold. In particular, blogs are an informal way to communicate with online users. Hence, discourse analysis is an appropriate way to analyze these texts since the authors are producing the work that is specifically reflective of the social practices of the online communities.

The two most recently published manuals that I explore are from 2017 and 2018. I chose Eve Silver's *How to Self-Publish* (2017) because it is featured on TWUC's website as part of their Writers' How-to Series. Therefore, this is potentially a source that a significant number of Canadian writers might come across. In addition, the most recent self-publishing how-to manual that I was able to locate was published by Jennifer Samson titled *Self-Publishing for Canadians* (2018). I included this source in the corpus in order to analyze the most up to date information available at the time of writing this thesis. Overall, the majority of the sources for Chapter Five are published in the past decade.

Conclusion

This thesis utilizes a variety of sources to investigate the current challenges the self-publishers face and how this phenomenon fits into the Canadian book trade overall. Specifically, I utilize mixed methodology in order to gain a wider understanding of the outcomes of the policies and the reasons behind their structure that excludes the self-publisher. The thesis employs a

quantitative and a qualitative mixed method approach in order to confirm the hypothesis, which came out of the initial research that the self-publisher is not recognized as a legitimate member of the Canadian publishing industry. Through utilizing mixed methods, the research becomes well-rounded by not relying on overgeneralizations that can happen when employing one methodology.

The quantitative portion of the analysis is part of Chapter Four: Policy Analysis where I employ descriptive statistics to work with the data. Specifically, the data set, which was constructed by me, needed to be divided into subgroups in order for certain trends to become apparent. The trends then are compared and contrasted using descriptive statistics. The outcomes of the analysis confirm that the self-publisher is excluded from the funding model. Furthermore, the data also emphasises that there is a reason behind the exclusion of the self-publisher. The government focuses on funding presses that show commercial success; other organizations that deal with the infrastructure of the book trade such as online distribution channels and online marketing campaigns are not funded to the same extent.

Chapter Four also employs a qualitative method by creating a metanarrative that incorporates the views of the government and the views of the actors of the industry in relation to how they view different policies aimed at the publishing sector. The chapter discovers that the exclusion of self-publishers is coming from both the government and the key players of the traditional publishing sector. There is no mention of the self-publishing business model in any of the sourced; hence, the self-publisher is not recognized as a legitimate enough actor to be included in the reports on the changing shape of the publishing industry. The last portion of the thesis, Chapter Five, focuses exclusively on self-publishers. This part of the study observes their side of the story by investigating different self-publishing how-to manuals. The data is analyzed through a discourse analysis method. Specifically, main themes/ideas are drawn out through analyzing

what the authors of the how-to manuals emphasise in their work. Through this analysis the hypothesis that the self-publisher is struggling with legitimacy issues is confirmed.

Chapter Three: History of Self-Publishing and Government Policies

Over the years the term “self-publishing” has developed a negative connotation because of its connection to vanity publishing (Laquintano, 2016: 37; Keen, 2007: 58; Young, 2014: 34). For instance, Andrew Keen states how certain Print on Demand services such as “Blurb and Lulu are really just cheaper, more accessible versions of vanity presses, where the untalented go to purchase the veneer of publication.” (Keen, 2007: 56). Vanity publishing is the product of the post-war era, debuting as a mainstream business in the 1940s (Ormrod, 2016), and the term “Vanity” publishing was made popular in the late 1950s by Jonathan Clifford (Vanity Publishing, 2009a). In contrast self-publishing had been around for much longer than vanity publishing.

There are numerous examples of authors who debuted their first work through what is now deemed the practice of self-publishing starting from the 1800s. There were also writers who would not agree with their publisher and would go on to privately publish (self-publish) their work as well. A privately published book refers to a work that is fully subsidized by the author. The process includes the author taking the work to a print shop and paying for the amount of copies he/she wants printed and additionally undertakes the marketing and distribution of the work (Ormrod, 2016). Privately publishing one’s works is seen as the predecessor to the current self-publishing business model when this practice was not as mainstream. For instance, Mark Twain was already a well-known author of *Tom Sawyer* when he privately printed *The Adventures of Huckleberry Finn* because he was not happy with his publisher (Kremer, 2016). On the other hand, a literary icon, Jane Austen, self-published because she was unable to get a publisher for her first works (Petkus, 2015). The only mention of self-publishing in Canada that I was able to locate before the 20th century was in relation to Amelia Frances Howard-Gibbon who created a manuscript of a

children's book titled *An Illustrated Comic Alphabet* back in 1859 where all the illustrations were hand drawn by the author (Edwards and Sultman, 2010: 22).

As opposed to vanity publishing, self-publishing presents the option to share a work with the world without buying an expensive package from a company that does not let the author take control of the whole publishing process (Vanity Publishing, 2009b). A vanity press is composed of people who are not making money off of the sales of the books but off of the authors who want to see their work in circulation (Vanity Publishing, 2009a). Authors themselves are dissatisfied with the services that are provided by the vanity publishing business model (Gateman, 1987; Samson, 2018; Silver, 2017). Some authors even end up in debt after buying a package deal from a vanity press (ibid). In contrast, self-publishing is a different type of business model where the profits come specifically from the sales of books. The self-publishing business model is more accessible than the services of a vanity press because it is more flexible in a financial sense, letting authors decide how much money they want to spend and what services they want to buy. I had found no sources where any self-publisher, publisher, or the general public felt that the culture of vanity publishing is something that should be revived and nurtured.

This chapter describes how the distinction between traditional presses and presses founded by authors had been blurred in the Canadian publishing sphere starting around the 1960s. There was no evident stigma attached to writers who would go on to establish these publishing houses, and they would be described as valuable additions to Canadian literary culture by scholars (Lorimer, 2012; MacSkimming, 2007). This chapter explores a number of self-published books in Canada beginning in the late 1960s when more and more examples are reported of authors self-publishing their work. This coincides with the rise of trade book publishing in Canada and the creation of a rather stable Canadian publishing market. During this period, the federal government

took on a more active role in nurturing and preserving the Canadian cultural industries. The following section of the chapter will first discuss some of the more prominent small and independent presses that are analogous to the current practice of self-publishing. The next section will outline the history of government funding that played an important role in the sustenance of the book trade in Canada starting around the 1960s and 1970s. The chapter concludes that small presses were often overlooked when the government was distributing the majority of the funding, which mostly went to presses that were able to show commercial success.

The Rise of Small and Independent Presses

Scholars of the Canadian Publishing industry do not highlight the term “self-publishing” in relation to the development of the book trade industry in Canada. It is not mentioned in neither Lorimer’s *Ultra Libris* (2012), nor in MacSkimming’s *The Perilous Trade* (2007) when tracing the history of Canadian publishing. Even though they discuss small presses that were run by authors publishing their own work, they make no connection between them and the practice of self-publishing. However, a rather large number of authors turned publishers would go on to found some of Canada’s most well-known presses. The fact that these authors who would establish their own small presses were not deemed “self-publishers” indicates that the term was not widely used in the industry before the rise of digital platforms.

In the 1960s there was a rise in the number of independent presses operating in Canada producing proudly Canadian literary content. According to MacSkimming in the 1960s becoming a publisher did not require special training or any educational preparation (MacSkimming, 2007: 7). Therefore, the possibility of founding one’s own press was a possibility for almost anyone. Some of these presses were specifically established as part of the counter culture movement including Coach house, whose motto was “Printed in Canada by mindless acid freaks”

(MacSkimming, 2007: 168). A similar cultural practice can be found in today's industry where authors are self-publishing books without special training on topics that are controversial and meaningful to them such as the children's book on the use of marijuana (*It's Just a Plant*) mentioned in the study by Abate (2016).

In the early days of the publishing industry in Canada, there were a number of presses started up specifically by writers of poetry. These authors wanted to take matters into their own hands by independently printing their work instead of trying to obtain a publishing contract with an established press. One of those printing houses was Contact press. The press was founded in 1952 by Raymond Souster, Louis Dudek, and Irving Layton and functioned as a writer's co-operative. Ten titles out of the thirteen published by the press were written by the founders themselves (MacSkimming, 2006: 168). However, the publishing house ceased to exist in 1967. Gauntlet Press is another example of a publishing house that had to shut its doors after almost twenty years in operation. Richard Outram and his wife started Gauntlet press in 1961 (Shoesmith, 2013: 43). Their first title was actually published before the official founding of their printing press in 1959, which was a book of poetry (ibid). The press is no longer active, publishing their last work in the 1980s.

On the other hand, the 1960s and 1970s also saw the inception of small presses founded by poets that are still active to this day. One prominent publishing house that still functions today is House of Anansi, established by two writers: Dennis Lee and Dave Godfrey. One of the presses earliest works was Lee's own poetry, *Kingdom of Absence* published in 1967 (Shoesmith, 2013: 10-11). According to MacSkimming, one of the reasons that motivated Godfrey to start up the publishing house was the invisibility of Canadian content among the endless shelves of American and British material (MacSkimming, 2006: 175). John Robert Colombo who founded Hawkshead

press would not only publish his own poems but would also help privately print the work of other writers (Francis, 1967: 58). The press specialized in chapbooks, publishing Margaret Atwood *Double Persephone* in 1961 (ibid). Colombo's press was never linked to a vanity press in any of the scholarly work even though he was helping authors publish for a fee. Colombo was not participating in the vanity publishing culture that would scam authors out of money. In contrast, he was participating in the self-publishing culture where authors would have an active say in how their book was produced, distributed, and marketed. Another press, Coteau Books was founded by four writers: Bob Currie, Gary Hyland, Geoffrey Ursell and Barbara Sapergia in 1975. This printing press specifically focused on poetry and poets who came from Saskatchewan (Parker, 2012). Coteau books still produces works to this day. Thee Hellbox Press was established by Hugh Barclay and his wife who printed some of Barclay's poems in addition to over 40 other titles since 1981 (Shoesmith, 2013: 38). Another publishing house that was founded by a poet and that is still currently functioning is BookThug. Jay Miller, the founder of the press, created his own publishing house in 1997 and now prints a variety of different titles (Shoesmith, 2013: 19). Dubbed as the King of Canadian Haiku, Marshall Hryciuk, founded his own imprint in the mid 1980's titled Imago Press and Nietzsche's Brolly (Shoesmith, 2013: 41). There are also recent examples of authors who go on to establish their own publishing houses solely by themselves. For instance, a writer, Jason Dewinetz founded his own publishing house, Green Boathouse Press in 1999 (Shoesmith, 2013: 36). A more recent example is Tara Bryan who created her own imprint, Walking Bird Press, in 2004 to publish her own work (Shoesmith, 2013: 39).

There are not many instances of prominent presses started up by authors who were dedicated to the fiction and non-fiction genres. One of those examples is James, Lewis and Samuel, a company which was started by James Lorimer, Bruce Lewis, and Alan Samuel in 1970. The

motivation for this start-up was to provide a venue where Lorimer could publish his own work and the work of this friend, Heather Richardson (MacSkimming, 2007: 209). The first five titles published included both of their works.

There were also children's presses that were started up by writers who wanted to deliver their projects to the public and found no better way to do it than by printing the works themselves. One of the most prominent children's publishers in Canada is Kids Can Press. The publishing house was established in 1971 as a ten-person collective and was awarded an Opportunities for Youth (OFY) grant that would help the press begin its operations (Edwards and Sultman, 2010: 79). The members of the group who founded the press encompassed artists and writers who produced the first books all by hand (ibid). Tundra Books of Canada was founded by May Cutler who was inspired to start the press by having a very positive self-publishing experience with her essay *The Last Noble Savage* in 1967 (Edwards and Sultman, 2010: 83). Cutler established the press in her own home and became the first Canadian woman to produce children's literature (Block, 2011). Therefore, Cutler, a self-publisher, is an important character in the history of Canadian children's literature by putting women on the map as publishers of this genre. However, Tundra Books is no longer independent and is now a division of Penguin Random House Canada (Penguin Random House Canada, 2019). Children's presses were very few and limited in terms of the material they could produce before the 1970s (Edwards and Sultman, 2010: 98). Hence, the writers of children's books had very few options in terms of signing with a Canadian press. Therefore, a plausible option would have been to reach out to foreign presses or print the work privately.

Through surveying the different types of presses, established by authors it becomes apparent that the majority of these publishing houses were founded by poets. Poetry is difficult to

professionally publish when the author is new and unknown because it is catered towards a niche market (Dungy, 2012; Jericho Writers, 2019); hence, it would make sense that the writers discussed in this section would turn to self-publishing. Starting from the 1960s the publishing scene in Canada held a number of writers-turned publishers whose presses are still active today. This drive that these authors had to get their work to the Canadian readers motivated the growth of the Canadian literary scene. The next part of the chapter will discuss the history of the overall publishing industry in Canada starting from the 1970s. In particular, the section focuses on the reasons behind the introduction of a number of government policies and grants that would help shape the Canadian book trade.

History of Federal Funding for the Publishing Industry

Government support for the production of Canadian literature came only after WWII when the Massey report discovered that in 1947 only 34 Canadian authored novels were printed in Canada, and in 1948 the situation became even bleaker with only 14 novels published by Canadian owned presses (Dewar, 2017). Based on the recommendations outlined in the Massey report, the government created the Canadian Council for the Arts in 1957 in order to cultivate and manufacture more cultural products that were specific to Canada (Dewar, 2017). When the council was first established, it was not dependent on the government financially and received funds from endowments (Chatrand and McCaughey, 1989). Only in 1965 the council started to receive money from the federal government (ibid). In 1972, the Canada Council for the Arts was allocated \$1.7 million specifically for the publishing sector (Lorimer, 2012: 341). The funding did not exclude for-profit businesses, which is a significant change to the previous model of funding only non-profit organizations (Lorimer, 2012: 98). However, the council still focused on funding fine arts organizations, not prioritizing big corporations. This type of funding would be one of the ways

small presses would be able to stay afloat. Nonetheless, there were still problems with the way the grants were distributed. For instance, the founders of Talonbooks, a small press established in British Columbia in 1967, felt that the majority of the funding was going towards bigger presses in more concentrated areas of Canada such as Ontario (Scherf, 2000: 134). The printing house saw itself as overlooked even though it was producing culturally important artifacts (ibid). Talonbooks was specifically focused on printing cultural material with the author being involved in the design process where even the covers were a work of art (Scherf, 2000: 136). The press was focused on giving a voice to new poets and its priority was designing quality cultural products as opposed to making a substantial profit (Scherf, 2000: 137). However, in order to survive in the Canadian publishing ecosystem, Talonbooks had to change its business model towards a more financially professional one in the 1970s that could potentially guarantee it more grants in the long run (Scherf, 2000: 137; 144).

The first press that the government helped to sustain through direct funding was McClelland and Stewart, one of the most well-known publishing houses in Canada. In 1971, M&S was on the brink of bankruptcy, and Jack McClelland had made the decision to sell the company for \$1.5 million (MacSkimming, 2006: 147). However, the Royal Commission had recognized the company as a “national asset” and the Ontario Development Corporation granted a 10-year loan of about \$1 million to the company (MacSkimming, 2006: 149). This was the first time that the government provided assistance to the publishing industry as a way of preserving presses that produced Canadian content. The following year, when the first cycle of distributions began, \$1.7 million went directly to presses (Lorimer, 2012).

The small presses that did not focus on the economic side of the book production business and only published art for art’s sake were not viewed as the most ideal candidates to receive the

federal funding packages. The government thought that “the possibility of profit had to exist” (Lorimer, 2012: 99) if the infrastructure of the industry was to develop. This is where the Canadian Book Publishing Development Program (CBPDP) came in by focusing on the economic aspects of the book trade. Established in 1979, the program analysed which presses would be financially viable, and the funds would be given to “large, profitable, stable firms” (Lorimer, 2012: 100). The criteria for eligibility were tightly tied to the commercial success each organization proved to have such as displaying high sales data (Vincent and MacLaren, 2010). This was good news for the large printing houses of Canada, with five presses receiving 61 per cent of the financial support available from the CBPDP (Lorimer, 2012: 100). At the same time, small presses that were really struggling financially were seen as an afterthought (ibid). The amount of funding left over was still a significant amount; however, the large number of publishing houses applying for these grants meant that each individual one would get much less funding than the top five presses.

In 1986, the CBPDP was replaced with the Book Publishing Industry Development Program (BPIDP) (Lorimer, 343: 2012). The largest portion of the fund went directly to publishers instead of focusing on organizations that would market and distribute the produced work. The BPIDP’s eligibility criteria were also focused on the economic side of the publishing business. The requirements included a minimum number of titles that a press had to publish in a three-year period before applying (fifteen for trade books), in addition to a minimum annual revenue of \$200,000 (Lorimer, 2012: 175). Therefore, the possibility of a small press that was started up by a writer-turned publisher receiving a grant was relatively slim due to the economically inclined eligibility criteria such as the minimum number of books a press had to produce.

The fund eventually tripled in size in 1992 and provided \$25 million a year to support the publishing industry. (MacSkimming, 2006: 334). There was a brief period of reduced funding in

1995-1997 (MacSkimming, 2006: 430). The funding was eventually restored, and more loan opportunities were made available to publishers in 1998 (Lorimer, 2012: 344). However, this short period of reduced funding saw a number of small presses perish, such as Coach House discussed in the previous section, due to their reliance on the government's monetary assistance (Scherf, 2000: 145).

The next change to the program was the replacement of the BPIDP with the Canada Book Fund (CBF) initiated in 2009 and fully coming into effect in 2013 (Lorimer, 2012: 174). The reasoning behind the change was that the industry no longer required funding for the development stage, the publishing sector was already a mature industry that needed financial support to sustain its stability (ibid). The fund currently contributes approximately \$39 million to the publishing industry annually (Nawotka, 2018). Chapter Four: Policy Analysis will go into detail on the objectives of the program in relation to its cultural and economic goals.

Through tracing the history of the funding model presented by the federal policies it can be observed that the government had played a substantial role over a long period of time in supporting and sustaining the publishing industry in Canada. However, the systematic favouring of big presses over small and independent presses is evident throughout the 1970s and 1980s. The government's goal was to develop the industry and the best way to do that was to invest in businesses that displayed commercial success. The next section of the chapter will compare how the overall state of the publishing industry has changed over a twenty-year period and make comparisons to the current state of Canada's book trade.

Past Versus Present

The 1980s and 1990s saw a steady increase in the number of titles produced by Canadian presses (Lorimer, 1996: 5). Based on the Statistics Canada report from 1994, the industry brought

in 1.5 billion dollars from 1992 to 1993 (Statistics Canada, 1994). There were 6,466 titles published by Canadian authors in the same time period (ibid). If inflation is considered, the amount the industry made in 1992 to 1993 accounts to about \$2.2 billion in 2016 based on a 1.82 % inflation rate per year (CPI Inflation Calculator, 2019). Compared to the current state of the book trade, the industry is in a state of a decline with Statistics Canada reporting the revenue to be \$1.6 billion dollars in 2016 (Statistics Canada, 2018b). However, the number of titles published by Canadian authors had risen to 8,475 (ibid). The revenue has severely declined in the past twenty years even though there are more titles produced.

Moreover, the workers of the industry also experienced a loss in income since the industry is not able to sustain itself the way it used to. There is a huge break between what the staff of the presses earn compared to the royalties of the writers. Nordicity published a report on the state of the Canadian publishing industry in 2018, which showed that on average the workers of the trade book industry earn approximately \$48,500 based on 2016 data (Nordicity, 2018). In comparison, according to the Writers' Union of Canada (2018), authors are earning significantly below this and below the median Canadian income altogether, which is reported to be around \$49,000 (Nordicity, 2018). In 2014 writers were earning roughly \$12,879, which decreased to \$9,380 in 2017 (The Writers' Union of Canada, 2015; The Writers' Union of Canada, 2018). Compared to twenty years ago, writers were earning 27% more in 1998 than in 2014 (The Writers' Union of Canada, 2015: 4). The fact that the writers who are a part of an almost \$2 billion industry are unable to make a living wage is problematic. Since writers receive low compensation rates for their labour they try to seek alternative ways to bring in revenue. TWUC reported that the fourth major source of income for writers besides being traditionally published was self-publishing their work (The Writers' Union of Canada, 2018).

The cultural perception and shape of the book has been changing in the span of the sixty-year time period that was discussed at the beginning of this section. New consumer practices are affecting the way the book is viewed by the public. Schnapp had pointed out that a book is a “consumer-product codex of the late 20th century, which arrived not only in the form of a certain apparatus and set of material attributes, but as a regime of market forces, institutional arrangements, physical and technical, structures, which interact with the material in historically contingent ways” (Schnapp, 2007: 15). The book was not an exception to being mass-produced for the mainstream public, and the publishing industry had to adapt to this type of market. However, with Post-Fordism, these consumer markets and production practices are changing. Currently there is another change in the structure of the publishing industry due to the introduction of the electronic book format and online distribution methods. Post-Fordism brought the “flexible specialization and the dispersal and decentralization of production... rise in the number of flexi-time, part-time, temporary, self-employed and home workers... the rise of consumer choice...the rise and promotion of individualist modes of thought and behaviour; a culture of entrepreneurialism” (Kumar, 2005: 76). Self-publishing follows this trend where workers do not specialize in a particular field but are hybridized labourers who do not have fixed hours, unlike the workers of the traditional publishing sphere. This cultural movement is evident not only in the publishing industry but also in other cultural fields where musicians create indie record labels and filmmakers produce indie films. The small presses discussed at the beginning of this chapter fit this new market model as well.

Conclusion

Small presses that were initially started up by writers were not recognized as self-publishers in the contemporary sense. The term “self-publisher” was not attributed to authors who printed

their own books along with producing works of other writers. Hence, the issue is that the important role the self-publisher played in the structuring of the Canadian book trade is not recognized because the term is not linked to the early era of small presses of the 1960s. Without these writers who began to publish their own work (and in the process developed their own presses) a number of prominent printing houses would never have been established like the House of Anansi or Kids Can Press. Currently, the term self-publishing is understood as a practice involving publishing work digitally or using Print-On-Demand services. However, there is a longer history of self-publishing before the rise of online platforms such as Amazon. In the 1960s writers took a chance with publishing their own work and made it available to the public through their own means. Hence, by looking at the self-publishing definition in the introduction, small press owners who were both writer and publisher should be considered self-publishers.

As will be shown in the following chapter, grants were always aimed towards the bigger publishers and not the independent presses or the writers who would produce the original content. However, small presses that cater to a niche market is a type of business model that is currently becoming more popular with the rise of the Long Tail economy where the market is getting broader in nature by catering not just to the mass consumer but also to the niche group members. Potentially, any product can have value in the market place. However, it seems that mainstream products are still valued to a greater extent in the traditional publishing industry, and the self-publisher is left to struggle for legitimacy.

Chapter Four: Policy Analysis

This chapter conducts a narrative policy analysis of different government policies currently supporting the Canadian publishing industry. This type of analysis examines the viewpoint of all the actors who are in direct contact with the policy through creating a metanarrative that depicts how the policy is viewed not just by the individuals who employ it but also by the community it affects (van Eeten, 256). For this thesis, only the perspective of two groups will be analyzed in relation to how they view self-publishing: the government and the actors of traditional publishing presses. The views of the self-publisher will be discussed separately in Chapter Five. Through examining the government documents and policy frameworks it is argued that the self-publisher is seen as an illegitimate actor of the publishing industry and is excluded from the Canada Book Fund and multiple provincial grants. Additionally, the analysis also shows that the traditional publishing industry does not mention the self-publishing business model when talking about new developments and changes to the infrastructure of the Canadian book trade. Hence, the exclusion of the self-publisher is linked to both the government and the key players of the industry. This is displayed through discourse that omits self-publishers from the conversations around how the publishing sector is changing.

A discourse analysis is used to analyze the primary sources. The sources used for this analysis can be divided into two categories: government documents (the Canada Book Fund framework, Creative Canada framework, and the different policies published on the websites of the provincial art councils); reports published by different associations linked to traditional publishing such as the Association of Canadian Publishers (ACP), the Association Nationale des Éditeurs de Livres (ANEL), and the *More Canada* report. The chapter begins with an analysis of the narrative of the government and moves to the narrative created by the dominant players of the

industry. In conclusion, the chapter summarizes how both of these narratives leave out a third one: the narrative of the self-publisher who is also a participant in the Canadian publishing industry.

Narrative of the Government

The following section will assess different policy frameworks in place that have an influence on the Canadian publishing industry. The first policy that the chapter discusses is the Canada Book Fund. It is currently the largest source of funding available to publishers, providing \$39 million annually, with approximately \$31 million distributed directly to presses (Newatka, 2018). The next framework examined is Creative Canada, introduced in 2017. The last section will survey the different funding sources provided by different art councils at the provincial level in order to understand whether the federal and provincial levels of government have different or similar objectives.

Canada Book Fund

As discussed in the previous chapter, the federal government has had an active role in funding the Canadian publishing industry. The Canada Book Fund is the most recent development in a series of funding programs introduced as a replacement to the Book Publishing Development Program in 2009 (Lorimer, 2012: 174). I assessed the CBF Application Guidelines from 2013-2018 in addition the *Cultural Industries Cluster Evaluation* report (Department of Canadian Heritage, 2014) in order to examine the objectives that the fund aims to promote.

The 2013-2014 Application Guidelines indicate that the overall goal of the Canada Book Fund is to “support organizations and associations in the Canadian book industry with two key objectives in mind: the marketing of Canadian-authored books; and, the strengthening of the

infrastructure and efficiency of the industry in Canada” (Canada Book Fund, 2012: 2). The Application Guidelines for 2015-2016 indicate the same two objectives as in the 2013-2014 booklet: accessibility and the building of a strong infrastructure (Canada Book Fund, 2015: 2). The Application Guidelines for 2016-2017 specifically prioritized Canada 150 projects (Canada Book Fund, 2016: 2). However, the two main priorities from the two previous years stayed the same (Canada Book Fund, 2016: 2). The fund is still stating that it values the accessibility of content and a strong infrastructure for the publishing industry. The most recent booklet analyzed was for the year 2017-2018. This specific set of guidelines did not change the two key objectives (accessibility and building the infrastructure) (Canada Book Fund, 2017: 2). The four Application Guidelines assessed displayed two main values that stayed the same over the four-year period. However, when I conducted a search of specific terms such as “culture” and “heritage” the guidelines did not outline any goals or objectives that were particularly aimed at fostering innovative cultural projects. Conversely, all the booklets mentioned the strengthening of the already present infrastructure by investing in projects that would have commercial impact on the industry (Canada Book Fund, 2012: 2, Canada Book Fund, 2015: 4; Canada Book Fund, 2016: 4; Canada Book Fund, 2017: 4). Hence, there is a strong emphasis on supporting those parts of the industry that are already economically developed and will keep giving back to the industry in the future.

The next section outlines specific presses the government supports through their funding model. These presses are revealed through conducting an in-depth analysis of how the CBF distributes the grants. The Canada Book Fund staff had indicated that the budget for 2018 was \$39.1 million, with \$30.8 million allocated specifically to publishers, \$5.6 million to organizations such as the different publishing associations (e.g. ANEL, ACP), and the rest went towards

operational costs. However, there is no data available for how the \$39.1 million was allocated based on the genre of the books published. I manually categorized each publishing house based on the material they predominantly produced in 2018, and then I came up with five common press types in order to categorize the data into subgroups: Educational (74 presses), Children's (40 presses), Trade Books (82 presses), Children's and Trade Books (38 presses), Other (e.g. travel, cook books) (17 presses). This information can be found in Appendix C. I specifically grouped presses that published children's and trade books in a separate category because it is not possible to tell how much funding exclusively went towards each genre. Presses that only published trade books were the biggest category, followed by educational presses. However, the amount of funding that went to each specific category had a different leader. Presses that published educational material received over \$10 million, which is more than 1/3 of the funding allocated directly to publishers (35% of the funding). Presses which produced trade books exclusively received about 24% of the funding (\$7.3 million), and children's book presses were not too far behind receiving approximately 21% (\$6.5 million).

Even though there were almost half as many trade book presses as there were children's publishers the amount of funding that was allocated to them varied by only 3%. Consequently, on average each trade book press received less funding than the children's publishing houses. The category of presses that published both children's and trade books was given 13% of the funding, which is about \$4.1 million. However, this number cannot be attributed to the children's category or the trade book category because there is no indication as to how the funding was distributed by each press. Even if the \$4.1 million is divided up in half and credited to each category equally (children's and trade books), the trade book presses would have received less funding than the education sector. The category that I named "other" received about \$2.1 million, which was 7% of

the funding. This category included presses that published only a specific genre of books that could not be categorized as trade books. This category included travel books that highlight a certain region of Canada, horoscopes, bridge game guides, etc. Through this analysis it was observed that the educational sector received the most funding and was the second biggest category in terms of the number of recipients. The following section of the chapter explores what presses received the most and the least amount of funding from 2016-2018.

Table 1 highlights the top ten presses that received the most funding from 2016 to 2018. Specifically, the data indicates that the same eight presses (bolded in the chart) had been given the funds in the past three years. None of the top-ten funded presses produced English adult trade books, which is the focus of this thesis. Five out of the eight presses (Éditions Phidal Inc., Kids Can Press Ltd., Crabtree Publishing Company Limited, and Weigl Educational Publishers Limited) specialized in children and educational material. It can be argued that academic and children's publishing have a stable market since they have a direct way to seek their consumers through the education sector. These presses print textbooks and legal resources that schools, universities and other members of the education sector will keep buying on a steady basis because they cannot use foreign printed materials that do not account for Canadian subject matters such as the Canadian legal system or Canadian history.

However, this thesis does not investigate the state of the self-publishing infrastructure of academic or children's book publishing or whether the market is able to accommodate self-publishers of these genres. Specifically, this research is directed at displaying how the trade book infrastructure is not structured in a way to accommodate the self-publishers and give them the opportunity to become legitimate actors of the publishing sector. Since educational presses and children's presses have specific distribution channels already formed with schools, libraries, and

other players of the education sector they are not necessarily affected by the distribution system that deals with trade books. Educational publishers do not have to appeal to the general public since that is not their main target group of consumers. Conversely, trade books need a wider distribution system to accommodate a large, dispersed consumer base.

Table 1: Ten Presses with Most Amount of Funding

Top Ten Presses with most funding 2018	Top Ten Presses with most funding 2017	Top Ten Presses with most funding 2016
Éditions Phidal Inc.	Éditions Phidal Inc.	Éditions Phidal Inc.
TC Média Livres inc.	TC Média Livres inc.	TC Média Livres Inc.
Kids Can Press Ltd.	Kids Can Press Ltd.	Kids Can Press ILd.
Crabtree Publishing Company Limited	Firefly books ltd.	Firefly Books Ltd.
Firefly Books Ltd.	Crabtree publishing company limited	Éditions la Presse Ltée (les)
Emond Montgomery Publications Limited	Emond Montgomery publications limited	Éditions Hurtubise Inc.
University of Toronto Press Incorporated	Weigl educational publishers limited	Weigl Educational Publishers Limited
Groupe Sogides inc.	Éditions Québec-Amérique Inc. (les)	Emond Montgomery Publications Limited
Weigl Educational Publishers Limited	University of Toronto Press	Crabtree Publishing Company Limited
Les Éditions Yvon Blais Inc.	Publications Modus Vivendi Inc. (les)	University of Toronto Press

Source: Canada, Open Government, 2019a; Canada, Open Government 2019b; Canada, Open Government 2019c

Tables 2 specifies the ten presses that received the lowest amount of funding. The bolded presses indicated in the table are trade book publishers. There is a substantial rise in the number of presses that produced trade books on the lower end of the funding chart. Specifically, for each year the ten presses at the bottom of the CBF list were composed of at least 60% trade book publishing houses (60% in 2018; 70% in 2017, and 90% in 2016). All of these presses received less than \$13,000 in funding as shown in Appendix A. In addition, it is only a handful of presses that received funding in each of the three years (Exile Editions Limited, Les Éditions la Plume d'or, Brick Books Inc., and Les Écrits des Forges). It was observed that in Table 1 that 80% of the

recipient of the CBF highest tier of funding were the same presses. Conversely, only four presses appear in Table 2 more than once. Furthermore, only one press, Exile Editions Limited, appeared in all three years, which represents only 10% of the whole data set. Therefore, even if the small presses were taking on a big project, it was not guaranteed that they would receive funding the following year. For instance, 60% of the presses indicated in the 2017 column (Éditions C.A.R.D. Inc., Les Éditions Cornac Inc., Les Éditions l'interligne Inc., Les Écrits des Forges, Les Éditions la Plume d'or, Mawenzi House Publishers Ltd.) did not appear on the list of funding recipients in 2018 as it can be observed in Appendix A. The same can be observed in the data for 2016 where 40% of the presses (Les Éditions du Vermillon Inc., Michael, Hardy Limited, Oolichan Books Inc., Les Éditions Perce-Neige Ltée) were also not included in the 2018 list. The competition for authors to obtain a contract with traditional publishers is potentially high, and the fact that these publishers receive little support from funds makes the situation worse. For instance, Oolichan Books, Anvil Press, and Exile Editions Limited were not accepting manuscripts at the time this study was conducted. Other presses had a specific window for submissions such as Guernica Editions, Wolsak and Wynn Publishing, and Brick Books, which accepted manuscripts only from January 1st to beginning or end of April. Additionally, some presses warned of a high volume of submissions in their guidelines. For instance, Porcupine's Quill advised to be patient and Brick Books stated that they received about 100 submissions a year and published only 7 of those titles.

Table 2: Ten Presses with Least Amount of Funding

Bottom Ten Presses with least amount of funding 2018	Bottom Ten Presses with least amount of funding 2017	Bottom Ten Presses with least amount of funding 2016
Éditions Vents d'ouest (1993) Inc.	Éditions de la Montagne Verte Inc.	Éditions du Vermillon Inc. (les)
High Interest Publishing Inc.	Anvil Press Publishers Inc.	Brick Books Inc.
Exile Editions Limited	Éditions C.A.R.D. Inc.	Linda Leith Éditions Inc.

Porcupine's Quill Inc.	Éditions Cornac inc. (les)	Michael, Hardy Limited
Brick Books Inc.	Éditions l'interligne Inc. (les)	Exile Editions Limited
Freehand Books Ltd.	Exile Editions Limited	Wolsak and Wynn Publishers Ltd.
La Boîte à Livres Éditions Inc.	Écrits des Forges (les)	Éditions la Plume d'or (les)
Les Écrits des Forges Inc.	Éditions la Plume d'or (les)	Oolichan Books Inc.
Groupe d'édition la courte Échelle	Mawenzi House Publishers Ltd.	Éditions Perce-Neige Ltée (les)
Howard Aster and Assoc. corp. ltd. o\ a Mosaic Press	Guernica Editions Inc.	Éditions Michel Brûlé Inc. (les)

Source: Canada, Open Government, 2019a; Canada, Open Government 2019b; Canada, Open Government 2019c

The majority of the presses listed in Table 2 produced less than ten books per year. Specifically, 60% of the presses published fewer than ten books in 2018 as indicated in Table.3. About 27% produced less than twenty books per year, and the rest, which amounts to 13%, published 50 books or less in 2018.

Table 3: Books Printed in 2018 by bottom ten receivers of the CBF

Name of Publishers	No. of books printed in 2018
Les Écrits des Forges	50
Éditions l'interligne	34
Porcupine's Quill	18
Mawenzi Press	12
Éditions Perce-Neige Ltée	12
Exile Editions	≈ 10
Linda Leith Éditions	8
Brick Books	7
Guernica Editions	6
Wolsak and Wynn Publishers Ltd.	6
Freehand Press	≈ 4
Éditions Michel Brûlé	3
Éditions Cornac	3
Éditions du Vermillon	2
Oolichan Books	1

Source: Exile Edition, 2019; The Porcupine's Quill, 2018a; The Porcupine's Quill, 2018b ; Brick Books, 2019; Freehand Books, 2019; Ecrites des Forges, 2019; Editions Cornac, 2019; Les Editions L'Interligne, 2019; Guernica Editions, 2019; Vermillon, 2019; Linda Leith Publishing, 2019 ; Michell Brule, 2019; Olichan Books, 2019; Les Editions perce-neige, 2019

The small publishing houses are not only printing a limited number of books, but they are also producing a limited number of genres. Therefore, an author who wants to find a publishing house that prints non-mainstream genres, such as fantasy will not have a wide selection of choices. For instance, Publishers Global reported that there are only five presses that publish books under the genre fantasy in Canada (Publishers Global, 2019). The fact that there are not enough niche publishers may be a reason some Canadian authors choose to self-publish. As Twitter user @Quantamancer had tweeted “Met with interesting people from California. Confirmed my suspicions. No good sci-fi publishers in Canada. Self-publishing is the way to go!” (Twitter, 2009). Even though the Canada Book fund provided funding to more than 200 publishers the reality is that there were not enough niche publishing houses on the list that could encompass all genres.

The question rises as to what constitutes a legitimate publishing house if 33% of the presses in Table 3 produced less than five books in 2018? The self-publisher is also able to produce a similar number of books on a yearly basis contributing to the Canadian literary culture. For instance, Steena Holmes has been publishing steadily since 2011 to present. She had published three or more titles per year from 2012 to 2016 (GoodReads, 2019). The volume of work produced by self-publishers is similar to that of presses on the lower end of the Canada Book Fund. There is an unjust lack of recognition for the self-publishers who are actually allies to the small presses. For instance, the culture of self-publishing diverse material can be traced back to the Canadian publishing industry of the 1960s where a significant number of small presses were founded by writers turned publishers.

Through observing how the CBF was allocated it is revealed that the educational presses and children’s presses are seen as more valuable than trade book presses. Furthermore, this limited market makes it difficult for authors to break into the publishing sphere, which can be a reason for

a number of writers to adopt the self-publishing business model. The distribution and consumption of printed materials are changing, and the industry is not adapting to these changes. Specifically, there is a declining trend in the consumption of printed reading material in Canada. Statistics Canada had reported that the amount spent on “reading materials and other printed matter” had gone down over the years, which is displayed in Table 4. The highest amount spent was in 2011, with a large decrease in 2014. The expenditures had not hit past \$200 in the past four years. Furthermore, the *More Canada* (2018) report had stated that there was a 15% decrease in the consumption of Canadian books in particular.

Table 4: Amount spent on reading and other printed materials

Year	Dollars spent by Canadian households
2011	221
2012	214
2013	183
2014	144
2015	168
2015	156

Source: Statistics Canada, “Canada at a Glance 2018: Income and Spending”; Statistics Canada, “Canada at a Glance 2018: Income and Spending”

Therefore, the way that the publishing industry is currently operating is no longer a sure way to obtain consumers who have now adopted alternate shopping habits. The demand is changing for what types of materials are consumed and how they are consumed, and the industry is not adapting to these transformations.

The evaluation report of the Canada Book Fund specifies that the program supports the necessary economic development of the publishing industry (Department of Canadian Heritage, 2014: 39). Specifically, the report highlights that the “economic stimulus” is important for the publishing infrastructure to become more stabilized (Department of Canadian Heritage, 2014: 11). This drive to develop the publishing industry is linked to the country’s economic growth in the

future: “Both programs [Canada Book Fund and Canada Music Fund] ensure access to a diverse range of Canadian cultural content in Canada and abroad. This access allows for the development and assertion of Canadian culture, participation in Canada’s economic development and its expansion abroad.” (Department of Canadian Heritage, 2014: iv). It can be argued that the part of the cultural industries that is most supported through the CBF is the one that demonstrates commercial success.

In contrast to the CBF, the Canada Council for the Arts funds individual projects that are artistic in nature. The funding is distributed based on a peer review process and is given to professional artist. However, the Council has also been in the centre of the divide between focusing on the economic well-being of the industries versus solely promoting cultural products. “Cultural industries, big festivals and prestigious fairs and exhibitions that attract hundreds of thousands of people were now viewed as new levers of economic prosperity, especially in urban centres.” (Brault, 2005: 57). The Canada Council for the Arts receives the money for grants from the government, which wants to see some economic arguments that justify the production of cultural products such as “job creation, tourism and increased tax revenue.” (ibid).

However, the push towards funding artistic projects instead of just commercial ones can be seen in the Council’s description of titles eligible for funding: fiction, poetry, graphic novels, literary non-fiction, drama, children’s literature (Canada Council for the Arts, 2019a). Non-fiction titles such as How-To Manuals and cook books are not eligible, which leaves out a number of works, which can still be categorized as cultural artifacts of the time in which they were written. This leaves out a number of presses and individual authors who do not producing works that are eligible for funding. Furthermore, if the author has contributed financially towards the title it is also non-eligible to receive funding (Canada Council, 2019). This criterion is the same as the one

promoted by the CBF. However, the wording of this requirement is not specifically aimed at self-published books. The practice of self-publishing is not directly addressed by the term the Council outlines, which creates a gray zone for self-publishers who are producing cultural artifacts but who are invisible from the dialogue.

On the other hand, the way the Council's funding is distributed emphasises support for organizations to a greater extent than support for individual artists. In 2017 the Canada Council for the Arts distributed \$184,755,746 in funding to individuals and organization. The majority of this fund, roughly 83% (\$153 million) was awarded to organizations. The rest of the fund, around 17% (\$31 million) went directly to individuals (Canada Council, 2017). There were 6396 applicants overall who received funding that year. Approximately forty-one per cent were individuals (2608 applicants) and fifty-nine per cent were organizations (3788). Overall there were less individuals that received the funding than organizations and the amount dedicated to this group was also significantly lower. Specifically, in the literary field, organizations received around \$19 million and individuals obtained only \$4 million.

When the government is involved in aiding the cultural industries, there is often an issue with supporting just the economic side of the industry and forgetting about the importance of promoting the cultural side. Marc Raboy, et al. (1994) discuss this problem in detail, stating that economic objectives of the government sometimes overpower the sociocultural ones. The government is interested in the commercial aspect of the infrastructure instead of creating an open space that would foster the cultural development of the industry (Raboy et al., 1994). The advancement of culture cannot simply be described as the number of books accessible to the consumer. A UNESCO report states that anything produced by an individual carries some sort of cultural significance (UNESCO, 1987). Raboy et al. compare the access to culture to that of

education, everyone deserves to participate in these spheres as citizens (Raboy et al., 1994). However, once the culture industries are recognized as places that produce consumer products, it is difficult to see them as different from the other industries in the marketplace (ibid). This is the current dilemma portrayed in the guidelines outlined by the Canada Book Fund, where the book trade is seen as another industry that can bring in revenue for the nation if it is properly financed.

However, this is not a recent issue seen only in the four guidelines discussed so far. The main objectives of the CBF, which are to create a strong infrastructure and grant access to Canadian content, display goals that the government held since the Massey Commission report published in 1951. The Massey Commission was concerned with the fact that there were no Canadian authors that were known abroad and there were very few national literary works available even for the domestic market. The goal of the committee was the stimulation of the production stage of the publishing cycle so that more work by Canadian authors can be produced. They would support the already established presses in order to get those products to consumers.

The grants that were developed following the Massey Commission: the Canadian Book Publishing Development Program (CBPDP) and the Book Publishing Industry Development Program (BPIDP) were also concerned with funding successful publishers in order to stimulate the already existing infrastructure. It was mentioned in Chapter Three that when the grants were first introduced in the 1970s, 61 per cent of the aid went directly to five of the biggest publishing houses and the other 40 per cent was divided up between less commercially viable presses (Lorimer, 2012: 100). Even though the small independent presses were receiving some funding it was not a substantial amount compared to what the big presses were granted.

A report on the BPIDP states that one of the program's goals was to battle low profitability (Department of Canadian Heritage, 2008: 44). The BPIDP would go on to address this issue by

providing the biggest portion of the fund, which constituted about \$26.5 million, directly publishers (Department of Canadian Heritage, 2008: 2). “Aid to Publishers [ATP] is the most vital component, as it offers the most flexibility in the allocation of resources for making business decisions. Publishers use ATP funding for editorial development, production, marketing domestically and internationally, improving businesses processes through new technologies, etc.” (Department of Canadian Heritage, 2008: 42).

With the introduction of the Canada Book Fund, the same principle of supporting individual publishers, who showed commercial success, rolled over from the previous programs. Furthermore, the fund excludes certain individuals from even applying. Author subsidized projects are ineligible for funding (Canada, 2019). There is no reasoning behind the exclusion of the self-publisher outlined anywhere in the guidelines or in any of the reports. The self-publishing business model is simply not recognized as a legitimate one.

Furthermore, by looking at the list of recipients in Appendix B it can be observed that the Canada Book Fund provides very little financial support to platforms that advertise and distribute books to the majority of the Canadian population such as 49th Shelf. There is a lack in the development of the infrastructure of the industry that pertains to the distribution and marketing aspects. Without developing the distribution portion of the production-distribution-consumption cycle the infrastructure is outdated and cannot function properly. This lag in the infrastructure is evident through observing how certain business models such as self-publishing are not accounted for. There are no major POD services or platforms that self-publishers can turn to in order to publish their work domestically. Self-publishers have to utilize the American self-publishing infrastructure that is developed to a higher degree than the Canadian one. Even though the American sites are sufficient enough to support the Canadian self-publishers, there are some

aspects of the platforms that Canadians have to accept. For instance, the use of Canadian spelling is seen as a problematic issue since the majority of the reviews from the American-based sites find Canadian spelling to be illegitimate and bothersome (Samson, 2018: 14). Therefore, Canadian literary culture is lost when authors use these platforms. Additionally, the content cannot be distributed properly since it can get lost in the abundance of the other work since the market is oversaturated. Therefore, the cycle of production-distribution-consumption is not functioning properly where Canadian content is not properly produced or distributed.

In conclusion, The Canada Book Fund distributes the majority of the funding directly to publishers that show financial promise and a much smaller amount to services that could potentially build the infrastructure of the industry and foster the cultural aspect of the publishing sector. The term “self-publishing” is not mentioned in any of the document and reports assessed, which signals that this practice is not recognized as a part of the publishing industry and is simply ignored.

Creative Canada Framework

In addition to the funding specifically aimed at the Canadian publishing industry, the government also introduced a policy framework that impacts all sectors of the cultural industries. In 2016 the federal government unveiled Creative Canada, which promotes the government’s new vision for the creative industries in Canada (Department of Canadian Heritage, 2017: 13). This vision can potentially influence how the different funding programs (such as the CBF) will allocate the funds in the future. The program was introduced by the Minister of Canadian Heritage at the time, Mélanie Joly. In the policy’s framework it is outlined that Creative Canada is built on three main goals that the government wants to achieve:

1. Invest in our creators and cultural entrepreneurs -- all of the professionals who contribute to the creation and production of work, from artists to writers, producers and directors -- and their stories.
 2. Promote discovery and distribution of Canadian content at home and abroad.
 3. Strengthen public broadcasting and support local news”
- (Department of Canadian Heritage, 2017: 6).

The policy framework only briefly mentions the Canada Book Fund, stating that there will be some adjustments to the funding program in order to account for the changes occurring in the publishing industry (Department of Canadian Heritage, 2017: 17). There is no further explanation in the policy framework in terms of what developments are going to be emphasized in the new funding model or how the funds will be allocated based on this plan. The analysis of the Application Guidelines at the beginning of this chapter have not shown any changes made to the goals and objectives of the program as of yet.

At the core of Creative Canada is the drive to partner with global platforms in order to promote the distribution and discoverability of Canadian products. The framework mentions the company Audible, which is an affiliate of Amazon, stating how there are 100 Canadian titles available on the site and how this number will keep increasing (Department of Canadian Heritage, 2017: 27). Arguably, the framework lacks in determining how these titles will be differentiated from the other titles on the site, and whether the Canadian content will potentially stand out. The policy framework cites only mainstream distribution platforms that are owned by foreign companies such as Spotify and Netflix.

When the framework was first unveiled it came under criticism because of its vague wording and ambiguous goals. For instance, Creative Canada does not impose a particular amount of Canadian content that has to be aired on the foreign platforms that the framework supports (Watter, 2017). Additionally, the framework is said to be very unclear in its wording; it does not express whether Netflix will directly create projects that display Canadian culture or will simply just shoot more productions in Canada (ibid). The anxiety about “the entire Canadian cultural sphere [becoming] increasingly vulnerable to the whims of American tech giants” (Wells, 2017) is an issue that is not addressed. It is difficult to make Canadian content stand out with the abundance of foreign content that consumers might be drawn towards on these platforms. Arguably, the value of accessibility and discoverability seen in the framework is not properly dealt with. However, more specific goals such as creating better marketing and distribution channels would be a way to help build the infrastructure of the cultural industries and incorporate excluded players of the, such as self-publishers.

It can be argued that the objectives of the framework are vague in terms of their overall goals for each pillar discussed at the beginning of this section. For instance, investing in entrepreneurs is not accounted for in the publishing sector since the CBF does not support start-up companies that do not yet have sales data. For the purpose of this thesis I will be defining the entrepreneur as an individual or a group of individuals who start their own business venture that is completely novel or distinct from others in their market. There are a number of areas that entrepreneurs work in that can actually benefit the industry as a whole. Such areas include creating platforms for distribution and marketing of content online. For instance, Wattpad, an online community of writers and readers, was a start-up company that gained global recognition and now

has millions of users. Similar initiatives can be funded in order to expand the publishing infrastructure in terms of how the produced content is distributed and marketed.

Provincial Level Funding

There are also provincial funding packages available, in addition to the grants available on the federal level. The next section will outline the objectives each art council holds and the types of funding available to the workers of the literary arts for the different provinces and territories. The Nunavut Arts and Crafts Association’s website is under construction, and no information on funding packages or the objectives the council holds can be found at this time (Nunavut Arts and Crafts Association, 2018). Therefore, Nunavut was not accounted for in the data. The analysis exemplified that the exclusion of self-publishers is not happening only on the federal level but also on the provincial level as well.

I have identified four main objectives for the different provincial art councils by browsing through their websites’ “about” sections and the guidelines for the applicants. Table 5 highlights the number of art councils that hold these four objectives: the fostering of inclusivity/diversity, stimulating production of content, promoting innovation, and developing accessibility/distribution systems.

Table 5: Values present at the provincial level of funding

Objectives displayed by the art councils	Number	Percentage
Production	9	75%
Inclusivity/diversity	6	50%
Accessibility/ distribution	5	42%
Innovation	4	33%

Sources: Alberta Foundation for the Arts, 2018a; British Columbia Arts Council 2018; British Columbia Arts Council 2019; New Brunswick Arts Board, 2018; Manitoba Arts Council, 2019; Newfoundland and Labrador Art Council, 2019b; NWT Arts Council, 2019a; Arts Nova Scotia, 2018; Ontario Arts Council, 2019; Yukon Department of Tourism and Culture, 2019; Saskatchewan Arts Board, 2019; Peiarts Council, 2019; Conseil des arts et des lettres du Québec, 2019.

Stimulating the production of artistic content is an objective that came up on the majority of the websites. Seventy-five per cent of art councils promote the creation/production of different art forms. For instance, Manitoba Art Council (MAC) “aims...to promote the study, enjoyment, production, and performance of works in the arts” (Manitoba Arts Council, 2019). The other councils include: The British Columbia Arts Council (BC Arts Council), Newfoundland and Labrador Arts Council (ArtsNL), Arts Nova Scotia, The Northwest Territories Arts Council (NWT Arts Council), Ontario Arts Council (OAC), The Prince Edward Island Council of Arts (Peiarts Council), Conseil des arts et des lettres du Québec (CALQ), and the Yukon Department of Tourism and Culture.

Another objective is the fostering of inclusivity and diversity. Half of the websites display this objective as one of their main priorities. For instance, the Saskatchewan Arts Board strives to promote the diversity of the arts, especially Indigenous artists, and those from different backgrounds, in addition to supporting the careers and practices of artists in Saskatchewan (Saskatchewan Arts Board, 2019: 4). The other councils that hold this objective include: BC Arts Council, MAC, OAC, New Brunswick (artsnb), Saskatchewan Arts Board, and the Yukon Department of Tourism and Culture.

The development of accessibility and distribution of content is an objective also highlighted by some of the websites under investigation. Five out of the twelve art councils promote this goal including: BC Arts Council, OAC, Arts Nova Scotia, Peiarts Council, and the Yukon Department of Tourism and Culture. This objective is similar to the one held by the Canada Book Fund. The aim to make the produced content accessible is something that comes up in a number of the funding frameworks.

The objective to promote innovation is displayed by four out of the twelve websites. This objective is presented by AFA, BC Arts Council, MAC, and Arts Nova Scotia. This goal is relevant since the industry's infrastructure is due for an upgrade because it lacks in certain areas such as the distribution and marketing of content as it will later be discussed in the narrative composed by the key players of the publishing industry.

A common theme that was identified in a number of the eligibility criteria of the councils is the exclusion of work the production of which is paid for by the author. For instance, the guidelines found on the Alberta Foundation for the Arts (AFA) state that “privately printed, self-published, and vanity press publications” in addition to “print-on-demand or shared cost publications” are not eligible for funding (The Alberta Foundation for the Arts, 2019b). The council specifically excludes print-on-demand technology even though the objectives outlined on their website include the support for innovative technology. Therefore, AFA reinforces the traditional practice of the author not contributing financially to any portion of the production and distribution stages. The gatekeeper role of the traditional publishing presses is reinforced through this exclusion, even though authors no longer need these gatekeepers to make their work public to their audience. The audience themselves often act as gatekeepers now providing support to authors whose work is deemed legitimate and worthy of buying.

British Columbia's funding package titled “Operating Assistance for Book Publishers” and “Professional Project Assistance” similarly does not fund “self-published books and books to which the author has made a financial contribution towards” (The British Columbia Arts Council, 2018: 10). The other program aimed at Professional Project Assistance does not fund for-profit projects (The British Columbia Arts Council, 2019: 4-5). Even though the council promotes collaboration, projects that are subsidized by the author are not eligible.

Manitoba Art Council also does not fund self-published work. Ineligible projects include: “commercial production work in any discipline” and “self-publication” (Manitoba Art’s Council, 2018: 11). The goals and values outlined on the council’s website include inclusivity (Manitoba Art’s Council, 2019). However, a certain type of work is being excluded from the funding.

Arts Nova Scotia does not recognize self-publishing as a viable model of publishing because publishers who are eligible for grants must have “75% of the titles produced by authors other than principals in the company” (Arts Nova Scotia, 2018: 1). Even though the aim of the fund is to support innovative models, the self-publishers are not eligible for funding packages.

Ontario Arts Council has a number of grants available for workers of the literary arts. One of those grants is specifically aimed at writers: “Recommender Grants for Writers”. The purpose of this grant is to encourage the contact between the different actors of the book trade: publishers, authors and different organization (Ontario Arts Council, 2019). Even though the grant’s purpose is to support writers collaborating within the industry, self-published work is one of the non-eligible criteria for this fund (ibid).

Furthermore, there are art councils that specifically do not fund all the stages of the production-distribution-consumption cycle. For instance, The Northwest Territories Arts Council does not provide funding for marketing, distribution, and commercial publishing projects (NWT Arts Council, 2019b: 6). Even though the council supports “emerging artists over established artists”, the council does not give priority to projects that present “sole financial gain of an artist” (nwtartscouncil.ca). The funding packages are not meant to become a capital package in order to start establishing a business in the creative industries, it is meant to act as support for only the one project that the individual undertakes.

Not all provincial grant programs are inclusive as the objectives held by the councils would suppose. A number of councils exclude writers who want to contribute financially to their own projects. This creates a divide between new models of business where the authors are given more agency in the production process through platforms (such as online distribution platforms and POD services) that are simultaneously developing and altering the infrastructure of the publishing industry. In addition, this cements the role of the traditional publisher as the only player in the publishing industry who makes decisions on what is published and what is excluded.

On the other hand, there were some art councils which support the work of emerging writers and independently printed works. For instance, The New Brunswick Arts Board has a grant available for new and emerging artists (New Brunswick Arts Board, 2019). This category provides a lot of inclusivity by stating that an emergent artist is someone who has “published at least one book with a professional publishing house or at least 10 poems or at least 3 short stories or 3 works of literary non-fiction in recognized literary magazines or periodicals, or at least one self-published book that successfully demonstrates commercial intent and professionalism” (New Brunswick Arts Board, 2019). Therefore, this funding stream includes a wide range of artists and does not exclude self-publishers. The council states that the fund is meant to be a “capital improvement or equipment acquisition grant” in order to aid the artists of the province and newly-arrived immigrants (New Brunswick Arts Board, 2018). It is important to highlight that this fund specifically acknowledges the value immigrants hold in creating artistic practices. This demonstrates how culture cannot be constrained and defined to a specific eligibility criterion. Another example is the Newfoundland and Labrador Arts Council, which has the Professional Project Grants Program (Newfoundland and Labrador Arts Council, 2019a). The guidelines on the website do not state who is ineligible to apply. The eligibility guidelines outline that a person who

has “copyright in his or her own work and has received royalty or residual payment based on that copyright” can apply for the grant. (Newfoundland and Labrador Arts Council, 2019a). There is no exclusion based on how the work is produced. Therefore, there are some art councils that are accepting of new business models appearing in the publishing industry, such as self-publishing.

Overall the objectives that arise through the analysis of the government documents and online platforms both on the federal and provincial level are: 1) Accessibility/distribution (Canada Book Fund, Creative Canada, provincial online platforms) 2) Inclusivity (Canada Book Fund, Creative Canada, provincial online platforms) 3) Strengthening of the industry (Canada Book Fund, Creative Canada) 4) Producing more Canadian themed content (provincial online platforms).

There seems to be an explicit exclusion of the self-publisher from the federal grant (CBF). Furthermore, there is no direct mention of the self-publisher in the Creative Canada framework even though the policy supports innovative business models. The provincial art councils are divided between the drive to foster new innovations and the direct exclusion of titles produced by self-publishers. Overall through exploring the objectives of the government in relation to the publishing industry, the incorporation of the self-publisher is not displayed as an objective. Furthermore, in the majority of cases self-published work is either directly rejected as being ineligible for funding or simply not talked about.

Narrative of the publishing industry associations

The publishing industry has a number of actors from publishers and printers to editors and writers. For the next section I assess the objectives and goals of some of these key players. I perform this analysis by examining reports issued by associations made up of the industry workers.

Specifically, I will be discussing reports issued by the Association of Canadian Publishers (ACP), and Association Nationale des Éditeurs de Livres (ANEL) in addition to the *More Canada* a report from volunteer publishers, published by Canadian Publishers Hosted Software Solutions. This section identifies objectives that the actors of the book trade hold in term of the development of the industry and whether they are opposed to incorporating self-publishers into the publishing sphere.

One of the most well-known associations for publishers in Canada, the Association of Canadian Publishers formally established in 1976 currently represents around 115 Canadian book publishers. Some of the values that can be found on their website include: the promotion of diverse Canadian literature, a well-maintained publishing industry that is Canadian controlled and operated, the freedom of action, and the promotion and embracement of innovation that are introduced into the publishing industry (Association of Canadian Publishers, 2019a). The following section will examine their report published in 2015. Even though, this specific report was aimed at evaluating the publishing industry in Ontario, it also suggests some general objectives for the book trade in Canada.

Early in the report it is stated that diversity is important in order to improve the quality of life in Canada (Association of Canadian Publishers, 2015). In particular, the report emphasizes that the large corporations that are present in the Canadian publishing market do not reflect the diverse voices of the Canadian population: “These books do not include in large numbers those that reflect the diversity of Ontario’s population in terms of race, religion, ethnicity, sexuality, gender and ability” (Association of Canadian Publishers, 2015: 3). Even though diversity is one value that is mentioned in the federal and provincial government sources there is no mention of particular minority groups that have higher priority for the funds. Specifically, the diversity of the

population in terms of: religion, ethnicity, ability, and sexual orientation, is not highlighted in any of the policy frameworks. While the funding guidelines emphasise the production of “Canadian” content they do not specify what is meant by the term “Canadian” and who it includes. In terms of self-publishing, this business model provides writers with the agency they need in order to produce these niche market books that speak to a particular portion of the population. At the beginning of the chapter it was discussed the limited array of genres that Canadian presses produce. Hence, when talking about representing all Canadian voices, it might be impossible to do that without incorporating self-publishers who have freedom of expression and are not restricted by the need to produce sellable mainstream content.

The ACP’s report proposes a new allocation model where some of the funds are aimed at the distribution and marketing stages that will help Canadian material make it into more schools and libraries (Association of Canadian Publishers, 2015: 7). An issue highlighted by the ACP report is the void in the marketing stage of the publishing cycle: “49th Shelf is the largest collection of Canadian books ever assembled and includes a dedicated section for librarians and educators. This tool could be promoted by the government to support the discovery and purchase of Canadian books for the classroom” (ibid). The report does not acknowledge that the current infrastructure leaves out some actors of the industry such as self-publishers because current platforms do not account for novel distribution systems, marketing techniques, and business models. Arguably, the report is not recognizing the changing face of the publishing industry where the infrastructure needs to be developed for all actors of the industry and not just for schools and libraries.

Another association for publishers that specifically focuses on French-language presses is the Association Nationale des Éditeurs de Livres (ANEL). ANEL was founded in 1992 with its membership drawn from French-language publishing presses in Canada. On their website some of

the values and objectives of their organization include: the promotion of the economic well-being of its members, community building within the publishing sphere, endorsement of freedom of expression, protection of copyright, support for the practice of reading within the Canadian population, and distribution of French-language publications to a wider audience (Association Nationale des Éditeurs de Livres, 2019).

ANEL has issued a report in August 2017 in order to address their thoughts on some of the federal policies affecting the Canadian book trade. One of the objectives identified by the report is the proper distribution of produced content (Association Nationale des Éditeurs de Livres, 2017: 2). Arguably, producing an abundance of Canadian titles might be in vain if they do not reach the readers: “Given that the domestic market is not sufficient to support the development of the publishing industry, particularly the French-language industry, it is important to foster programs that promote publishers and their authors as much as possible” (Association Nationale des Éditeurs de Livres, 2017: 4). Even though the report outlines that there are gaps in the infrastructure, I did not observe any concrete changes being proposed to accommodate the changes in the publishing sector.

Another value that is mentioned in the report is to incite innovation in the Canadian book trade. Specifically, ANEL proposes to double the amount allocated to the Canada Book Fund (ibid). This recommendation is supported by the following reasoning: “ANEL would like the CBF to encourage more risk taking among publishers to develop projects such as printing on demand, to promote collaboration among cultural actors and to enable publishers to develop the necessary skills to master technological tools by supporting professional development programs” (Association Nationale des Éditeurs de Livres, 2017: 4). The suggestion to create a print-on-demand option would be a good way to add to the existing infrastructure. Conversely, this

recommendation cements the role of the traditional publisher as gatekeeper. On the other hand, new platforms that are being adopted worldwide such as Amazon do not enforce the conventional publishing practices where there is only one party dedicated to deciding what is eligible to be printed and what is not. Self-publishers should have a choice not to resort to the services of traditional presses if they choose the path of self-publishing. However, through cementing the gatekeeping role of traditional publishers creates more barriers for self-publishers who are not yet recognized as legitimate members of the publishing industry.

Similarly, to the reports written by ACP, there is no mention of the self-publishing business model in relation to the publishing industry. The self-publisher is not recognized as a disturber of the industry nor as a legitimate player. Self-publishing is once again excluded from the dialogue about the changing face of the Canadian book trade. Arguably, since ANEL and ACP support freedom of expression the self-publishing business model should be incorporated in the publishing industry as a way to provide writers with agency and creative freedom.

The last source analyzed for this section is the *More Canada* report. Twenty-nine professionals from the publishing industry assembled in order to evaluate the Canadian book trade, specifically the reading and buying habits of Canadians. The study underlines the objective of accessibility where content should be made available to all Canadians. However, “despite the presence of a burgeoning writing community and a stable, successful publishing industry, there is a steady decline in the reading and purchasing of Canadian-authored books by the Canadian public” (Canadian Publishers Hosted Software Solutions, 2018: 14). In particular, there is an issue with the “digital infrastructure that now underlies every aspect of the “supply chain” that moves manuscripts from authors to publishers and then to distributors, wholesalers, bookstores and libraries, and readers.” (Canadian Publishers Hosted Software Solutions, 2018: 11). The problem

that is being identified is not the lack of Canadian content being produced but the lack of that content being sufficiently distributed. Therefore, the policies that are in place in developing the Canadian publishing industry are accomplishing the “production” part but are leaving behind the marketing and distribution aspects. In particular, the report states that out of all book purchases in Canada only 13% amount to Canadian authored titles (Canadian Publishers Hosted Software Solutions, 2018: 16).

The report proposes to deal with these issues in a couple of ways. The first one is to reassess the digital infrastructure that Canadian publishers are using. There is a lack of proper platforms to distribute the Canadian content and the policies in place are allocating very limited funds to fix this issue. “The bulk of the software used by book trade organizations in Canada, however, has been created by US companies to meet American needs.” (Canadian Publishers Hosted Software Solutions, 2018: 17). Even though the report recognizes the objective to produce more Canadian products, there is still a lack in the distribution stage: “These goals and programs have successfully sustained the creative and production side, but they have fallen short of ensuring that Canadian books stand out in bookstores, libraries, and the media – the last steps to ensuring that policy goals are fully realized.” (Canadian Publishers Hosted Software Solutions, 2018: 25). In relation to self-publishing, the report does not mention any specific attitude towards this business model. Once again, the self-publishers are not recognized by the key players of the industry. However, the emphasis in the report that that the publishing infrastructure is lacking, specifically in its marketing and distribution departments, also impacts the self-publisher whose infrastructure is not properly build. Essentially, self-publishers do not need a separate infrastructure if the new infrastructure incorporates self-publishing practices such as more print-on-demand platforms and online distribution services.

This survey of the reports issued by key players of the publishing industry shows the following objectives: 1) The development of the distribution and marketing channels (ACP, ANEL, *More Canada* report) 2) The promotion of diversity (ACP) 3) The fostering of innovation (ANEL). The goal that all the reports highlight is the change that needs to be implemented in the marketing and distribution stages of the publishing cycle.

As discussed at the beginning of the chapter, the government had specific goals in mind when creating and implementing different policies and frameworks that affect the publishing sector. In order to understand how the policies and frameworks are carried out I analyzed the views of the key players of the industry to construct a metanarrative of the policy. Through the analysis of the different objectives it can be seen that the government and the key players of the book trade industry want to achieve the growth of the publishing sector in an economical sense. However, the way the government currently distributes funds by focusing on subsidizing the work of individual publishers is not necessarily the proper approach to address all the objectives the publishers emphasise. Even though none of the reports specifically point out that the current publishing infrastructure is outdated, they are identifying that the distribution and marketing channel need to be developed. The government documents and the reports of key players do not address the changes that are currently happening in the publishing sector nor the changing market model. The changing role of the traditional gatekeepers discussed in Chapter One: Literature Review is not mentioned either. The new business model of free-lance services and self-publishing is not discussed in any of the sources analyzed in this chapter even though they are affecting the way the publishing industry functions.

Conclusion

This chapter analyzed the objectives and views of the different players of the Canadian publishing industry through performing a narrative policy analysis. I examined a number of reports written by key actors of the publishing industry in order to understand whether certain government policies are actually effective by achieving the objectives outlined in their frameworks. The analysis of the industry reports identified that the allocation of the funding is not necessarily meeting the needs of the industry.

Furthermore, by comparing the viewpoints of the government and the key players of the industry certain attitudes towards self-publishing become apparent. The self-publisher is excluded from different levels of government funding that are available and not recognized as a valid business model that is a legitimate participant in the book trade industry. On the provincial level of funding, there are some art councils that make an effort to incorporate the self-publisher. However, the art councils of provinces that are influential in the publishing sphere (Ontario and British Columbia) do not recognize self-published work as legitimate enough to receive funding from the province. Due to their exclusion, self-publishers are unable to present themselves as legitimate members of the publishing sphere since they are not recognized as such.

Similarly, the key actors of the publishing industry do not acknowledge the presence of the self-publisher in the publishing sector. None of the reports mention the self-publisher in a negative or a positive way. The self-publishing business model is simply not incorporated into the dialogue around the changing dimensions of the Canadian book trade. The main concern raised by the dominant players of the industry is the lack in the development of the distribution and marketing stages of the publishing cycle. This is an issue that also affects the self-publisher who can potentially become a legitimate member of the publishing sphere if the distribution and marketing platforms incorporate all business models.

The next chapter outlines some common themes that the excluded group, the self-publishers, hold about the self-publishing business model. The chapter focuses on describing how the self-publishers want to present themselves and outlines the concepts they do not want to be associated with. Furthermore, the section incorporates the self-publisher into the metanarrative of the different policies employed by the government.

Chapter Five: Analysis of Self-publishing How-to Manuals

There is a myth that self-publishing is a completely novel business model. A report published by Oullette (2007) state that “Self-publishing appeared in the 1980s and the early 1990s with the microcomputer and the introduction of desktop publishing” (Oullette, 2007: 21). As was discussed in Chapter Three, there is a much longer history of this practice. In Canada, self-publishing was around when the contemporary publishing infrastructure was developing in the 1960s. Some of these small independent presses became well known publishing houses such as House of Anansi and Kids Can Press. Privately printed work became a valuable addition to Canada’s literary culture when the industry was struggling to compete in an American-dominated market. The following section of the thesis will explore the views of the self-publishers on the industry to which they contribute. An analysis of how the players of the self-publishing industry describe this business model is necessary in order to understand why writers choose to self-publish despite the lack of funding and the stigma behind this practice. The corpus for this section is composed of seven self-publishing how-to manuals and two blogs written by self-published authors, which are analyzed using a discourse analysis method.

Machin and Mayr (2012) introduce several terms in their textbook on how to undertake discourse analysis. For this specific section of the thesis two terms were identified using the concept of overlexicalization, which is the overemphasis of a term/concept/idea/theme through the use of language in a text (Machin and Mayr, 2012: 37). First the chapter explores how the term “agency” is employed in relation to self-publishing. Next the chapter turns to the theme of “legitimacy” in relation to how self-publishers view their own business model. The hypothesis that there are issues of legitimacy around the self-publishing business model are confirmed in this section.

Agency

The corpus of this chapter goes back more than thirty years to include Lauren Gateman who self-published her manual in 1987, and Jurgen Hesse producing his booklet in 1995. The rest of the sources were published in the 21st century. These more recent examples incorporate discussions of novel methods of production, distribution, and marketing such as online platforms and software, POD technology, and social media sites. The biggest difference between the earlier manuals and those written during the age of the internet is the fact that Gateman and Hesse do not mention selling thousands of copies of their books. Gateman's distribution methods are primarily local and done in person (Gateman, 1987: 90-92). While Hesse is explaining how to side-step the traditional publishing model all together by printing out and assembling the books at home (Hesse, 1995: 16). This model of production similarly cannot yield thousands of copies. Before the wide adoption of digital distribution systems, the process of self-publishing was limited in scale since there were no opportunities for Gateman or Hesse to even distribute thousands of books. Therefore, it must be noted that without specific computer programs and technological developments, which the self-publishers can now utilize, there would not be this level of agency present in the self-publishing industry. It can be argued that the development of digital distribution systems created the opportunity for self-published books to be produced on a much larger scale. Digital platforms opened doors for authors who could bypass the traditional presses acting as gatekeepers. Authors are now able to generate thousands of copies of their work and distribute it worldwide.

The term agency has already been brought up in the literature review, with many scholars linking this concept to self-publishing (Kular, 2006; Young, 2014; Olson, 2014; Kenneally, 2018; Downey, 2018). There are technical and cultural aspects to agency when talking about self-

publishing. Technical aspects can include the print run of a book, the release date, and how long a book stays in print (Kular, 2006). While the cultural side of self-publishing can be seen through providing minority groups with platforms to publish their stories (Abate, 2016; Olson, 2014; Downey, 2018). The definition in the introduction specifically emphasizes that the practice of self-publishing is linked to the full control of the author in relation to how the project is carried out from start to finish. The concept of agency is an inherent attribute of self-publishing that attracts many individuals into choosing this path for the production of their books. In this section of the chapter it will be discussed how agency is portrayed by the self-publishers themselves.

The language of each manual analyzed is informal. The authors often insert personal anecdotes about their self-publishing journey and share their feelings about the publishing world. There is a sense of a community that is portrayed by the manuals as the authors welcome the reader into their world. All the manuals utilize the “you” pronoun as if they were talking to the reader directly. Furthermore, the theme of agency that is linked to self-publishing is directly reflected in the way the self-publishers give advice throughout the book and not direct orders. There are very few instances where the author of the manual is telling the reader that he/she “should” do something. In contrast, the authors of the manuals structure their sentences to give only recommendations to the reader because the final decision on how to self-publish essentially is up to the self-publisher.

Hesse begins his sentences with “You have several options...” (Hesse, 1995: 19) “You may wish to...” (Hesse, 1995: 25, 40) “If you want to...” (Hesse, 1995: 27) “If you are able to...” (Hesse, 1995: 29). A similar type of sentence structure can be found in Samson’s manual: “The good news is that the amount is up to you...” (Samson, 2018: 11), “You may decide...” (Samson, 2018: 14), “You can hire one editor or many...” (Samson, 2018: 16), “You might want to...”

(Samson, 2018: 18), “you may need to...” (Samson, 2018: 26), “you may find...” (Samson, 2018: 69). Silver, who started out in self-publishing by uploading her old novels when the copyright was returned to her (Silver, 2017: 4), also has this type of sentence structure present in her work: “If you wish to use...” (Silver, 2017: 20), “If you aren’t willing...” (Silver, 2017: 23), “If you’re not ready to hire an editor...” (Silver, 2017: 24), “if you’d like...” (Silver, 2017: 29), “if you want...” (Silver, 2017: 30, 39), “If you prefer to hire someone...” (Silver, 2017: 31), “You can modify this price...” (Silver, 2017: 40). The agency that comes with self-publishing is evident in the manuals because the authors are not directing the readers to take a certain route when producing, distributing or marketing the work.

The manuals always give numerous options when discussing each stage of the self-publishing process. There is not only one path that the reader can follow. Steena Holmes, who hosts a blog where she often shares her thoughts on self-publishing, recommends obtaining help for the majority of the book production process such as editing, cover design, marketing (Holmes, 2012a). She does not stress that the whole process should require the help of a professional, but only the part that the author is unable to perform him/herself. Similarly, Hushion and Write give multiple sources online that an author can access in order to find the right editor or designer (Hushion and Write, 2007: 29). Other authors are giving the reader a choice between different POD services such as IngramSparks or CreateSpace (Robertson, 2015b; Silver, 2017: 34). There are also numerous distribution platforms mentioned in the more recent manuals such as Kobo, Amazon, and Barnes and Noble (Silver, 2017: 32; Samson, 2018: 68) Silver specifically talks about the widening options available to the self-publisher, stating that in the past the practice of self-publishing was met with a stigma and did not include that many options for producing, distributing and marketing the product (Silver, 2017: 5).

In parts of Silver's manual there are "Author's Advice" sections, which stand out from the main text, which highlight stories of other self-publishers. These sections have subtitles that promote the theme of agency through their wording such as: "on taking control" (Silver, 2017: 3), "on being your own boss" (Silver, 2017: 8), "on being the decision maker" (Silver, 2017: 21). Furthermore, Silver states that "self-publishing should be a choice not a fallback" where the author willingly takes on the responsibilities of production, distribution, and marketing (Silver, 2017: 7). The self-publisher also has the opportunity to define their own level of success and determine if they reached their goals or to continue working (Silver, 2017: 15). Silver states that the "self-publishing journey will be what you make of it" (Silver, 2017: 45). This statement reinforces the theme of agency since there is no one path that a self-publisher can take when starting out in this business. The authors have control over where the journey takes them.

The word "control" is also emphasized in some manuals in relation to the benefits of self-publishing. John Robertson, who posted about his self-publishing venture on his blog *Blessed by the Potato*, states that the author has control over the pricing and the reader market: "IS [IngramSparks] will let you control which markets and at which price your book sells at" (Robertson, 2018d). On the other hand, Silver talks about creative control in terms of the creation of the final product: "Self-publishing means creative control, but it also requires you to take on creation, editing, production, distribution, marketing, and sales" (Silver, 2017: 7). Samson also mentions the word "control" in terms of how a self-publisher is able to portray his/her persona on social media sites and personal webpages (Samson, 44, 48, 50). This is an important part of self-publishing where authors are able to depict their personas in the way that they want instead of being geared towards portraying a specific genre, such as a romance writer for women (Olson, 2014; Downey, 2018). Holmes has also commented that the phenomenon of self-publishing gives

authors the freedom to experiment with different genres while enjoying the process of writing (Holmes, 2012a). Steena Holmes shares that the community of writers who welcomed her drew her into the world of self-publishing (Holmes, 2014). Holmes felt that the culture of self-publishing is friendly and supportive, the authors give each other advice and have a number of things in common to share with one another (ibid).

However, as it was mentioned at the beginning of this chapter, the possibility for authors to gain agency and independence is directly linked to the infrastructure that is being put in place. The authors are able to choose the way they publish and distribute their work because of the platforms available. Without this infrastructure, the self-publisher is not able to perform to the same extent and does not get everything they want out of the experience of self-publishing.

Legitimacy

Another theme that is emphasised throughout this thesis is the illegitimate status of the self-publishers in relation to the traditional publishing industry. It was mentioned in Chapter Four that both the government policy makers and the actors of the book trade do not recognize the self-publisher as a valid member of the publishing sector. The theme of legitimacy is also present in the manuals under investigation. In particular, the self-publishers point out that the practice of self-publishing does come with a stigma. For instance, the majority of the sources specifically mention the concept of vanity publishing as a different process than self-publishing. There is a stigma attached to the term “vanity publishing” that reinforces the stereotype that all authors who publish independently are “vain” (Gateman, 1987: 21). Self-publishers do not want to be associated with this term because of its negative connotation. Additionally, the how-to manuals discuss the process

of self-publishing as a legitimate business by highlighting certain practices such as the registration of a company, book keeping, and paying taxes.

A number of the how-to manuals have a section where they describe what “vanity publishing” is, clearly marking it as a different practice than self-publishing. Gateman mentions vanity and subsidiary publishing in her manual as two distinct forms of book production methods in contrast to the self-publishing business model (Gateman, 1987: 21). In particular, Gateman is critical of vanity publishing stating that it is composed of “a printer who will run off material to soothe the vanity of anyone who has the money to pay the price” (ibid). There is the idea that a work becomes illegitimate once the author pays to get the book published instead of letting the work go through the customary publishing cycle (Yates and Iannou, 2010: 2). On the other hand, Gateman is not critical of subsidiary publishing, where a certain project is funded by a third-party. The project can be local in nature and is funded by local organizations that want to see the work in print, such as a historical work pertinent to a certain region (Gateman, 1987: 21). In contrast, self-publishing relates to the author financing the project him/herself, but also having a vision for the project instead of just wanting to see their name in print to soothe their vanity (ibid). Hesse is also critical of vanity publishing by stating how these presses “extract top dollar from you to produce books all of which you cannot hope to sell in regular circumstances” (Hesse, 1995: 16). The author signs a contract for a certain number of books to be printed and pays the fees upfront. However, authors might not be able to sell all of the books produced because the vanity publishers are not necessarily invested in the distribution and marketing aspects of the project.

More recently, Samson describes vanity presses as “places to avoid” (Samson, 2018: 117). In particular, she mentions Author Solutions as a vanity press that is different from a POD service because it over-charges its clients for services (editing, cover design, etc.,) that can be found at a

cheaper price (Samson, 2018: 118). Samson highlights that popular self-publishing platforms are free to use, so there is no need to employ a vanity press (ibid). Similarly, Silver describes authors who use vanity presses as falling “prey” to them (Silver, 2017: 5). In particular, Silver also highlights the expensive nature of vanity presses and how authors have to pay thousands in order to see their work in print and are locked into expensive payment plans (Silver, 2017: 14; Samson, 2018: 118). In contrast, the self-publishing business model is flexible in terms of how much an author wants to spend on each service unlike vanity presses that offer a packaged deal (Silver, 2017: 12-13).

Furthermore, the authors of the manuals also acknowledge the stigma around the word “amateur”. The word *amateur* comes up in a number of manuals as something that a self-publisher should not be associated with (S. Anderson, 2004: 77; Samson, 2018: 23, 121; Silver, 2017: 21, 29). From the book cover design to the font, the end product should look professional (Hesse, 1995: 1, 35; Robertson, 2015e; Holmes, 2015; Samson, 2018: 49) and be of high quality (Hesse, 21: 1995; Silver, 2017: 7; Robertson, 2015a). Holmes expresses that self-publishing is her full-time job and not just a “get-rich-quick scheme” (Holmes, 2013a). The self-publishers of the manuals are validating the hard work, which they perform; they do not want to be associated with the idea of being an amateur writer or publisher. Both the words “vanity” and “amateur” carry certain connotations that self-publishers recognize. The terms are not linked to legitimate publishing practices (Silver, 2017: 14). The authors of the how-to manuals specifically use terms and concepts that are linked to self-publishing being a legitimate form of book production, which will be discussed in the next section.

In the majority of the manuals the self-published authors refer to self-publishing specifically as a *business* (Hesse, 1995: 6; Robertson, 2015b; S. Anderson, 2004: 107). Just as

starting any business, self-publishers have to make the decision to invest their time and money into the project. In Laquintano's study the self-published authors who are interviewed also describe their self-publishing venture as a business with its own commercial practices where one invests his/her own finances and develops certain expertise as time passes (Laquintano, 2016: 92).

A number of the sources in this chapter discuss the importance of establishing a publishing company or an imprint (Hesse, 1995; Hushion and Write, 2007; Silver, 2017; Samson, 2018). Silver states that one of the benefits of having a publishing house registered is that it gives the impression that the book is not produced by an individual (Silver, 2017: 17). Robertson describes filling out the taxes just as any other business would (Robertson, 2015e). Suzanne Anderson also emphasizes that self-publishing is a legitimate business, and she treats it as one in her how-to manual. She mentions filing taxes, bookkeeping, obtaining a business number in order to be fully considered as a self-publisher (S. Anderson, 2004: 107). The venture of self-publishing is described as a risk that any entrepreneur takes on going into a business where one can make or lose money. Anderson advises the self-publisher not to use his or her name when creating a title for the company (S. Anderson, 2004: 109). Even successful self-publishers recognize that there is still a stigma attached to self-publishing and being associated with this type of business model.

The oldest self-publishing manual in the corpus published by Lauren Gateman (1987) also discusses the possibility of starting a publishing company. This view of making the self-publishing business into "an official" one has not changed over the past thirty years. Gateman describes three different paths that a self-publisher can take when registering a business: sole proprietorship (Gateman, 1987: 41), partnership (ibid), registering a corporation (Gateman, 1987: 42). Anderson also mentions the same three business models (S. Anderson, 2004: 110). These types of business

models mentioned carry a certain connotation that brings up the notion of legitimacy that the self-publisher is trying to achieve.

On the other hand, Yates and Ioannou (2010) use a different type of language when talking about self-publishing. They are the only authors who did not self-publish their how-to manual. Their book was printed by Dundurn Press. In addition, their work is very specific to a certain category of people who want to self-publish their family history. However, the manual does mention how to produce other categories of books (such as children's books) and gives general guidelines on how to self-publish. Specifically, the issue is that the language in the book downplays the legitimacy of self-publishing. The authors state that instead of using the term "self-publishing" they will be using the term "home publishing" (Yates and Ioannou, 2010: 2). There is a clear indication in their introductory section that self-publishing comes with a stigma (ibid). However, the term "home-publishing" also comes with a stigma because the word "home" can indicate a hobby or an activity that one does in his/her spare time.

There is a traditional publishing infrastructure put in place that dictates what a legitimate book should look like. For instance, the widespread use of the ISBN and the CIP data has made these attributes part of the publishing infrastructure. Without an infrastructure these practices would not be in common use and they would not be seen as a way to make a book legitimate. The manuals analyzed freely use these terms that are linked to traditional publishing practices. The self-publishers are incorporating these practices into their own work because they want to be considered legitimate players of the industry. Even though a large number of self-publishers utilize Kindle Direct Publishing where a book does not need an ISBN and is assigned an Amazon number, the self-publishers still apply for the ISBN to make their work appear legitimate.

Some of the authors of the manuals specifically highlight the fact that the self-published book will benefit from having an ISBN and the CIP (Canadian Cataloguing in Publishing) data. CIP data refers to the matter that is put on the copyright page in order to identify how the book should be classified in bookstores and libraries (Richardson, 2015d). Gateman mentions that the CIP data is a valuable promotional tool (Gateman, 1987: 45). A decade later Hesse cites that the ISBN and the CIP are important to obtain in order to distribute the final product: “A book published without CIP Data is incomplete and will not be accepted by libraries or bookstores.” (Hesse, 1995: 35). Another two decades later, Robertson also advises to apply for CIP data (Robertson, 2015d). The CIP data is viewed as a marker of legitimacy, and self-publishers are partaking in the industry’s standards.

Even though there are common practices that every publisher has to perform to be recognized as a valid member of the industry, there are also new practices that self-publishers are adopting to make their work appear legitimate. It was mentioned in the literature review in Laquintano’s studies (2010, 2016) that the reader is taking on the role of the gatekeeper who validates whether the work is legitimate or not. I came to a similar observation in my analysis. A number of the self-published authors discussed in this chapter emphasise that the final product should please the readers because they are the ones whose opinion matters (Samson, 2018: 11, 14, 27, 44, 45, 50, 54, 127; Silver, 2017: 10, 26, 29, 30, 35, 38, 39, 43). For instance, Silver emphasises that “readers demand quality” (Silver, 2017: 7). Samson advises to “ask your readers to review if they liked your book” (Samson, 2018:135). Holmes similarly emphasises the importance of readers in her blog. She states that the self-publishers should cater to their readers who will in turn want to keep buying their work (Holmes, 2013b). Through these observations, it can be argued

that the self-publishers feel that their work is validated by the readers. They are creating a legitimate product if the consumers are satisfied with it.

Conclusion

There were two themes that became evident during the analysis stage of the how-to manuals. In particular, the manuals emphasize the idea of agency and legitimacy in relation to the self-publishing practice. All of the authors of the how-to manuals express that self-publishing comes with full control of the production-distribution-marketing stages. A self-publisher has many options to choose from and each journey is different. Another idea that is emphasized by the manuals is the fact that self-publishing is a legitimate form of book production. This is done by emphasizing that it is a business like any other that pays taxes and does its bookkeeping.

Specifically, the theme of agency is something that is emphasised in more detail in the manuals from the 2000s where the self-publisher has more control over the whole publishing cycle and also the amount of money spent on each stage. For instance, John Robertson stated that his self-publishing venture cost around \$1000 (Robertson, 2015d) and Melissa Leong spent \$2000 on her first self-published novel (Leong, 2012). Unlike vanity presses that offer expensive packages (Samson, 2018: 118), the self-publishing business model is seen as more accommodating. Before, free online publication platforms such as Kindle Direct Publishing, authors were giving up the rights to their work in order to gain the financial support from the traditional publisher. However, the production of a book is much cheaper now, and authors are able to keep the rights to their work when self-publishing.

In the previous chapter it was discussed that the government policies are still portraying conventional presses as the gatekeepers in the publishing sector. They are the ones who deem a

work legitimate. Due to the history of vanity presses the practice of an author contributing financially to the production of a book is viewed in a negative light. As it was discussed in Chapter Four, the wording of the eligibility criteria specifically mention that an author cannot contribute financially towards the production of the work, it does not say anything about self-publishing. It can be argued that this business model is not recognized as a separate practice from vanity publishing. There is a stigma now attached to self-publishing. However, self-publishers are trying to defend this practice and advocate it as being a legitimate form of book production.

Self-publishers are struggling to gain legitimacy in order to be incorporated into the mainstream publishing sector where libraries and bookstores can potentially carry their works. For instance, Robertson was unable to get his book into Ontario libraries through the query process (Robertson, 2015c). There are services that the self-publisher cannot participate in without being recognized as a legitimate member. The Public Lending Rights (PLR) program was created in order to compensate authors for loss of sales when library patrons borrow their work instead of buying it at retailers (Lorimer, 2012: 47). However, if libraries are not accepting self-published books, the authors cannot participate in the PLR program.

The last section of this thesis suggests alterations to the current structure of the publishing sector. The conclusion advocates for a change in the way the self-publisher is viewed by the industry and the government. Self-publishing should be recognized as a valid cultural practice and should not be ignored when discussing the changing shape of the Canadian publishing sector.

Conclusion

This thesis investigates how the self-publisher is deemed as an illegitimate member of the Canadian book trade. Specifically, the study highlights how the self-publisher is excluded from the publishing industry by government policies and by the key players of the industry. The research proposes that this exclusion is due to the underdevelopment of a self-publishing infrastructure. As the previous chapter suggests the self-publishers are aware of the stigma attached to this type of business model, and they struggle for legitimacy without losing their agency in the process. Through this conclusion, the thesis proposes some necessary changes to the publishing industry in order for the self-publisher to be viewed as a legitimate member who can contribute culturally important products to the nation's literary heritage.

This research contributes to the overall study of the book trade in Canada by identifying a player of the industry who is being systemically excluded and attempts to address how the self-publisher should be considered a legitimate member of the publishing sector. This exclusion includes the little amount of research conducted on the phenomenon of self-publishing. As the literature review displays there has been some investigation made into the sphere of self-publishing, but it is mostly performed by researchers outside of Canada.

As Chapter Three exhibits, the practice of self-publishing is part of the history that relates to the development of the publishing industry in Canada. Specifically, a rather significant number of presses still operating today were founded by writers turned publishers. However, these authors were never associated with the self-publishing phenomenon when the history of the publishing industry is discussed by scholars (Lorimer, 2012; MacSkimming, 2006). Therefore, there is an avoidance of this term in scholarly literature even though the self-publisher's mark on the history of the Canadian book trade is present. Hence, the self-publisher does hold a place in the history of

the publishing industry in Canada and should not be dismissed as an illegitimate actor of the book trade.

Nonetheless, the analysis in Chapter Four shows that there is a systematic exclusion and othering when it comes to self-publishers in the Canadian book trade. Specifically, the government does not consider the self-publisher as a legitimate actor of the publishing industry. This can be observed through the self-publisher being ineligible for a large number of grants aimed at the publishing sector. Even though there are some provincial art councils that give self-publishers the opportunity to apply for grants, the majority of them do not. Furthermore, the biggest source of funding for publishers, the Canada Book Fund, specifically does not grant funding to projects that are financially supported by the author. The reasoning behind the decision to exclude the self-publisher is not identified in any of the sources covered by this thesis. The self-publisher is left invisible in the eyes of the government who presume that the exclusion of the self-publisher does not need to be explained. Furthermore, the objectives that the government holds in terms of the development of the publishing sector have rolled over from previous programs that are no longer relevant. For instance, the majority of the funding goes directly to individual publishers instead of investing in organizations that would help develop the infrastructure of the industry.

As it was discussed in Chapter Five this issue of legitimacy is identified by the self-published authors as well. The writers of the self-publishing how-to manuals outline how important it is for the final product not to appear “amateur”. Furthermore, the majority of the manuals discuss the process of self-publishing as a viable business where one has to pay taxes and register the company/imprint with the government. The two themes discussed in chapter Five: agency and legitimacy link back to the infrastructure that is put in place in order for the industry to function properly. The infrastructure consists of new services that facilitate the production-

distribution-consumption cycle. For instance, POD technology and free-lance on demand services such as editing, graphic design are part of the production phase. While Online platforms such as Amazon are part of the distribution phase. If it was not for the technological developments that are a part of the self-publishing infrastructure, authors would not be able to publish their books independently and have the same level of agency as they do today.

Self-publishing is becoming more mainstream worldwide. Even though it is difficult to track the actual number of self-published books due to the fact that a number of them are not registered in the same way as conventionally published books, Bowker had reported that in 2017 over one million self-published books was registered in their database (Bowker, 2018). With the self-publishing business model becoming more popular certain communities and organizations are specifically established to aid the self-publisher. These groups help the self-publisher connect with other individuals in the industry who are also working independently. For instance, there are sites developed to find editors and graphic designers who work on a freelance basis.

However, in the self-published manuals discussed in Chapter Five, almost none of the authors cite any Canadian services that they used in their self-publishing venture. As discussed in Chapter Four both the government and the traditional presses are not including the self-publisher in the dialogue around the changing dimensions of the publishing industry. How then can the Canadian self-publishers want to participate in the Canadian publishing culture if they are being systematically ignored and excluded? For instance, it was mentioned in the legitimacy portion of Chapter Five that self-publishers want to participate in the conventional publishing practices such as obtaining an ISBN number and the CIP data. However, in 2017 self-publishers are no longer able to obtain the CIP data (Anderson, 2017). “The biggest implication is that the lack of CIP will now identify a book as self-published. As those of us who self-publish try to break down barriers,

this policy throws one up. Therefore, it is imperative that your book be edited, properly formatted, and have a professional cover.” (ibid). On the Library and Archives Canada website under Services and Programs there is a category for self-publishers. The two services that are available are the free ISBN number and the legal deposit program (Libraries and Archives Canada, 2019). The one service that is highlighted throughout the majority of the manuals as a marker of legitimacy, CIP data, is no longer available to self-publishers. Specifically, Silver (2017) and Samson (2018) do not mention CIP data in their manuals. Hence, there are fewer services becoming available to the self-publishers than thirty years ago. More energy is required to make the self-published work appear legitimate.

Being a part of the infrastructure grants the actors of the industry legitimacy. As of right now, the self-publishers have a limited way of being a part of the Canadian publishing infrastructure due to its limitations and exclusions. Consequentially, their work is not being recognized as legitimate. However, this lack in the infrastructure points to a greater issue in the publishing industry overall. As it was discussed in Chapter Four, the key players of the industry identify the need for better distribution and marketing platforms. The current infrastructure does not meet the demand of the key players. However, the workers of the traditional publishing industry are not recognizing self-publishing as a valid business model, hence, the changes to the infrastructure that they could propose might not benefit the self-publishers. Additionally, if only the views of the key players of the industry are taken into account, this further cements their role as gatekeepers. The changes to the infrastructure should reflect the fact that the role of traditional presses is not the same as it used to be. With the establishment of online distribution platforms such as Amazon anyone can market and distribute a book regardless if it was conventionally published or not.

As mentioned in Chapter Four, the publishing houses are still recognized as gatekeepers who are the ones contributing to online depositories, such as 49th Shelf. Canadian platforms still support the traditional role of publishers, which in turn makes the work of self-publishers illegitimate by not incorporating it into the system. Even if self-publishers produce quality work it is not automatically put alongside conventionally published literature. For instance, none of Jennifer Samson's works are on the 49th Shelf website even though her series are ranked highly on Amazon (5 stars) and GoodReads (4.2 stars). The fact that the self-publisher is not welcome into the current infrastructure is a problem. The self-publishing business model might never be able to achieve a legitimate status if their products are not put alongside traditionally published works.

However, according to the Creative Canada policy, the government is not looking to invest in homegrown distribution systems, with the framework mentioning only foreign owned distribution platforms such as Audible, Netflix, and Spotify (Department of Canadian Heritage, 2017: 27). Therefore, the government does not necessarily see the current distribution and marketing systems as issues when it comes to delivering the produced content to consumers. Even though distribution and accessibility is an objective that the Canada Book Fund promotes, there is very little evidence that the government wants to invest in a Canadian owned and based distribution system. As it was displayed in Chapter Four the distribution stage is not a specific category that gets an equal amount of financial aid since the support for individual publishers is seen as more important. In addition, Canadian platforms, such as 49th Shelf, receive little funding that does not happen on an annual basis. Therefore, there is very limited support for Canadian owned and based platforms that promote Canadian literary culture.

The current infrastructure in Canadian publishing excludes the self-publishers and undercuts their legitimacy. Without providing the self-publisher with a legitimate status there is

little hope that they will ever be fully incorporated in the Canadian publishing sector. For instance, the nominations for the Governor General Award has never included self-published titles (Canada Council for the Arts, 2019b) even though some Canadian self-published authors are international best-sellers such as Cheryl Kaye Tardif, Steena Holmes, Kaylea Cross, Jodi McIsaac, Claude Bouchard (Crosbie, 2013). Even though the self-publisher can utilize foreign services, these platforms do very little for nurturing and promoting Canadian literary culture, which the self-publishers contributes to.

Final Thoughts: Policy Recommendations

After identifying a number of reasons why the self-publisher is excluded from the Canadian publishing sector, I would like to propose a few recommendations that might legitimize self-publishers and incorporate them into the book trade as valid members:

1) Provincial art councils should reconceptualize their eligibility criteria in order to include self-published works.

2) Federal programs should not exclude the self-publisher but incorporate a more inclusive process of grant distribution.

3) The allocation of the Canada Book Fund should be reassessed in order to invest more money into services that would help build the publishing infrastructure instead of focusing on solely funding individual presses.

The first recommendation on restructuring the eligibility criteria of provincial art councils is a short-term goal. It is important to recognize that self-publishing is a cultural practice. Authors self-publish because they genuinely believe their manuscript is valuable (Hesse 1995: 16). Hesse believes that “any book...will be a lasting contribution to the collected wisdom of the world.

Books, whether in or out of print, are permanent witnesses to someone who has read, has thought, and has written” (Hesse, 1995: 7). Hesse considers any book to be a cultural artifact no matter how it is produced. A similar attitude should be endorsed in relation to the different provincial art councils that distribute funds to artists. Self-publishing should be recognized as a legitimate cultural practice similar to the work of an artist who produces art for an audience that can enjoy it. Even though some provincial art councils are allowing self-publishers to apply the majority of them are still not. The recognition of the self-publisher as a valid producer of culture can help elevate the stigma attached to this practice. Starting to include the self-publisher on a provincial level can aid in the battle to include the self-publisher into the bigger publishing infrastructure.

The second and third points are long-term goals that could also elevate the stigma attached to the self-publisher. The Canada Arts Council distributes its grants based on a peer review process. A similar process can be employed for other federal grants such as the Canada Book Fund where there are different tiers or stages that an applicant has to go through. This process would be more rigorous, but it would also be more inclusive if the eligibility criteria are opened up.

The third point aims to point out that there is an issue with the current publishing infrastructure in Canada. This infrastructural problem affects not only the self-publisher but the industry overall. By the term “infrastructure” I am referring to parts of the publishing system that make the process of production-distribution-consumption possible. The infrastructure of the industry should adapt to new developments in order to keep the flow of the cycles operating smoothly. Through the analysis stage, it is described how the distribution system in the Canadian production-distribution-consumption cycle is not necessarily adapting to the new Long-tail economy. There are books being produced, but they are not consumed to the same extent as the industry would like. Therefore, in order to legitimize the work of the self-publisher and aid in the

distribution process of the traditional presses, I advise the government to re-evaluate the allocation of the Canada Book Fund. Specifically, more money should go towards the distribution stage of the publishing cycle. One way to do that is to invest in a Canadian owned and based distribution system instead of funding foreign owned platforms such as Audible. The adoption of a distribution system that is composed of an online platform to sell books is a start. 49th shelf should be developed further to be a site that consumers can actually buy books from instead of being redirected to Amazon. A higher level of marketing should be employed towards 49th shelf in order to attract communities of readers who would be participating in discussions, leaving reviews and comments in order to generate more buzz around Canadian content. Furthermore, part of the funding can go towards new businesses and entrepreneurs who develop novel ideas and organizations that can potentially benefit the publishing sphere. For instance, Wattpad, a Canadian platform that hosts self-published stories became an international sensation with millions of online users. However, it is not meant for traditional publishers to use. Similar platforms can be developed and pitched in order to get funding.

In addition, it is also important for traditional publishers to see self-publishing as a legitimate form of business. Through creating a distribution system where the self-published books can be placed alongside traditionally published ones can be a way for publishers to recognize that self-publishing is not simply a fad but a legitimate practice. A number of self-publishers are hybrid authors who hold a contract with traditional presses but also self-publish other work on the side to try to compensate their low income from traditional publishing (The Writers Union of Canada, 2018). Therefore, there is no reason for self-publishers to be deemed illegitimate since a number of them are traditionally published such as Eve Silver and Steena Holmes. Another option is for writers to not give up all rights to their work. As in the case of Hugh Howey who has the rights to

his online books, authors can also keep the rights to the eBook in order to be more active in the marketing process. The self-publisher can be a valuable asset to the overall publishing industry in Canada. The main way to stop this exclusion of the publisher is to start a dialogue around self-publishing being a legitimate practice. If key players of the industry and the government recognize self-publishing as a valid business model, the self-publisher can potentially participate in the Canadian publishing industry and gain legitimacy.

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Appendix A: List of CBF Recipients (Presses)

Recipients for 2018

Name of Publisher 2018	Province	Amount
BRUSH EDUCATION INC.	Alberta	61,813
UNIVERSITY OF CALGARY PRESS	Alberta	Not indicated on opencanada.ca
WEIGL EDUCATIONAL PUBLISHERS LIMITED	Alberta	432,469
NEWEST PUBLISHERS LTD.	Alberta	24,663
THE UNIVERSITY OF ALBERTA PRESS	Alberta	52,839
LITERACY SERVICES OF CANADA LTD.	Alberta	69,287
FOLKLORE PUBLISHING LTD.	Alberta	19,144
BLUE BIKE BOOKS LTD.	Alberta	20,202
THE GOVERNORS OF ATHABASCA UNIVERSITY (O/A AU PRESS)	Alberta	45,009
THEMES & VARIATIONS INC.	Alberta	96,841
ESCHIA BOOKS INC.	Alberta	23,112
FREEHAND BOOKS LTD.	Alberta	10,483
ROCKY MOUNTAIN BOOKS LTD.	British Columbia	130,994
HARBOUR PUBLISHING CO. LTD.	British Columbia	157,028
TALON BOOKS LTD.	British Columbia	89,275
ORCA BOOK PUBLISHERS LTD.	British Columbia	374,319
INTERNATIONAL SELF-COUNSEL PRESS LTD.	British Columbia	101,108
HERITAGE HOUSE PUBLISHING CO. LTD.	British Columbia	118,271
ARSENAL PULP PRESS LTD.	British Columbia	124,972
LONE PINE MEDIA PRODUCTIONS LTD.	British Columbia	113,725
THE UNIVERSITY OF BRITISH COLUMBIA PRESS	British Columbia	262,479
RONSDALE PRESS LTD.	British Columbia	28,939

EKSTASIS EDITIONS CANADA LTD.	British Columbia	87,033
CAITLIN PRESS INC.	British Columbia	49,202
CCI LEARNING SOLUTIONS INC.	British Columbia	191,625
WOOD LAKE PUBLISHING INC.	British Columbia	29,745
NEW SOCIETY PUBLISHERS LTD.	British Columbia	180,338
TOUCHWOOD EDITIONS LTD.	British Columbia	124,201
ANVIL PRESS PUBLISHERS INC.	British Columbia	21,376
COMPANY'S COMING PUBLISHING LIMITED	British Columbia	37,108
TRADEWIND BOOKS LTD.	British Columbia	33,047
NIGHTWOOD EDITIONS LTD.	British Columbia	27,663
SIMPLY READ BOOKS INC.	British Columbia	47,414
ÉDITIONS DE LA MONTAGNE VERTE INC.	British Columbia	63,671
AIM LANGUAGE LEARNING INC.	British Columbia	133,273
DOUGLAS AND MCINTYRE (2013) LTD.	British Columbia	178,784
GREYSTONE BOOKS LTD.	British Columbia	313,686
PARTNERS PUBLISHING LTD.	British Columbia	148,462
MUJO LEARNING SYSTEMS INC.	British Columbia	22,275
PORTAGE & MAIN PRESS LIMITED	Manitoba	175,677
4117654 MANITOBA LTÉE A/C LES ÉDITIONS DES PLAINES	Manitoba	47,540
PEMMICAN PUBLICATIONS INC.	Manitoba	25,393
TURNSTONE PRESS LIMITED	Manitoba	15,581
FERNWOOD PUBLISHING CO. LTD.	Manitoba	133,830
UNIVERSITY OF MANITOBA PRESS	Manitoba	62,119
GREAT PLAINS PUBLICATIONS LTD.	Manitoba	41,157
ARBEITER RING PUBLISHING LTD.	Manitoba	49,596
APPRENTISSAGE ILLIMITÉ INC.	Manitoba	53,274
FIDDLEHEAD POETRY BOOKS & GOOSE LANE EDITIONS LTD.	New Brunswick	119,241
BOUTON D'OR ACADIE INC.	New Brunswick	62,538

LES ÉDITIONS LA GRANDE MARÉE LTÉE	New Brunswick	40,787
BREAKWATER BOOKS LTD.	Newfoundland and Labrador	93,632
FLANKER PRESS LIMITED	Newfoundland and Labrador	98,954
BOULDER PUBLICATIONS LTD.	Newfoundland and Labrador	49,292
DRC PUBLISHING NL. LTD.	Newfoundland and Labrador	24,069
POTTERSFIELD PRESS LIMITED	Nova Scotia	31,511
FORMAC PUBLISHING COMPANY LIMITED	Nova Scotia	78,777
NIMBUS PUBLISHING LIMITED	Nova Scotia	188,471
CURRICULUM PLUS-BAILEY PRESS LTD.	Nova Scotia	132,764
GASPEREAU PRESS LIMITED	Nova Scotia	16,970
BRETON BOOKS LTD.	Nova Scotia	20,248
CONUNDRUM PRESS	Nova Scotia	27,937
MACINTYRE PURCELL PUBLISHING INC.	Nova Scotia	54,311
INHABIT MEDIA INC.	Nunavut	116,299
WHITECAP BOOKS LTD.	Ontario	131,992
CAPTUS PRESS INC.	Ontario	99,575
ECW PRESS LTD.	Ontario	230,550
CANADIAN SCHOLARS' PRESS INC.	Ontario	154,441
THE FREDERICK HARRIS MUSIC CO., LIMITED	Ontario	199,565
KIDS CAN PRESS LTD.	Ontario	576,640
PEMBROKE PUBLISHERS LIMITED	Ontario	144,536
BETWEEN THE LINES INCORPORATED	Ontario	50,369
HOUSE OF ANANSI PRESS INC.	Ontario	266,325
OWLKIDS BOOKS INC.	Ontario	198,157
FITZHENRY & WHITESIDE LIMITED	Ontario	131,071
WILFRID LAURIER UNIVERSITY PRESS	Ontario	97,504
SECOND STORY FEMINIST PRESS INC.	Ontario	139,798

EMOND MONTGOMERY PUBLICATIONS LIMITED	Ontario	449,924
HOWARD ASTER AND ASSOC. CORP. LTD. O/A MOSAIC PRESS	Ontario	1,890
JAMES LORIMER & COMPANY LIMITED	Ontario	123,107
LES ÉDITIONS L'INTERLIGNE INC.	Ontario	14,468
FIREFLY BOOKS LTD.	Ontario	471,135
DUNDURN PRESS LIMITED	Ontario	304,738
PORCUPINE'S QUILL INC.	Ontario	12,350
THOMPSON EDUCATIONAL PUBLISHING INC.	Ontario	165,491
ANNICK PRESS LTD.	Ontario	369,874
BROADVIEW PRESS INC.	Ontario	279,026
PRISE DE PAROLE INC.	Ontario	26,543
CRABTREE PUBLISHING COMPANY LIMITED	Ontario	496,023
UNIVERSITY OF TORONTO PRESS INCORPORATED	Ontario	439,220
FIFTH HOUSE LTD.	Ontario	42,633
RED DEER PRESS INC.	Ontario	43,645
UNIVERSITY OF OTTAWA PRESS	Ontario	61,294
BRICK BOOKS INC.	Ontario	11,015
JORDAN MUSIC PRODUCTIONS INC.	Ontario	30,440
GUERNICA EDITIONS INC.	Ontario	18,626
THE SOLSKI GROUP LTD.	Ontario	69,029
ROBERT ROSE INC.	Ontario	235,571
RAINBOW HORIZONS PUBLISHING INC.	Ontario	129,810
IRWIN LAW INC.	Ontario	138,298
THE GATEWAY TO KNOWLEDGE INC.	Ontario	33,018
COACH HOUSE BOOKS INC.	Ontario	132,157
1097488 ONTARIO LTD. O/A MASTER POINT PRESS	Ontario	71,855

TRALCO EDUCATIONAL SERVICES INC.	Ontario	15,217
MANOR HOUSE PUBLISHING INC.	Ontario	29,659
LES ÉDITIONS DAVID INC.	Ontario	36,399
PLAYWRIGHTS CANADA PRESS LTD.	Ontario	48,123
WOLSAK AND WYNN PUBLISHERS LTD.	Ontario	16,614
R.K. PUBLISHING INC.	Ontario	109,642
GROUNDWOOD BOOKS LIMITED	Ontario	285,763
RUBICON PUBLISHING INC.	Ontario	334,991
BIBLIOASIS INC.	Ontario	114,566
DC CANADA EDUCATION DEVELOPMENT (DCCED) CORP.	Ontario	170,689
LINGO LEARNING INC.	Ontario	229,980
130946 CANADA LIMITED O/A POSTER PALS	Ontario	29,273
EXILE EDITIONS LIMITED	Ontario	12,848
DEMETER PRESS ASSOCIATION	Ontario	21,152
1576676 ONTARIO LIMITED	Ontario	242,439
CHALKBOARD PUBLISHING INC.	Ontario	96,926
INANNA PUBLICATIONS & EDUCATION INC.	Ontario	20,454
PAJAMA PRESS INC.	Ontario	135,676
HIGH INTEREST PUBLISHING INC.	Ontario	13,279
BOOKTHUG INC.	Ontario	23,760
BOOKLAND PRESS INC.	Ontario	43,022
INFORMATION SCIENCE INDUSTRIES (CANADA) LIMITED	Ontario	38,734
101412 P.E.I. INC. (ACORN PRESS)	Prince Edward Island	34,758
LES PRESSES DE L'UNIVERSITÉ LAVAL	Quebec	158,740
GUÉRIN, ÉDITEUR LTÉE	Quebec	189,738
WILSON & LAFLEUR LTÉE	Quebec	196,639
BÉLIVEAU ÉDITEUR INC.	Quebec	113,132

LES ÉDITIONS YVON BLAIS INC.	Quebec	386,116
ÉDITIONS PHIDAL INC.	Quebec	712,518
BROQUET INC.	Quebec	105,633
ÉDITIONS MARIE-FRANCE LTÉE	Quebec	36,989
LES ÉDITIONS XYZ INC.	Quebec	106,563
LES ÉDITIONS REYNALD GOULET INC.	Quebec	158,773
GROUPE VILLE-MARIE LITTÉRATURE INC.	Quebec	159,714
GROUPE SOGIDES INC.	Quebec	433,306
LE BORÉAL EXPRESS LTÉE	Quebec	195,141
LES ÉDITIONS DU SEPTENTRION INC.	Quebec	105,141
ÉDITIONS PIERRE TISSEYRE INC.	Quebec	43,838
LES ÉDITIONS MICHEL QUINTIN INC.	Quebec	211,824
91439 CANADA LTÉE (ÉDITIONS DE MORTAGNE)	Quebec	237,902
LIDEC INC.	Quebec	73,448
TC MÉDIA LIVRES INC.	Quebec	665,783
MCGILL-QUEEN'S UNIVERSITY PRESS	Quebec	288,063
AQUILA COMMUNICATIONS INC.	Quebec	17,329
BIBLIOTHÈQUE QUÉBÉCOISE INC.	Quebec	44,539
GUIDES DE VOYAGE ULYSSE INC.	Quebec	224,195
LES ÉDITIONS HÉRITAGE INC.	Quebec	246,092
ÉDITIONS L'ARTICHAUT INC.	Quebec	61,649
LES ÉDITIONS LA PENSÉE INC.	Quebec	Not indicated on opencanada.ca
LES ÉDITIONS DU REMUE-MÉNAGE INC.	Quebec	33,546
LEMÉAC ÉDITEUR INC.	Quebec	206,476
LES PRESSES DE L'UNIVERSITÉ DU QUÉBEC	Quebec	194,112
GUY SAINT-JEAN ÉDITEUR INC.	Quebec	341,493
LES ÉDITIONS CHOUETTE (1987) INC.	Quebec	200,629

LES ÉDITIONS UN MONDE DIFFÉRENT LTÉE	Quebec	204,133
ÉDITIONS THÉMIS INC.	Quebec	52,308
MARCEL DIDIER INC.	Quebec	113,710
ÉDITIONS HURTUBISE INC.	Quebec	360,395
LES ÉDITIONS LA PRESSE LTÉE	Quebec	341,211
SEPTEMBRE ÉDITEUR INC.	Quebec	84,933
LES ÉDITIONS NOVALIS INC.	Quebec	220,281
LES ÉDITIONS QUÉBEC-AMÉRIQUE INC.	Quebec	370,023
ÉDITIONS MÉDIASPAUL	Quebec	43,775
ÉDITIONS LES HERBES ROUGES INC.	Quebec	16,532
GROUPE FIDES INC.	Quebec	160,106
9225-9027 QUÉBEC INC.	Quebec	137,210
LES PRESSES DE L'UNIVERSITÉ DE MONTRÉAL	Quebec	109,247
LES ÉDITIONS J.C.L. INC.	Quebec	107,643
GROUPE D'ÉDITION LA COURTE ÉCHELLE	Quebec	7,500
LES ÉCRITS DES FORGES INC.	Quebec	9,622
LES ÉDITIONS DES INTOUCHABLES INC.	Quebec	31,145
LES ÉDITIONS NOTA BENE INC.	Quebec	20,578
LES ÉDITIONS ÉCOSOCIÉTÉ INC.	Quebec	136,216
LES ÉDITIONS DE L'INSTANT MÊME INC.	Quebec	23,147
LOZE-DION ÉDITEUR INC.	Quebec	34,696
ÉDITIONS VENTS D'OUEST (1993) INC.	Quebec	13,565
ÉDITIONS LES 400 COUPS INC.	Quebec	84,855
KINESIS EDUCATION INC.	Quebec	163,075
LES ÉDITIONS MULTIMONDES INC.	Quebec	81,394
BAYARD CANADA LIVRES INC.	Quebec	113,280
LES ÉDITIONS ALIRE INC.	Quebec	156,552

SOULIÈRES ÉDITEUR, INC.	Quebec	48,447
LES PUBLICATIONS MODUS VIVENDI INC.	Quebec	185,349
LES ÉDITIONS DU CRAM INC.	Quebec	34,804
VÉHICULE PRESS REG'D	Quebec	30,148
ÉDITIONS ADA INC.	Quebec	172,527
LES ÉDITIONS GID INC.	Quebec	99,132
GROUPE EDUCALIVRES INC.	Quebec	233,376
LES ÉDITIONS LE DAUPHIN BLANC INC.	Quebec	194,243
GROUPE LIBREX INC.	Quebec	311,980
BEAUCHEMIN INTERNATIONAL INC.	Quebec	286,412
LES ÉDITIONS PLANÈTE REBELLE INC.	Quebec	23,345
2953-8121 QUÉBEC INC. (ÉDITIONS DE L'ENVOLÉE)	Quebec	160,262
LES ÉDITIONS CARDINAL INC.	Quebec	156,749
PRESSES INTERNATIONALES POLYTECHNIQUE INC.	Quebec	83,730
3416071 CANADA INC. (DRAWN & QUARTERLY)	Quebec	171,423
LUX ÉDITEUR S.A.	Quebec	127,381
BOOMERANG ÉDITEUR JEUNESSE INC.	Quebec	116,613
9104-6698 QUÉBEC INC. (ÉDITIONS SYLVAIN HARVEY)	Quebec	24,048
ÉDITIONS MARCHAND DE FEUILLES MONTRÉAL-PARIS INC.	Quebec	113,969
ÉDITIONS CARACTÈRE INC.	Quebec	225,086
9203-5831 QUÉBEC INC. (ÉDITIONS DU PHOENIX)	Quebec	36,402
ÉDITIONS FOULIRE INC.	Quebec	94,262
LES ÉDITIONS DE LA PASTÈQUE INC.	Quebec	174,167
ÉDITIONS DU PASSAGE	Quebec	47,816
LE QUARTANIER INC.	Quebec	79,352
ÉDITIONS ALTO INC.	Quebec	138,358

LES ÉDITIONS GOÉLETTE INC.	Quebec	100,510
PAPP INTERNATIONAL INC.	Quebec	161,131
ÉDITIONS HÉLIOTROPE S.A.	Quebec	46,457
LES ÉDITIONS AU CARRÉ INC.	Quebec	26,463
MÉMOIRE D'ENCRIER INC.	Quebec	73,134
LES ÉDITIONS Z'AILÉES INC.	Quebec	15,393
LES ÉDITEURS RÉUNIS INC.	Quebec	213,477
ATMA INC.	Quebec	128,803
LES ÉDITIONS LES MALINS INC.	Quebec	292,820
9097-6036 QUÉBEC INC. (MARCEL BROQUET LA NOUVELLE ÉDITION)	Quebec	24,306
LES ÉDITIONS ARIANE INC.	Quebec	74,303
BARAKA BOOKS INC.	Quebec	42,200
9255-6604 QUÉBEC INC. (ÉDITIONS LA PEUPLADE)	Quebec	84,839
CENTRE D'ÉLABORATION DES MOYENS D'ENSEIGNEMENTS (CEME) INC.	Quebec	280,635
ÉDITIONS DE L'ISATIS	Quebec	41,856
ÉDITIONS MIDI TRENTE INC.	Quebec	96,388
PRODUCTIONS SOMME TOUTE INC.	Quebec	54,661
ÉDITIONS DRUIDE INC.	Quebec	102,282
LES ÉDITIONS PASSE-TEMPS (2014) INC.	Quebec	136,034
LES ÉDITIONS BFLY INC.	Quebec	94,409
ANDARA ÉDITEUR INC.	Quebec	95,018
4366832 CANADA INC.	Quebec	16,913
ANNIKA PARANCE ÉDITEUR	Quebec	19,914
LES ÉDITIONS LA PLUME D'OR	Quebec	15,122
LINDA LEITH ÉDITIONS INC.	Quebec	13,907
THE NOVELTY BOOK COMPANY INC.	Quebec	215,850
PERRO ÉDITEUR INC.	Quebec	27,425

DISTRIBUTEUR DIRECT INTERNATIONAL INC.	Quebec	40,027
LES ÉDITIONS ANDRÉ FONTAINE INC.	Quebec	69,127
PRESSES AVENTURE INC.	Quebec	252,262
SCOLAB INC.	Quebec	218,501
9077-8887 QUEBEC INC. (LES ÉDITIONS SHAKESPEARE)	Quebec	28,520
7013639 CANADA INCORPORÉE (GROUPÉDITIONS ÉDITEURS)	Quebec	17,614
LA BOÎTE À LIVRES ÉDITIONS INC.	Quebec	10,330
LES ÉDITIONS ÉDILIGNE INC.	Quebec	23,551
ÉDITIONS POW POW	Quebec	35,434
LES ÉDITIONS COUP D'ŒIL INC.	Quebec	93,693
PRODUCTIONS ASIEDIRECT INC.	Quebec	118,670
THISTLEDOWN PRESS LIMITED	Saskatchewan	14,939
THE THUNDER CREEK PUBLISHING CO-OPERATIVE LTD. (COTEAU BOOKS)	Saskatchewan	21,829
UNIVERSITY OF REGINA PRESS	Saskatchewan	103,317
GABRIEL DUMONT INSTITUTE OF NATIVE STUDIES AND APPLIED RESEARCH INC.	Saskatchewan	40,560
Total		30,819,956

Recipients for 2017

Name of Publisher	Province	Amount
PRISE DEPAROLE INC.	Ontario	32,699.00
UNIVERSITY OF TORONTO PRESS	Ontario	423,856.00
ÉDITIONS L'INTERLIGNE INC. (LES)	Ontario	12,791.00
INANNA PUBLICATIONS & EDUCATION INC.	Ontario	19,231.00
RED DEER PRESS INC.	Ontario	79,316.00
HOWARD ASTER & ASSOCIATES CORP. LTD. O/A MOSAIC PRESS	Ontario	42,165.00

ECW PRESS LTD.	Ontario	236,441.00
JAMES LORIMER & COMPANY LIMITED	Ontario	123,636.00
WILFRID LAURIER UNIVERSITY PRESS	Ontario	95,064.00
PEMBROKE PUBLISHERS LIMITED	Ontario	115,144.00
CANADIAN SCHOLARS' PRESS INC.	Ontario	160,706.00
BETWEEN THE LINES INCORPORATED	Ontario	41,449.00
SECOND STORY FEMINIST PRESS INC.	Ontario	141,469.00
WHITECAP BOOKS LTD.	Ontario	152,597.00
HOUSE OF ANANSI PRESS INC.	Ontario	291,718.00
EMOND MONTGOMERY PUBLICATIONS LIMITED	Ontario	471,461.00
FITZHENRY & WHITESIDE LIMITED	Ontario	116,377.00
KIDS CAN PRESS LTD.	Ontario	581,643.00
FREDERICK HARRIS MUSIC CO., LIMITED (THE)	Ontario	200,874.00
CAPTUS PRESS INC.	Ontario	109,018.00
ANNICK PRESS LTD.	Ontario	297,424.00
FIREFLY BOOKS LTD.	Ontario	517,261.00
THOMPSON EDUCATIONAL PUBLISHING INC.	Ontario	160,925.00
OWLKIDS BOOKS INC.	Ontario	184,872.00
BROADVIEW PRESS INC.	Ontario	294,600.00
PORCUPINE'S QUILL INC.	Ontario	15,098.00
UNIVERSITY OF OTTAWA PRESS	Ontario	55,157.00
ROBERT ROSE INC.	Ontario	240,604.00
BRICK BOOKS INC.	Ontario	14,551.00
JORDAN MUSIC PRODUCTIONS INC.	Ontario	35,434.00
LINGO LEARNING INC.	Ontario	225,559.00
GATEWAY TO KNOWLEDGE INC. (THE)	Ontario	52,275.00

GROUNDWOOD BOOKS LIMITED	Ontario	248,075.00
RAINBOW HORIZONS PUBLISHING INC.	Ontario	126,673.00
PLAYWRIGHTS CANADA PRESS LTD.	Ontario	41,291.00
MANOR HOUSE PUBLISHING INC.	Ontario	26,341.00
TRALCO EDUCATIONAL SERVICES INC.	Ontario	23,697.00
1097488 ONTARIO LTD. O/A MASTER POINT PRESS	Ontario	84,279.00
COACH HOUSE BOOKS INC.	Ontario	140,800.00
ÉDITIONS DAVID (LES)	Ontario	33,000.00
WOLSAK AND WYNN PUBLISHERS LTD.	Ontario	14,361.00
R.K. PUBLISHING INC.	Ontario	125,092.00
BIBLIOASIS INC.	Ontario	125,049.00
RUBICON PUBLISHING INC.	Ontario	278,241.00
DC CANADA EDUCATION DEVELOPMENT (DCCED) CORP.	Ontario	152,341.00
130946 CANADA LIMITED O/A POSTER PALS	Ontario	35,233.00
CHALKBOARD PUBLISHING INC.	Ontario	101,695.00
EXILE EDITIONS LIMITED	Ontario	11,841.00
PAJAMA PRESS INC.	Ontario	127,100.00
HIGH INTEREST PUBLISHING INC.	Ontario	17,573.00
1576676 ONTARIO LIMITED	Ontario	169,400.00
DEMETER PRESS ASSOCIATION	Ontario	34,380.00
INHABIT MEDIA INC.	Ontario	116,269.00
BOOKTHUG INC.	Ontario	22,974.00
GUERNICA EDITIONS INC.	Ontario	2,475.00
IRWIN LAW INC	Ontario	141,599.00
DUNDURN PRESS LIMITED	Ontario	337,374.00
CRABTREE PUBLISHING COMPANY LIMITED	Ontario	491,503.00

MAWENZI HOUSE PUBLISHERS LTD.	Ontario	4,150.00
SOULIERES EDITEUT, INC.	Quebec	51,683.00
MCGILL-QUEEN'S UNIVERSITY PRESS	Quebec	283,260.00
ÉDITIONS DU REMUE-MÉNAGE	Quebec	29,474.00
VÉHICULE PRESS	Quebec	35,871.00
ÉDITIONS XYZ INC.	Quebec	73,132.00
PRESSES DE L'UNIVERSITÉ LAVAL	Quebec	181,734.00
ÉDITIONS PIERRE TISSEYRE INC.	Quebec	42,895.00
LIDEC INC.	Quebec	84,971.00
BROQUET INC.	Quebec	127,240.00
BÉLIVEAU ÉDITEUR INC.	Quebec	111,229.00
ÉDITIONS MARIE-FRANCE LTÉE	Quebec	44,754.00
ÉDITIONS PHIDAL INC.	Quebec	733,082.00
ÉDITIONS YVON BLAIS INC. (LES)	Quebec	396,693.00
AQUILA COMMUNICATIONS INC.	Quebec	18,763.00
GROUPE FIDES INC.	Quebec	157,307.00
ÉDITIONS REYNALD GOULET INC. (LES)	Quebec	157,292.00
GROUPE SOGIDES INC.	Quebec	422,626.00
91439 CANADA LTÉE (ÉDITIONS DE MORTAGNE)	Quebec	230,538.00
ÉDITIONS MICHEL QUINTIN INC. (LES)	Quebec	210,415.00
GUIDES DE VOYAGE ULYSSE INC.	Quebec	243,713.00
TC MÉDIA LIVRES INC.	Quebec	627,663.00
GROUPE VILLE-MARIE LITTÉRATURE INC.	Quebec	126,709.00
GUÉRIN, ÉDITEUR LTÉE	Quebec	199,967.00
ÉDITIONS HURTUBISE INC.	Quebec	376,533.00
ÉDITIONS NOVALIS INC. (LES)	Quebec	224,274.00
ÉDITIONS CORNAC INC. (LES)	Quebec	12,936.00

GUY SAINT-JEAN ÉDITEUR INC.	Quebec	295,814.00
LEMÉAC ÉDITEUR INC.	Quebec	224,446.00
ÉDITIONS HÉRITAGE INC. (LES)	Quebec	256,741.00
ÉDITIONS L'ARTICHAUT INC.	Quebec	77,524.00
ÉDITIONS LA PRESSE LTÉE (LES)	Quebec	350,481.00
ÉDITIONS DU SEPTENTRION INC. (LES)	Quebec	103,418.00
ÉDITIONS J.C.L. INC. (LES)	Quebec	47,356.00
BORÉAL EXPRESS LTÉE (LE)	Quebec	210,387.00
ÉDITIONS QUÉBEC-AMÉRIQUE INC. (LES)	Quebec	439,505.00
ÉDITIONS MÉDIASPAUL	Quebec	85,662.00
ÉDITIONS UN MONDE DIFFÉRENT LTÉE (LES)	Quebec	208,438.00
ÉDITIONS CHOUETTE (1987) INC. (LES)	Quebec	227,856.00
BIBLIOTHÈQUE QUÉBÉCOISE INC.	Quebec	40,328.00
ÉDITIONS THÉMIS INC.	Quebec	59,316.00
PRESSES DE L'UNIVERSITÉ DE MONTRÉAL (LES)	Quebec	119,684.00
PRESSES DE L'UNIVERSITÉ DU QUÉBEC (LES)	Quebec	215,331.00
MARCEL DIDIER INC.	Quebec	105,358.00
SEPTEMBRE ÉDITEUR INC.	Quebec	60,959.00
ÉDITIONS LA PENSÉE INC. (LES)	Quebec	49,653.00
WILSON & LAFLEUR, LIMITÉE	Quebec	176,307.00
ÉDITIONS ÉCOSOCIÉTÉ INC. (LES)	Quebec	143,412.00
ÉDITIONS DES INTOUCHABLES INC. (LES)	Quebec	77,715.00
ÉDITIONS DE L'INSTANT MÊME INC. (LES)	Quebec	30,905.00
GROUPE NOTA BENE INC.	Quebec	46,732.00
ÉCRITS DES FORGES (LES)	Quebec	11,627.00
ÉDITIONS MICHEL BRÛLÉ INC. (LES)	Quebec	14,687.00

ÉDITIONS MULTIMONDES INC. (LES)	Quebec	65,045.00
BAYARD CANADA LIVRES INC.	Quebec	137,801.00
ÉDITIONS TROIS-PISTOLES INC. (LES)	Quebec	21,395.00
ÉDITIONS LES 400 COUPS INC.	Quebec	98,739.00
KINESIS ÉDUCATION INC.	Quebec	189,119.00
SOLSKI GROUP LTD. (THE)	Ontario	94,728.00
ÉDITIONS VENTS D'OUEST (1993) INC.	Québec	12,713.00
ÉDITIONS ADA INC.	Québec	205,185.00
ÉDITIONS DU CRAM INC. (LES)	Québec	38,143.00
ÉDITIONS ALIRE INC. (LES)	Québec	174,623.00
PUBLICATIONS MODUS VIVENDI INC. (LES)	Québec	400,861.00
ÉDITIONS GID INC. (LES)	Quebec	111,695.00
BEAUCHEMIN INTERNATIONAL INC.	Quebec	266,684.00
LOZE-DION ÉDITEUR INC.	Quebec	44,311.00
ÉDITIONS LE DAUPHIN BLANC INC. (LES)	Quebec	182,700.00
GROUPE LIBREX INC.	Quebec	355,665.00
GROUPE EDUCALIVRES INC.	Quebec	288,580.00
MÉMOIRE D'ENCRIER INC.	Quebec	122,804.00
BOOMERANG ÉDITEUR JEUNESSE INC.	Quebec	123,726.00
9104-6698 QUÉBEC INC. (ÉDITIONS SYLVAIN HARVEY)	Quebec	38,843.00
ÉDITIONS CARDINAL INC. (LES)	Quebec	238,190.00
3416071 CANADA INC. (DRAWN & QUARTERLY)	Quebec	237,831.00
ÉDITIONS PLANÈTE REBELLE INC. (LES)	Quebec	52,767.00
2953-8121 QUÉBEC INC. (ÉDITIONS DE L'ENVOLEE)	Quebec	172,925.00
ÉDITIONS DU PASSAGE INC. (LES)	Quebec	44,705.00
ÉDITIONS CARACTÈRE INC. (LES)	Quebec	222,337.00

LUX ÉDITEUR S.A.	Quebec	149,183.00
ÉDITIONS MARCHAND DE FEUILLES MONTRÉAL-PARIS INC.	Quebec	137,299.00
QUARTANIER INC. (LE)	Quebec	57,720.00
PAPP INTERNATIONAL INC.	Quebec	154,267.00
ÉDITIONS ALTO INC.	Quebec	134,277.00
ÉDITIONS DE LA PASTÈQUE INC. (LES)	Quebec	202,674.00
ÉDITIONS FOULIRE INC. (LES)	Quebec	94,302.00
9203-5831 QUÉBEC INC. (ÉDITIONS DU PHOENIX)	Quebec	46,413.00
ÉDITIONS Z'AILÉES INC. (LES)	Quebec	18,566.00
ÉDITIONS LES MALINS INC. (LES)	Quebec	294,121.00
ÉDITEURS RÉUNIS INC. (LES)	Quebec	261,105.00
9097-6036 QUÉBEC INC. (MARCEL BROQUET LA NOUVELLE ÉDITION)	Quebec	22,937.00
ÉDITIONS GOÉLETTE INC. (LES)	Quebec	120,196.00
ÉDITIONS AU CARRÉ INC. (LES)	Quebec	36,861.00
ÉDITIONS HÉLIOTROPE S.A.	Quebec	31,933.00
BOITE À LIVRES ÉDITIONS INC. (LA)	Quebec	29,106.00
CENTRE D'ÉLABORATION DES MOYENS D'ENSEIGNEMENT(CEME) INC.	Quebec	343,478.00
ÉDITIONS DE L'ISATIS INC.	Quebec	33,632.00
IMAGINE PUBLICATIONS INC.	Quebec	114,187.00
BARAKA BOOKS INC.	Quebec	38,955.00
ÉDITIONS GLÉNAT QUÉBEC INC. (LES)	Quebec	54,107.00
9255-6604 QUÉBEC INC. (ÉDITIONS LA PEUPLADE)	Quebec	33,716.00
ARIANE ÉDITIONS INC.	Quebec	146,237.00
GROUPE ÉDITION LA COURTE ÉCHELLE INC.	Quebec	130,959.00
ÉDITIONS MIDI TRENTE INC.	Quebec	87,295.00
9225-9027 QUÉBEC INC.	Quebec	154,648.00

ÉDITIONS LA PLUME D'OR (LES)	Quebec	9,530.00
4366832 CANADA INC.	Quebec	17,976.00
ÉDITIONS C.A.R.D. INC.	Quebec	13,197.00
ÉDITIONS DRUIDE INC.	Quebec	118,449.00
PRODUCTIONS SOMME TOUTE INC.	Quebec	56,768.00
ÉDITIONS BFLY INC. (LES)	Quebec	92,623.00
ÉDITIONS PASSE-TEMPS (2014) INC. (LES)	Quebec	126,239.00
ANDARA ÉDITEUR INC.	Quebec	55,391.00
LINDA LEITH ÉDITIONS INC.	Quebec	40,695.00
NOVELTY BOOK COMPANY INC. (THE)	Quebec	201,508.00
PERRO ÉDITEUR INC.	Quebec	31,223.00
ANNIKA PARANCE ÉDITEUR INC.	Quebec	20,304.00
SCOLAB INC.	Quebec	164,879.00
DISTRIBUTEUR DIRECT INTERNATIONAL INC.	Quebec	39,253.00
PRESSES AVENTURE INC.	Quebec	180,715.00
LES ÉDITIONS ANDRÉ FONTAINE INC.	Quebec	45,055.00
NEWEST PUBLISHERS LTD.	Alberta	23,742.00
WEIGL EDUCATIONAL PUBLISHERS LIMITED	Alberta	457,875.00
BRUSH EDUCATION INC.	Alberta	46,310.00
UNIVERSITY OF ALBERTA PRESS (THE)	Alberta	61,638.00
FOLKLORE PUBLISHING LTD.	Alberta	30,951.00
LITERACY SERVICES OF CANADA LTD.	Alberta	86,287.00
GOVERNORS OF THE UNIVERSITY OF CALGARY (THE)	Alberta	30,116.00
BLUE BIKE BOOKS LTD.	Alberta	32,625.00
GOVERNORS OF ATHABASCA UNIVERSITY (O/A AU PRESS) (THE)	Alberta	25,168.00
BOOKS WE LOVE LTD.	Alberta	24,820.00

BREAKWATER BOOKS LIMITED	Newfoundland and Labrador	100,725.00
FLANKER PRESS LTD.	Newfoundland and Labrador	110,083.00
BOULDER PUBLICATIONS LTD.	Newfoundland and Labrador	60,404.00
DRC PUBLISHING NL. LTD.	Newfoundland and Labrador	32,058.00
PARTNERS PUBLISHING LTD.	British Columbia	119,707.00
DOUGLAS AND MCINTYRE (2013) LTD.	British Columbia	175,467.00
GREYSTONE BOOKS LTD.	British Columbia	231,930.00
SIMPLY READ BOOKS INC.	British Columbia	125,863.00
ÉDITIONS DE LA MONTAGNE VERTE INC.	British Columbia	13,967.00
TRADEWIND BOOKS LTD.	British Columbia	26,309.00
AIM LANGUAGE LEARNING INC.	British Columbia	153,698.00
COMPANY'S COMING PUBLISHING LIMITED	British Columbia	131,059.00
EKSTASIS EDITIONS CANADA LTD.	British Columbia	110,787.00
NIGHTWOOD EDITIONS LTD.	British Columbia	41,241.00
ANVIL PRESS PUBLISHERS INC.	British Columbia	13,776.00
TOUCHWOOD EDITIONS LTD.	British Columbia	143,530.00
WOOD LAKE PUBLISHING INC.	British Columbia	34,241.00
NEW SOCIETY PUBLISHERS LTD.	British Columbia	150,184.00
CCI LEARNING SOLUTIONS INC.	British Columbia	220,782.00
RONSDALE PRESS LTD.	British Columbia	35,985.00
CAITLIN PRESS INC.	British Columbia	63,758.00
LONE PINE MEDIA PRODUCTIONS LTD.	British Columbia	178,288.00
ROCKY MOUNTAIN BOOKS LTD.	British Columbia	157,856.00
INTERNATIONAL SELF-COUNSEL PRESS LTD.	British Columbia	138,083.00
ORCA BOOK PUBLISHERS LTD.	British Columbia	371,175.00
HERITAGE HOUSE PUBLISHING CO. LTD.	British Columbia	144,490.00

UNIVERSITY OF BRITISH COLUMBIA PRESS	British Columbia	241,819.00
ARSENAL PULP PRESS LTD.	British Columbia	\$132,137.00
HARBOUR PUBLISHING CO. LTD	British Columbia	\$142,645.00
TALON BOOKS LTD.	British Columbia	\$116,793.00
GABRIEL DUMONT INSTITUTE OF NATIVE STUDIES AND APPLIED RESEARCH INC.	Saskatchewan	\$26,691.00
THUNDER CREEK PUBLISHING CO-OPERATIVE LTD.	Saskatchewan	\$30,595.00
UNIVERSITY OF REGINA PRESS	Saskatchewan	64,313.00
THISTLEDOWN PRESS LIMITED	Saskatchewan	15,792.00
NIMBUS PUBLISHING LIMITED	Nova Scotia	\$186,872.00
POTTERSFIELD PRESS LIMITED	Nova Scotia	31,304.00
FORMAC PUBLISHING COMPANY LIMITED	Nova Scotia	72,272.00
BRETON BOOKS LTD.	Nova Scotia	19,361.00
101412 P.E.I. INC. (ACORN PRESS)	Nova Scotia	18,527.00
GASPEREAU PRESS LIMITED	Nova Scotia	14,479.00
CURRICULUM PLUS - BAILEY PRESS LTD.	Nova Scotia	46,217.00
CONUNDRUM PRESS	Nova Scotia	28,435.00
MACINTYRE PURCELL PUBLISHING INC.	Nova Scotia	97,563.00
ÉDITIONS LA GRANDE MARÉE LTÉE (LES)	New Brunswick	35,434.00
BOUTON D'OR ACADIE INC.	New Brunswick	58,432.00
FIDDLEHEAD POETRY BOOKS & GOOSE LANE EDITIONS LTD.	New Brunswick	132,099.00
ARBEITER RING PUBLISHING LTD.	Manitoba	22,344.00
APPRENTISSAGE ILLIMITÉ INC.	Manitoba	107,629.00
GREAT PLAINS PUBLICATIONS LTD.	Manitoba	20,800.00
UNIVERSITY OF MANITOBA PRESS	Manitoba	63,035.00
TURNSTONE PRESS LIMITED	Manitoba	17,023.00

FERNWOOD PUBLISHING COMPANY LIMITED	Manitoba	132,564.00
4117654 MANITOBA LTÉE A/C ÉDITIONS DES PLAINES	Manitoba	44,241.00
PEMMICAN PUBLICATIONS INC.	Manitoba	21,926.00
PORTAGE & MAIN PRESS LIMITED	Manitoba	151,650.00
TOTAL		31,540,681.00

Recipients for 2016

Name of publisher	Province	Amount
ÉDITIONS DU REMUE-MÉNAGE (LES)	Quebec	30,644.00
MCGILL-QUEEN'S UNIVERSITY PRESS	Quebec	282,474.00
VÉHICULE PRESS	Quebec	37,487.00
PRESSES DE L'UNIVERSITÉ LAVAL (LES)	Quebec	176,548.00
ÉDITIONS XYZ INC. (LES)	Quebec	60,833.00
AQUILA COMMUNICATIONS INC.	Quebec	26,067.00
TC MÉDIA LIVRES INC.	Quebec	620,651.00
GROUPE VILLE-MARIE LITTÉRATURE INC.	Quebec	100,289.00
GUÉRIN, ÉDITEUR LTÉE	Quebec	214,181.00
ÉDITIONS PIERRE TISSEYRE INC.	Quebec	44,336.00
LIDEC INC.	Quebec	98,882.00
BROQUET INC.	Quebec	134,774.00
BÉLIVEAU ÉDITEUR INC.	Quebec	127,214.00
ÉDITIONS MARIE-FRANCE LTÉE	Quebec	52,597.00
ÉDITIONS PHIDAL INC.	Quebec	753,593.00
ÉDITIONS YVON BLAIS INC. (LES)	Quebec	365,259.00
ÉDITIONS LA PRESSE LTÉE (LES)	Quebec	495,731.00
ÉDITIONS DU SEPTENTRION INC. (LES)	Quebec	112,870.00
ÉDITIONS J.C.L. INC. (LES)	Quebec	121,299.00
GROUPE FIDES INC.	Quebec	160,125.00

ÉDITIONS REYNALD GOULET INC. (LES)	Quebec	152,193.00
GROUPE SOGIDES INC.	Quebec	328,290.00
91439 CANADA LTÉE (ÉDITIONS DE MORTAGNE)	Quebec	233,045.00
ÉDITIONS MICHEL QUINTIN INC. (LES)	Quebec	216,472.00
GUIDES DE VOYAGE ULYSSE INC.	Quebec	237,922.00
PRESSES DE L'UNIVERSITÉ DE MONTRÉAL (LES)	Quebec	121,652.00
PRESSES DE L'UNIVERSITÉ DU QUÉBEC (LES)	Quebec	231,706.00
MARCEL DIDIER INC.	Quebec	108,368.00
ÉDITIONS HURTUBISE INC.	Quebec	476,714.00
ÉDITIONS NOVALIS INC. (LES)	Quebec	224,073.00
ÉDITIONS CORNAC INC. (LES)	Quebec	20,281.00
GUY SAINT-JEAN ÉDITEUR INC.	Quebec	266,402.00
LEMÉAC ÉDITEUR INC.	Quebec	223,032.00
ÉDITIONS HÉRITAGE INC. (LES)	Quebec	211,442.00
ÉDITIONS L'ARTICHAUT INC.	Quebec	68,697.00
ÉDITIONS LA PENSÉE INC. (LES)	Quebec	57,281.00
WILSON & LAFLEUR, LIMITÉE	Quebec	206,468.00
BORÉAL EXPRESS LTÉE (LE)	Quebec	208,752.00
ÉDITIONS QUÉBEC-AMÉRIQUE INC. (LES)	Quebec	423,261.00
ÉDITIONS MÉDIASPAUL	Quebec	71,776.00
ÉDITIONS UN MONDE DIFFÉRENT LTÉE (LES)	Quebec	194,340.00
ÉDITIONS CHOUETTE (1987) INC. (LES)	Quebec	279,212.50
BIBLIOTHÈQUE QUÉBÉCOISE INC.	Quebec	46,145.00
ÉDITIONS THÉMIS INC.	Quebec	67,650.00
SEPTEMBRE ÉDITEUR INC.	Quebec	81,589.00
ÉDITIONS LES HERBES ROUGES INC.	Quebec	17,982.00
ÉDITIONS VENTS D'OUEST (1993) INC.	Quebec	18,116.00
ÉDITIONS ÉCOSOCIÉTÉ INC. (LES)	Quebec	98,999.00
ÉDITIONS DES INTOUCHABLES INC. (LES)	Quebec	92,448.00

ÉDITIONS DE L'INSTANT MÊME INC. (LES)	Quebec	34,553.00
ÉDITIONS NOTA BENE INC. (LES)	Quebec	48,654.00
ÉCRITS DES FORGES (LES)	Quebec	20,236.00
ÉDITIONS MICHEL BRÛLÉ INC. (LES)	Quebec	8,790.00
ÉDITIONS MULTIMONDES INC. (LES)	Quebec	57,640.00
BAYARD CANADA LIVRES INC.	Quebec	107,714.00
ÉDITIONS TROIS-PISTOLES INC. (LES)	Quebec	68,006.00
ÉDITIONS LES 400 COUPS INC.	Quebec	34,394.00
KINESIS ÉDUCATION INC.	Quebec	193,303.00
LOZE-DION ÉDITEUR INC.	Quebec	46,405.00
ÉDITIONS ADA INC.	Quebec	182,098.00
ÉDITIONS DU CRAM INC. (LES)	Quebec	52,943.00
ÉDITIONS ALIRE INC. (LES)	Quebec	169,138.00
SOULIÈRES ÉDITEUR, INC.	Quebec	56,175.00
PUBLICATIONS MODUS VIVENDI INC. (LES)	Quebec	314,218.00
ÉDITIONS GID INC. (LES)	Quebec	113,028.00
BEAUCHEMIN INTERNATIONAL INC.	Quebec	427,655.00
ÉDITIONS LE DAUPHIN BLANC INC. (LES)	Quebec	180,228.00
GROUPE LIBREX INC.	Quebec	352,892.00
GROUPE EDUCALIVRES INC.	Quebec	357,931.00
MÉMOIRE D'ENCRIER INC.	Quebec	38,701.00
BOOMERANG ÉDITEUR JEUNESSE INC.	Quebec	104,832.00
9104-6698 QUÉBEC INC. (ÉDITIONS SYLVAIN HARVEY)	Quebec	32,095.00
ÉDITIONS CARDINAL INC. (LES)	Quebec	234,982.00
3416071 CANADA INC. (DRAWN & QUARTERLY)	Quebec	164,983.00
PRESSES INTERNATIONALES POLYTECHNIQUE INC.	Quebec	128,815.00
ÉDITIONS PLANÈTE REBELLE INC. (LES)	Quebec	30,144.00
2953-8121 QUÉBEC INC. (ÉDITIONS DE L'ENVOLEE)	Quebec	175,843.00

9203-5831 QUÉBEC INC. (ÉDITIONS DU PHOENIX)	Quebec	55,413.00
ÉDITIONS DU PASSAGE INC. (LES)	Quebec	35,959.00
ÉDITIONS CARACTÈRE INC. (LES)	Quebec	230,739.00
LUX ÉDITEUR S.A.	Quebec	166,452.00
ÉDITIONS MARCHAND DE FEUILLES MONTRÉAL-PARIS INC.	Quebec	92,961.00
PAPP INTERNATIONAL INC.	Quebec	152,799.00
QUARTANIER INC. (LE)	Quebec	51,830.00
CHARRON ÉDITEUR INC.	Quebec	123,529.00
ÉDITIONS ALTO INC.	Quebec	97,744.00
ÉDITIONS DE LA PASTÈQUE INC. (LES)	Quebec	145,905.00
ÉDITIONS FOULIRE INC. (LES)	Quebec	69,971.00
ÉDITIONS LES MALINS INC. (LES)	Quebec	257,917.00
ÉDITEURS RÉUNIS INC. (LES)	Quebec	233,866.00
ATMA INC.	Quebec	84,863.00
9097-6036 QUÉBEC INC. (MARCEL BROQUET LA NOUVELLE ÉDITION)	Quebec	33,711.00
ÉDITIONS GOÉLETTE INC. (LES)	Quebec	123,247.00
ÉDITIONS AU CARRÉ INC. (LES)	Quebec	17,587.00
ÉDITIONS HÉLIOTROPE S.A.	Quebec	36,667.00
BOITE À LIVRES ÉDITIONS INC. (LA)	Quebec	47,703.00
CENTRE D'ÉLABORATION DES MOYENS D'ENSEIGNEMENT(CEME) INC.	Quebec	284,359.00
ÉDITIONS DE L'ISATIS INC.	Quebec	31,241.00
IMAGINE PUBLICATIONS INC.	Quebec	41,991.00
BARAKA BOOKS INC.	Quebec	26,751.00
ÉDITIONS GLÉNAT QUÉBEC INC. (LES)	Quebec	23,653.00
9255-6604 QUÉBEC INC. (ÉDITIONS LA PEUPLADE)	Quebec	21,872.00
ARIANE ÉDITIONS INC.	Quebec	125,452.00
ÉDITIONS Z'AILÉES INC. (LES)	Quebec	14,618.00
ÉDITIONS MIDI TRENTE INC.	Quebec	65,473.00

9225-9027 QUÉBEC INC.	Quebec	157,851.00
4366832 CANADA INC.	Quebec	34,945.00
ÉDITIONS C.A.R.D. INC.	Quebec	15,386.00
ÉDITIONS DRUIDE INC.	Quebec	97,816.00
PRODUCTIONS SOMME TOUTE INC.	Quebec	49,895.00
ÉDITIONS BFLY INC. (LES)	Quebec	137,818.00
ÉDITIONS PASSE-TEMPS (2014) INC. (LES)	Quebec	113,099.00
ANDARA ÉDITEUR INC.	Quebec	15,139.00
GROUPE ÉDITION LA COURTE ÉCHELLE INC.	Quebec	133,249.00
ANNIKA PARANCE ÉDITEUR INC.	Quebec	37,284.00
PERRO ÉDITEUR INC.	Quebec	33,716.00
NOVELTY BOOK COMPANY INC. (THE)	Quebec	259,667.00
LINDA LEITH ÉDITIONS INC.	Quebec	11,446.00
ÉDITIONS LA PLUME D'OR (LES)	Quebec	10,086.00
ÉDITIONS L'INTERLIGNE INC. (LES)	Ontario	14,806.00
UNIVERSITY OF TORONTO PRESS	Ontario	430,746.00
PRISE DE PAROLE INC.	Ontario	34,077.00
GUERNICA EDITIONS INC.	Ontario	21,092.00
RED DEER PRESS INC.	Ontario	80,594.00
MICHAEL, HARDY LIMITED	Ontario	10,587.00
INANNA PUBLICATIONS & EDUCATION INC.	Ontario	22,124.00
JAMES LORIMER & COMPANY LIMITED	Ontario	118,004.00
BOREALIS PRESS LIMITED	Ontario	24,468.00
ECW PRESS LTD.	Ontario	283,418.00
HOWARD ASTER & ASSOCIATES CORP. LTD. O\A MOSAIC PRESS	Ontario	28,960.00
BETWEEN THE LINES INCORPORATED	Ontario	44,853.00
CANADIAN SCHOLARS' PRESS INC.	Ontario	190,181.37
ÉDITIONS DU VERMILLON INC. (LES)	Ontario	12,927.00
PEMBROKE PUBLISHERS LIMITED	Ontario	121,835.00

WILFRID LAURIER UNIVERSITY PRESS	Ontario	103,486.00
QUARRY PRESS INC.	Ontario	28,498.00
KIDS CAN PRESS LTD.	Ontario	514,199.00
FREDERICK HARRIS MUSIC CO., LIMITED (THE)	Ontario	195,470.00
CAPTUS PRESS INC.	Ontario	109,525.00
WHITECAP BOOKS LTD.	Ontario	185,840.00
FIFTH HOUSE LTD.	Ontario	44,852.00
SECOND STORY FEMINIST PRESS INC.	Ontario	153,736.00
OWLKIDS BOOKS INC.	Ontario	195,654.00
BROADVIEW PRESS INC.	Ontario	271,543.00
HOUSE OF ANANSI PRESS INC.	Ontario	227,455.00
EMOND MONTGOMERY PUBLICATIONS LIMITED	Ontario	458,744.00
FITZHENRY & WHITESIDE LIMITED	Ontario	141,069.00
DUNDURN PRESS LIMITED	Ontario	353,467.00
ANNICK PRESS LTD.	Ontario	316,030.00
FIREFLY BOOKS LTD.	Ontario	503,864.00
CRABTREE PUBLISHING COMPANY LIMITED	Ontario	454,039.00
THOMPSON EDUCATIONAL PUBLISHING INC.	Ontario	181,936.00
UNIVERSITY OF OTTAWA PRESS	Ontario	62,243.00
JORDAN MUSIC PRODUCTIONS INC.	Ontario	47,439.00
PORCUPINE'S QUILL INC.	Ontario	17,728.00
BRICK BOOKS INC.	Ontario	11,758.00
ROBERT ROSE INC.	Ontario	258,492.00
SOLSKI GROUP LTD. (THE)	Ontario	96,723.00
IRWIN LAW INC.	Ontario	152,604.00
LINGO LEARNING INC.	Ontario	218,472.00
GATEWAY TO KNOWLEDGE INC. (THE)	Ontario	42,826.00
GROUNDWOOD BOOKS LIMITED	Ontario	244,560.00
RAINBOW HORIZONS PUBLISHING INC.	Ontario	136,965.00

PLAYWRIGHTS CANADA PRESS LTD.	Ontario	39,086.00
MANOR HOUSE PUBLISHING INC.	Ontario	22,283.00
TRALCO EDUCATIONAL SERVICES INC.	Ontario	24,534.00
1097488 ONTARIO LTD. O/A MASTER POINT PRESS	Ontario	78,889.00
COACH HOUSE BOOKS INC.	Ontario	191,874.00
ÉDITIONS DAVID (LES)	Ontario	32,433.00
WOLSAK AND WYNN PUBLISHERS LTD.	Ontario	10,397.00
R.K. PUBLISHING INC.	Ontario	143,864.00
BIBLIOASIS INC.	Ontario	104,723.00
RUBICON PUBLISHING INC.	Ontario	244,812.00
DC CANADA EDUCATION DEVELOPMENT (DCCED) CORP.	Ontario	137,950.00
130946 CANADA LIMITED O/A POSTER PALS	Ontario	35,509.00
EXILE EDITIONS LIMITED	Ontario	10,433.00
PAJAMA PRESS INC.	Ontario	125,653.00
HIGH INTEREST PUBLISHING INC.	Ontario	22,639.00
1576676 ONTARIO LIMITED	Ontario	163,992.00
DEMETER PRESS ASSOCIATION	Ontario	27,527.00
INHABIT MEDIA INC.	Ontario	133,355.00
CHALKBOARD PUBLISHING INC.	Ontario	100,233.00
BOOKTHUG INC.	Ontario	16,626.00
ASSOCIATION OF CANADIAN PUBLISHERS	Ontario	126,000.00
SIMPLY READ BOOKS INC.	British Columbia	157,519.00
PARTNERS PUBLISHING LTD.	British Columbia	91,043.00
HARBOUR PUBLISHING CO. LTD.	British Columbia	153,159.00
ARSENAL PULP PRESS LTD.	British Columbia	147,436.00
NEW STAR BOOKS LTD.	British Columbia	15,534.00
TALON BOOKS LTD.	British Columbia	105,691.00
UNIVERSITY OF BRITISH COLUMBIA PRESS	British Columbia	238,826.00
OOLICHAN BOOKS INC.	British Columbia	9,985.00

ROCKY MOUNTAIN BOOKS LTD.	British Columbia	129,374.00
INTERNATIONAL SELF-COUNSEL PRESS LTD.	British Columbia	147,824.00
ORCA BOOK PUBLISHERS LTD.	British Columbia	352,237.00
HERITAGE HOUSE PUBLISHING CO. LTD.	British Columbia	117,378.00
LONE PINE MEDIA PRODUCTIONS LTD.	British Columbia	171,850.00
RONSDALE PRESS LTD.	British Columbia	30,178.00
CCI LEARNING SOLUTIONS INC.	British Columbia	184,620.00
CAITLIN PRESS INC.	British Columbia	52,598.00
WOOD LAKE PUBLISHING INC.	British Columbia	35,686.00
NEW SOCIETY PUBLISHERS LTD.	British Columbia	136,390.00
TOUCHWOOD EDITIONS LTD.	British Columbia	109,176.00
ANVIL PRESS PUBLISHERS INC.	British Columbia	14,921.00
MORRISS PUBLISHING LTD. (O/A SONO NIS PRESS)	British Columbia	34,044.00
COMPANY'S COMING PUBLISHING LIMITED	British Columbia	202,069.00
EKSTASIS EDITIONS CANADA LTD.	British Columbia	96,669.00
NIGHTWOOD EDITIONS LTD.	British Columbia	20,748.00
AIM LANGUAGE LEARNING INC.	British Columbia	140,640.00
TRADEWIND BOOKS LTD.	British Columbia	25,193.00
ÉDITIONS DE LA MONTAGNE VERTE INC.	British Columbia	19,747.00
DOUGLAS AND MCINTYRE (2013) LTD.	British Columbia	197,296.00
GREYSTONE BOOKS LTD.	British Columbia	203,081.00
BOOKS WE LOVE LTD.	Alberta	25,068.00
GOVERNORS OF ATHABASCA UNIVERSITY (O/A AU PRESS) (THE)	Alberta	20,373.00
BLUE BIKE BOOKS LTD.	Alberta	36,411.00
LITERACY SERVICES OF CANADA LTD.	Alberta	77,771.00
FOLKLORE PUBLISHING LTD.	Alberta	13,589.00
UNIVERSITY OF CALGARY PRESS	Alberta	28,492.00
UNIVERSITY OF ALBERTA PRESS (THE)	Alberta	58,549.00
BRUSH EDUCATION INC.	Alberta	63,903.00

NEWEST PUBLISHERS LTD.	Alberta	23,232.00
WEIGL EDUCATIONAL PUBLISHERS LIMITED	Alberta	474,779.00
ÉDITIONS PERCE-NEIGE LTÉE (LES)	New Brunswick	8,981.00
FIDDLEHEAD POETRY BOOKS & GOOSE LANE EDITIONS LTD.	New Brunswick	115,320.00
ÉDITIONS LA GRANDE MARÉE LTÉE (LES)	New Brunswick	22,548.00
BOUTON D'OR ACADIE INC.	New Brunswick	38,759.00
GASPEREAU PRESS LIMITED	Nova Scotia	18,456.00
CURRICULUM PLUS - BAILEY PRESS LTD.	Nova Scotia	27,460.00
101412 P.E.I. INC. (ACORN PRESS)	Nova Scotia	22,131.00
BRETON BOOKS LTD.	Nova Scotia	16,266.00
FORMAC PUBLISHING COMPANY LIMITED	Nova Scotia	52,626.00
NIMBUS PUBLISHING LIMITED	Nova Scotia	176,194.00
MACINTYRE PURCELL PUBLISHING INC.	Nova Scotia	104,644.00
CONUNDRUM PRESS	Nova Scotia	26,553.00
POTTERSFIELD PRESS LIMITED	Nova Scotia	21,805.00
THUNDER CREEK PUBLISHING CO-OPERATIVE LTD. (THE)	Saskatchewan	51,407.00
UNIVERSITY OF REGINA PRESS	Saskatchewan	73,455.00
THISTLEDOWN PRESS LIMITED	Saskatchewan	18,882.00
DRC PUBLISHING NL. LTD.	Newfoundland and Labrador	42,109.00
BOULDER PUBLICATIONS LTD.	Newfoundland and Labrador	57,718.00
FLANKER PRESS LTD.	Newfoundland and Labrador	109,690.00
CREATIVE BOOK PUBLISHING	Newfoundland and Labrador	43,737.00
BREAKWATER BOOKS LIMITED	Newfoundland and Labrador	101,768.00
PORTAGE & MAIN PRESS LIMITED	Manitoba	160,242.00
PEMMICAN PUBLICATIONS INC.	Manitoba	29,258.00
4117654 MANITOBA LTÉE A/C ÉDITIONS DES PLAINES	Manitoba	46,942.00
TURNSTONE PRESS LIMITED	Manitoba	12,948.00

FERNWOOD PUBLISHING COMPANY LIMITED	Manitoba	131,210.00
UNIVERSITY OF MANITOBA PRESS	Manitoba	43,660.00
APPRENTISSAGE ILLIMITÉ INC.	Manitoba	62,689.00
GREAT PLAINS PUBLICATIONS LTD.	Manitoba	23,669.00
ARBEITER RING PUBLISHING LTD.	Manitoba	24,510.00
Total		31,347,645.87

Appendix B: List of CBF Recipients (Organizations)

Recipients for 2018

Name of organization that received grants 2018	Amount
SALON DU LIVRE DE TROIS-RIVIERES	38,000
BOOK AND PERIODICAL COUNCIL	50,000
ANEL	461,769
ATLANTIC BOOK AWARDS	17,500
SALON DU LIVRE DE TORONTO	45,000
ASSOCIATION DES DISTRIBUTEURS EXCLUSIFS DE LIVRES EN LANGUE FRANÇAISE (ADELF) INC.	10,000
ASSOCIATION DES LIBRARIES DU QUEBEC	77,400
SALON DU LIVRE DE MONTREAL	210,000
SALON DU LIVRE DE L'OUTAOUAIS	84,000
OPEN BOOK FOUNDATION	38,000
FESTIVAL DE LA BANDE DESSINEE FRANCOPHONE	31,320
SALON DU LIVRE D'EDMUNDSTON	39,000
SALON INTERNATIONAL DU LIVRE DE QUEBEC	117,000
VANCOUVER BOOK AND MAGAZINE FAIR	19,000
SOCIETY DE GESTION DE LA BTLF	135,000
REGROUPEMENT DE EDITEURS FRANCO-CANADIANS	185,000
BOITE A LIVRE EDITIONS	10,500
CANADIAN CHILDREN'S BOOK CENTRE	108,000
ASSOCIATION OF MANITOBA BOOK PUBLISHERS	58,500
WINNIPEG INTERNATIONAL WRITES FESTIVAL INC.	63,000
BOOK PUBLISHERS ASSOCIATION OF ALBERTA	64,000
GROUP EDITION LA COURTE ECHELLE INC.	142,930
LEAGUE OF CANADIAN POETS	43,128
BOOKNET CANADA	1,037,538
SASKATCHEWAN PUBLISHERS GROUP	92,000
ASSOCIATION OF CANADIAN PUBLISHERS	146,000
WORDFEST	126,000
WORD ON THE STREET	126,000
ONENESS WORLD COMMUNICATION	40,050
KWAHIATONHK	20,000
SASKATCHEWAN FESTIVAL OF WORDS	6,500
LITERARY AND HISTORICAL SOCIETY OF QUEBEC	9,000
SALON DU LIVRE DE L'ABITIBI-TÉMISCAMINGUE INC.	38,000
SALON DU LIVRE DE LA CÔTE-NORD INC.	39,000

GROUPE ÉDITION LA COURTE ÉCHELLE INC.	7,500
ASSOCIATION DES LIBRAIRES DU QUÉBEC	37,954
LPG DISTRIBUTION COLLECTIVE LTD.	36,000
LITERARY PRESS GROUP OF CANADA	64,000
FESTIVAL INTERNATIONAL DE LA LITTÉRATURE	45,000
FÉDÉRATION QUÉBÉCOISE DES COOPÉRATIVES EN MILIEU SCOLAIRE	9,000
TOTAL	3,927,589

Recipients for 2017

WEST COAST BOOK PRIZE SOCIETY	20,900.00
SALON DU LIVRE DU SAGUENAY-LAC-ST-JEAN INC.	49,400.00
LITERARY AND HISTORICAL SOCIETY OF QUEBEC	16,000.00
BOOK AND PERIODICAL COUNCIL	10,780.00
PACIFIC BOOKWORLD NEWS SOCIETY	25,000.00
SIMON FRASER UNIVERSITY	10,000.00
GUERNICA EDITIONS INC.	22,083.00
WRITERS' TRUST OF CANADA (THE)	38,000.00
ATLANTIC BOOK AWARDS SOCIETY (ABAS)	17,806.00
ASSOCIATION FOR CANADIAN STUDIES / ASSOCIATION D'ÉTUDES CANADIENNES	75,000.00
OPEN BOOK FOUNDATION	19,000.00
HISTORICA CANADA	75,000.00
MAGAZINE URBANIA INC.	75,000.00
ASSOCIATION OF CANADIAN PUBLISHERS	63,225.00
SALON DU LIVRE DU GRAND SUDBURY (LE)	22,800.00
MAISON DE LA POESIE DE MONTRÉAL	41,800.00
FESTIVAL LITTÉRAIRE INTERNATIONAL NORTHROP FRYE INTERNATIONAL LITERARY FESTIVAL INC.	47,500.00
SALON DU LIVRE DE L'ESTRIE (S.L.E.) INC.	18,050.00
ASSOCIATION NATIONALE DES ÉDITEURS DE LIVRES	342,750.00
ASSOCIATION NATIONALE DES ÉDITEURS DE LIVRES	45,327.00
ASSOCIATION DES LIBRAIRES DU QUÉBEC	42,171.00

FÉDÉRATION QUÉBÉCOISE DES COOPÉRATIVES EN MILIEU SCOLAIRE	10,000.00
SOUTHERN ONTARIO LIBRARY SERVICE	64,000.00
HUMBER COLLEGE INSTITUTE OF TECHNOLOGY & ADVANCED LEARNING (THE)	71,073.00
ASSOCIATION DES DISTRIBUTEURS EXCLUSIFS DE LIVRES EN LANGUE FRANÇAISE (ADELF) INC.	10,000.00
ASSOCIATION OF BOOK PUBLISHERS OF BRITISH COLUMBIA (THE)	10,000.00
KINGSTON WRITERSFEST	22,800.00
CANADIAN PUBLISHERS HOSTED SOFTWARE SOLUTIONS	60,000.00
EBOUND CANADA	552,000.00
REGROUPEMENT DES ÉDITEURS CANADIENS-FRANÇAIS	200,000.00
WORD ON THE STREET CANADA INC. (THE)	20,000.00
ASSOCIATION OF ENGLISH-LANGUAGE PUBLISHERS OF QUEBEC	177,902.00
ATLANTIC PUBLISHERS MARKETING ASSOCIATION	200,000.00
SALON DU LIVRE D'EDMUNDSTON INC.	19,950.00
ASSOCIATION NATIONALE DES ÉDITEURS DE LIVRES	38,375.00
ÉDITIONS DU VERMILLON INC. (LES)	25,000.00
ASSOCIATION OF CANADIAN PUBLISHERS	103,560.00
WORD ON THE STREET CANADA INC. (THE)	60,000.00
LIVRES CANADA BOOKS	7,164,067.00
ASSOCIATION OF ENGLISH-LANGUAGE PUBLISHERS OF QUEBEC	12,000.00
SOCIÉTÉ DE GESTION DE LA BTLF INC.	150,000.00
BOOK PUBLISHERS ASSOCIATION OF ALBERTA	49,655.00
FESTIVAL INTERNATIONAL DE LA LITTÉRATURE (FIL)	50,000.00
SALON DU LIVRE DE LA PÉNINSULE ACADIENNE INC. (LE)	19,000.00
ÉDITIONS DU REMUE-MÉNAGE (LES)	20,000.00
SALON DU LIVRE DE DIEPPE INC.	39,900.00
VANCOUVER BOOK AND MAGAZINE FAIR (THE)	19,000.00
ASSOCIATION NATIONALE DES ÉDITEURS DE LIVRES	18,325.00
LIBRAIRIES INDÉPENDANTES DU QUÉBEC, COOPÉRATIVE (LES)	60,000.00

LITERARY PRESS GROUP OF CANADA	356,472.75
CANADA FBM2020	289,900.00
SASKATCHEWAN PUBLISHERS GROUP INC.	10,000.00
LPG DISTRIBUTION COLLECTIVE LTD. (OPERATING AS LITDISTCO)	40,000.00
SASKATCHEWAN FESTIVAL OF WORDS INC.	6,500.00
ONENESS - WORLD COMMUNICATIONS	44,500.00
Total	11,050,671.75

Recipients for 2016

ASSOCIATION NATIONALE DES ÉDITEURS DE LIVRES	122,713.00
ASSOCIATION DES LIBRAIRES DU QUÉBEC	86,000.00
VANCOUVER INTERNATIONAL WRITERS FESTIVAL SOCIETY (THE)	70,000.00
SALON DU LIVRE DE L'ESTRIE (S.L.E.) INC.	57,000.00
LEAGUE OF CANADIAN POETS (THE)	23,960.00
FONDATION METROPOLIS BLEU	70,000.00
ASSOCIATION DES DISTRIBUTEURS EXCLUSIFS DE LIVRES EN LANGUE FRANÇAISE (ADELF) INC.	14,662.00
SALON DU LIVRE DE L'ÎLE-DU-PRINCE-ÉDOUARD INC.	32,000.00
HUMBER COLLEGE INSTITUTE OF TECHNOLOGY & ADVANCED LEARNING (THE)	35,000.00
ASSOCIATION OF BOOK PUBLISHERS OF BRITISH COLUMBIA (THE)	9,027.50
OPEN BOOK FOUNDATION	25,000.00
ATLANTIC BOOK AWARDS SOCIETY (ABAS)	18,743.00
TASTE CANADA - THE FOOD WRITING AWARDS	40,000.00
FESTIVAL DE LA BANDE DESSINÉE FRANCOPHONE DE QUÉBEC	36,000.00
SASKATCHEWAN PUBLISHERS GROUP INC.	11,000.00
ASSOCIATION NATIONALE DES ÉDITEURS DE LIVRES	45,000.00
SALON DU LIVRE DE TORONTO	50,000.00

SALON DU LIVRE DE L'OUTAOUAIS INC.	110,294.00
SALON INTERNATIONAL DU LIVRE DE QUÉBEC	130,000.00
EBOUND CANADA	311,500.00
REGROUPEMENT DES ÉDITEURS CANADIENS-FRANÇAIS	220,000.00
WORD ON THE STREET CANADA INC. (THE)	85,000.00
KINGSTON WRITERSFEST	48,000.00
WEST COAST BOOK PRIZE SOCIETY (THE)	20,000.00
SALON DU LIVRE DE HEARST (LE)	25,000.00
SALON DU LIVRE DE RIMOUSKI (LE)	68,000.00
ASSOCIATION OF BOOK PUBLISHERS OF BRITISH COLUMBIA (THE)	84,748.00
SALON DU LIVRE DE TROIS-RIVIERES (RÉGION 04) INC.	52,900.00
ASSOCIATION NATIONALE DES ÉDITEURS DE LIVRES	75,000.00
INTERNATIONAL READINGS AT HARBOURFRONT	99,965.00
SASKATCHEWAN PUBLISHERS GROUP INC.	114,500.00
ASSOCIATION DES LIBRAIRES DU QUÉBEC	50,000.00
FÉDÉRATION QUÉBÉCOISE DES COOPÉRATIVES EN MILIEU SCOLAIRE	25,000.00
WORDFEST	150,000.00
ASSOCIATION NATIONALE DES ÉDITEURS DE LIVRES	51,738.00
BOOKNET CANADA	1,152,820.00
SOCIÉTÉ DE GESTION DE LA BTLF INC.	150,000.00
SALON DU LIVRE DE MONTRÉAL INC.	210,000.00
SALON DU LIVRE DE L'ABITIBI-TÉMISCAMINGUE INC. (LE)	38,000.00
FESTIVAL INTERNATIONAL DE LA LITTÉRATURE (FIL)	35,000.00
ASSOCIATION OF CANADIAN PUBLISHERS	89,143.00
LIBRAIRIES INDÉPENDANTES DU QUÉBEC, COOPÉRATIVE (LES)	35,000.00
ASSOCIATION OF ENGLISH-LANGUAGE PUBLISHERS OF QUEBEC	43,065.00
UNION DES ÉCRIVAINES ET DES ÉCRIVAINS QUÉBÉCOIS	12,000.00
ASSOCIATION OF MANITOBA BOOK PUBLISHERS INC.	65,000.00
LPG DISTRIBUTION COLLECTIVE LTD. (OPERATING AS LITDISTCO)	40,000.00

WINNIPEG INTERNATIONAL WRITERS FESTIVAL INC.	70,000.00
ONENESS - WORLD COMMUNICATIONS	49,000.00
BOOK PUBLISHERS ASSOCIATION OF ALBERTA	76,000.00
SALON DU LIVRE DE LA CÔTE-NORD INC.	39,000.00
ATLANTIC PUBLISHERS MARKETING ASSOCIATION	8,800.00
SALON DU LIVRE DU SAGUENAY-LAC-ST-JEAN INC.	52,000.00
WRITERS' UNION OF CANADA (THE)	27,679.00
FESTIVAL LITTÉRAIRE INTERNATIONAL NORTHROP FRYE INTERNATIONAL LITERARY FESTIVAL INC.	50,000.00
CANADIAN CHILDREN'S BOOK CENTRE	121,200.00
DIASPORA DIALOGUES CHARITABLE SOCIETY	25,000.00
SOUTHERN ONTARIO LIBRARY SERVICE	26,000.00
VANCOUVER BOOK AND MAGAZINE FAIR (THE)	20,000.00
BOOK AND PERIODICAL COUNCIL	10,140.00
SALON DU LIVRE DE LA PÉNINSULE ACADIENNE INC. (LE)	20,000.00
SALON DU LIVRE DU GRAND SUDBURY (LE)	24,000.00
MAISON DE LA POESIE DE MONTRÉAL	44,000.00
Total	5,000,597.50

Appendix C: List of 2018 CBF Recipients Based on Book Genre

Publisher	Genre
Brush Education Inc.	education
University of Calgary Press	education
Weigl Educational Publishers Limited	educational
NeWest Publishers Ltd.	trade books
The University of Alberta Press	education
Literacy Services of Canada Ltd.	education
Folklore Publishing Ltd.	educational
Blue Bike Books Ltd.	children's
The Governors of Athabasca University (o/a AU Press)	education
Themes & Variations Inc.	educations
Eschia Books Inc.	children's
Freehand Books Ltd.	trade books
Rocky Mountain Books Ltd.	trade books
Harbour Publishing Co. Ltd.	trade & children
Talon Books Ltd.	trade books
Orca Book Publishers Ltd.	children's
International Self-Counsel Press Ltd.	education
Heritage House Publishing Co. Ltd.	trade & children
Arsenal Pulp Press Ltd.	trade books
Lone Pine Media Productions Ltd.	trade & children
The University of British Columbia Press	education
Ronsdale Press Ltd.	trade
Ekstasis Editions Canada Ltd.	trade books
Caitlin Press Inc.	trade & children
CCI Learning Solutions Inc.	education
Wood Lake Publishing Inc.	trade & children
New Society Publishers Ltd.	education

TouchWood Editions Ltd.	trade books
Anvil Press Publishers Inc.	trade books
Company's Coming Publishing Limited	cook books
Tradewind Books Ltd.	children's
Nightwood Editions Ltd.	trade books
Simply Read Books Inc.	children's
Éditions de la Montagne Verte Inc.	cook books (other)
AIM Language Learning Inc.	education
Douglas and McIntyre (2013) Ltd.	trade books
Greystone Books Ltd.	children's
Partners Publishing Ltd.	other (medical and animals)
Mujo Learning Systems Inc.	education
Portage & Main Press Limited	educational
4117654 Manitoba Ltée a/c Les Éditions des Plaines	children's
Pemmican Publications Inc.	trade & children
Turnstone Press Limited	trade books
Fernwood Publishing Co. Ltd.	education
University of Manitoba Press	education
Great Plains Publications Ltd.	trade books
Arbeiter Ring Publishing Ltd.	trade books
Apprentissage illimité inc.	trade & children
Fiddlehead Poetry Books & Goose Lane Editions Ltd.	poetry
Bouton d'or Acadie inc.	children's
Les Éditions la Grande Marée Ltée	trade books
Breakwater Books Ltd.	trade & children
Flanker Press Limited	trade books
Boulder Publications Ltd.	trade & children
DRC Publishing NL. Ltd.	trade & children
Pottersfield Press Limited	trade books
Formac Publishing Company Limited	trade & children

Nimbus Publishing Limited	trade & children
Curriculum Plus-Bailey Press Ltd.	education
Gaspereau Press Limited	trade books
Breton Books Ltd.	trade & children
Conundrum Press	children's
MacIntyre Purcell Publishing Inc.	trade & children
Inhabit Media inc.	trade & children
Whitecap Books Ltd.	trade & children
Captus Press Inc.	education
ECW Press Ltd.	trade books
Canadian Scholars' Press Inc.	education
The Frederick Harris Music Co., Limited	music sheets
Kids Can Press Ltd.	children's
Pembroke Publishers Limited	education
Between the Lines Incorporated	trade books
House of Anansi Press Inc.	trade books
Owlkids Books Inc.	children's
Fitzhenry & Whiteside Limited	trade & children
Wilfrid Laurier University Press	education
Second Story Feminist Press Inc.	trade & children
Emond Montgomery Publications Limited	legal publishing
Howard Aster and Assoc. Corp. Ltd. o/a Mosaic Press	trade & children
James Lorimer & Company Limited	trade books
Les Éditions l'Interligne Inc.	trade & children
Firefly Books Ltd.	non-fiction
Dundurn Press Limited	trade & children
Porcupine's Quill Inc.	trade books
Thompson Educational Publishing Inc.	education
Annick Press Ltd.	children's
Broadview Press Inc.	education
Prise de parole inc.	trade books

Crabtree Publishing Company Limited	education
University of Toronto Press Incorporated	education publishing
Fifth House Ltd.	trade & children
Red Deer Press Inc.	children's
University of Ottawa Press	education
Brick Books Inc.	poetry
Jordan Music Productions Inc.	education
Guernica Editions Inc.	trade books
The Solski Group Ltd.	education
Robert Rose Inc.	other (cookbooks)
Rainbow Horizons Publishing Inc.	education
Irwin Law Inc.	education
The Gateway to Knowledge Inc.	education
Coach House Books Inc.	trade books
1097488 Ontario Ltd. o/a Master Point Press	other (bridge pub.)
Tralco Educational Services Inc.	education
Manor House Publishing Inc.	trade books
Les Éditions David Inc.	trade books
Playwrights Canada Press Ltd.	trade books
Wolsak and Wynn Publishers Ltd.	trade books
R.K. Publishing Inc.	education
Groundwood Books Limited	children's
Rubicon Publishing Inc.	education
Biblioasis Inc.	trade books
DC Canada Education Development (DCCED) Corp.	education
Lingo Learning Inc.	education
130946 Canada Limited o/a Poster Pals	education
Exile Editions Limited	trade books
Demeter Press Association	trade books
1576676 Ontario Limited	children's

Chalkboard Publishing inc.	education
Inanna Publications & Education inc.	education
Pajama Press Inc.	children's
High Interest Publishing Inc.	children's
Bookthug Inc.	trade books
Bookland Press Inc.	trade books
Information Science Industries (Canada) Limited	education
101412 P.E.I. Inc. (Acorn Press)	trade & children
Les Presses de l'Université Laval	education
Guérin, Éditeur ltée	education
Wilson & Lafleur Ltée	education
Béliveau Éditeur inc.	trade books
Les Éditions Yvon Blais Inc.	education
Éditions Phidal inc.	children's
Broquet Inc.	trade & children
Éditions Marie-France ltée	education
Les Éditions XYZ Inc.	trade books
Les Éditions Reynald Goulet Inc.	education
Groupe Ville-Marie littérature inc.	trade books
Groupe Sogides inc.	children's
Le Boréal Express Ltée	trade books
Les Éditions du Septentrion Inc.	trade books
Éditions Pierre Tisseyre inc.	trade & children
Les Éditions Michel Quintin inc.	children's
91439 Canada Ltée (Éditions de Mortagne)	children's
Lidec Inc.	education
TC Média Livres inc.	other (well-being)
McGill-Queen's University Press	education
Aquila Communications Inc.	education
Bibliothèque québécoise inc.	trade books
Guides de voyage Ulysse inc.	travel books

Les Éditions Héritage Inc.	children's
Éditions l'Artichaut inc.	education
Les Éditions La Pensée Inc.	education
Les Éditions du remue-ménage inc.	trade books
Leméac Éditeur Inc.	trade books
Les Presses de l'Université du Québec	education
Guy Saint-Jean Éditeur inc.	trade books
Les Éditions Chouette (1987) Inc.	children's
Les Éditions Un monde différent Ltée	trade books
Éditions Thémis inc.	education
Marcel Didier Inc.	education
Éditions Hurtubise inc.	trade books
Les Éditions La Presse Ltée	trade books
Septembre Éditeur inc.	education
Les Éditions Novalis Inc.	trade books
Les Éditions Québec-Amérique Inc.	children's
Éditions Médiaspaul	trade books
Éditions les Herbes rouges Inc.	trade books
Groupe Fides Inc.	trade & children
9225-9027 Québec Inc.	children's
Les Presses de l'Université de Montréal	education
Les Éditions J.C.L. Inc.	trade books
Groupe d'édition la courte échelle	trade books
Les Écrits des Forges Inc.	poetry
Les Éditions des Intouchables inc.	trade & children
Les éditions Nota Bene inc.	trade books
Les Éditions Écosociété Inc.	trade books
Les Éditions de l'Instant Même Inc.	trade books
Loze-Dion Éditeur inc.	education
Éditions Vents d'Ouest (1993) Inc.	children's
Éditions les 400 coups Inc.	children's

Kinesis Education inc.	education
Les Éditions MultiMondes Inc.	trade books
Bayard Canada Livres inc.	trade books
Les Éditions Alire Inc.	trade books
Soulières Éditeur, inc.	children's
Les Publications Modus Vivendi Inc.	trade & children
Les éditions du CRAM inc.	trade books
Véhicule Press Reg'd	trade & children
Éditions ADA inc.	trade & children
Les Éditions Gid Inc.	trade books
Groupe Educalivres inc.	trade & children
Les Éditions le Dauphin Blanc inc.	trade & children
Groupe Librex inc.	education
Beauchemin International Inc.	education
Les Éditions Planète Rebelle Inc.	trade & children
2953-8121 Québec Inc. (Éditions de l'Envolée)	educational
Les Éditions Cardinal Inc.	trade & children
Presses internationales Polytechnique Inc.	education
3416071 Canada Inc. (Drawn & Quarterly)	other (comics)
Lux Éditeur S.A.	trade books
Boomerang Éditeur Jeunesse inc.	children's
9104-6698 Québec Inc. (Éditions Sylvain Harvey)	(other) travel
Éditions Marchand de Feuilles Montréal-Paris inc.	trade books
Éditions Caractère inc.	children's
9203-5831 Québec Inc. (Éditions du Phoenix)	children's
Éditions FouLire inc.	children's
Les Éditions de la Pastèque Inc.	children's
Éditions du Passage	art books
Le Quartanier inc.	trade books
Éditions Alto inc.	trade books]

Les Éditions Goélette inc.	trade & children
Papp International Inc.	education
Éditions Héliotrope S.A.	trade books
Les Éditions au Carré Inc.	trade books
Mémoire d'encrier Inc.	trade books
Les Éditions Z'ailées Inc.	children's
Les Éditeurs réunis Inc.	trade & children
ATMA Inc.	other (spirituality)
Les éditions les Malins inc.	trade & children
9097-6036 Québec Inc. (Marcel Broquet La nouvelle édition)	trade books
Les Éditions Ariane Inc.	other (spirituality)
Baraka Books Inc.	trade books
9255-6604 Québec Inc. (Éditions La Peuplade)	trade books
Centre d'élaboration des moyens d'enseignements (CEME) inc.	work manuals
Éditions de l'Isatis	children's
Éditions Midi trente Inc.	education
Productions Somme Toute Inc.	trade books
Éditions Druide inc.	trade books
Les Éditions Passe-Temps (2014) inc.	education
Les Éditions BFLY inc.	children's
Andara éditeur inc.	children's
4366832 Canada Inc.	other (horoscopes)
Annika Parance Éditeur	other (health)
Les Éditions La Plume D'or	trade & children
Linda Leith Éditions Inc.	trade books
The Novelty Book Company Inc.	children's
Perro Éditeur Inc.	trade & children
Distributeur Direct International Inc.	other - distribution?
Les Éditions André Fontaine Inc.	children's
Presses Aventure Inc.	children's

Scolab Inc.	education
9077-8887 Quebec Inc. (Les Éditions Shakespeare)	education
7013639 Canada Incorporée (Groupéditions Éditeurs)	education
La Boîte à Livres Éditions inc.	children's
Les éditions ÉdiLigne inc.	trade books
Éditions Pow Pow	graphic novels
Les Éditions Coup d'œil inc.	trade books
Productions Asiedirect inc.	other
Thistledown Press Limited	trade books
The Thunder Creek Publishing Co-operative Ltd. (Coteau Books)	trade books
University of Regina Press	education
Gabriel Dumont Institute of Native Studies and Applied Research Inc.	education