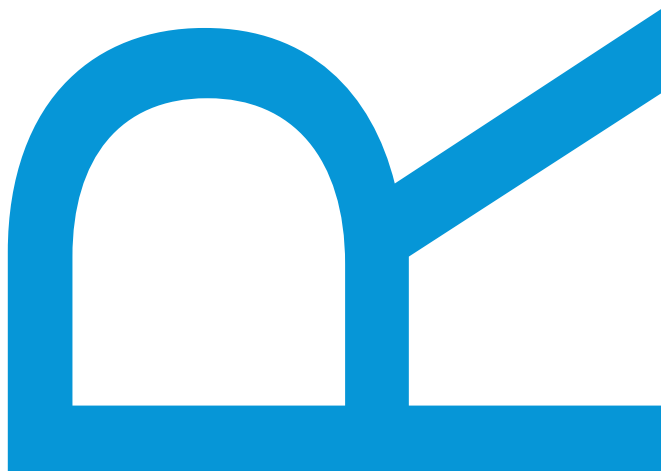




Canada Council
for the Arts

Conseil des arts
du Canada



Annual Report
2020-21

PUBLIC LENDING RIGHT



Activities of the
PLR Commission and
of the PLR Program





150 Elgin Street
Post Office Box 1047
Ottawa, Ontario
K1P 5V8
1-800-521-5721 or
613-566-4378
plr@canadacouncil.ca
www.publiclendingright.ca

10 June 2021

Public Lending Right Commission

ANNUAL REPORT

of the PLR Commission and
of the PLR Program

2020-21

CLIFF EYLAND:
HALIFAX CENTRAL LIBRARY (2014)

The magnificent Halifax Central Library is home to two Cliff Eyland installations, including his largest public work, *Library Cards*, mounted behind the front desk on the ground level. More than 5,000 individual paintings were created by the artist for the library's joyous grand opening in 2014.



Detail: Each one of Cliff Eyland's library installations uses unique artworks created on 3" x 5" panels that mimic the dimensions of antique library catalogue cards. These miniature worlds provide often-playful commentaries on technology, the environment, and the nature of collecting.

CLOCKWISE FROM TOP

Cliff Eyland | Photo: Halifax Central Library

Detail - Cliff Eyland | Photo: Andrew Conrad | Halifax Central Library

Table of contents

| | |
|--|----|
| Land Acknowledgement | 7 |
| About the Public Lending Right Program | 9 |
| Members and Staff | 11 |
| Message from the Canada Council's CEO | 13 |
| Message from the Chair | 14 |
| Message from the Executive Secretary | 16 |
| Comments on the Statistical Report | 18 |
| Statistical Activity Report | 21 |

CLIFF EYLAND:
HALIFAX CENTRAL LIBRARY (2014)

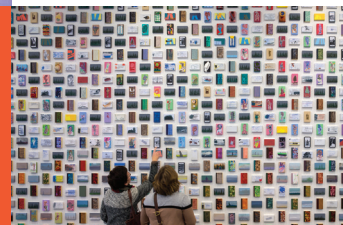


Visitors to the Halifax Central Library must travel to the building's Fifth Floor to see the smaller of two Cliff Eyland installations, semi-hidden upstairs. *Book Shelf Paintings* deploys pastel colours similar to those of Easter Eggs, its ranks of semiabstract images forming rows of shelved volumes that also resembles a computer motherboard.

CLOCKWISE FROM TOP

Cliff Eyland | Photo: Andrew Conrad | Halifax Central Library
Cliff Eyland | Photo: Halifax Central Library

Detail: From a distance, the *Library Cards* installation appears to be made up of pixels, like a desktop monitor or television set. Up close, each discrete panel rewards closer inspection, drawing viewers in for prolonged viewing.



Land Acknowledgement

The Canada Council for the Arts acknowledges the land on which our offices are located is the unceded, unsurrendered Territory of the Anishinabe Algonquin Nation whose presence here reaches back to time immemorial.

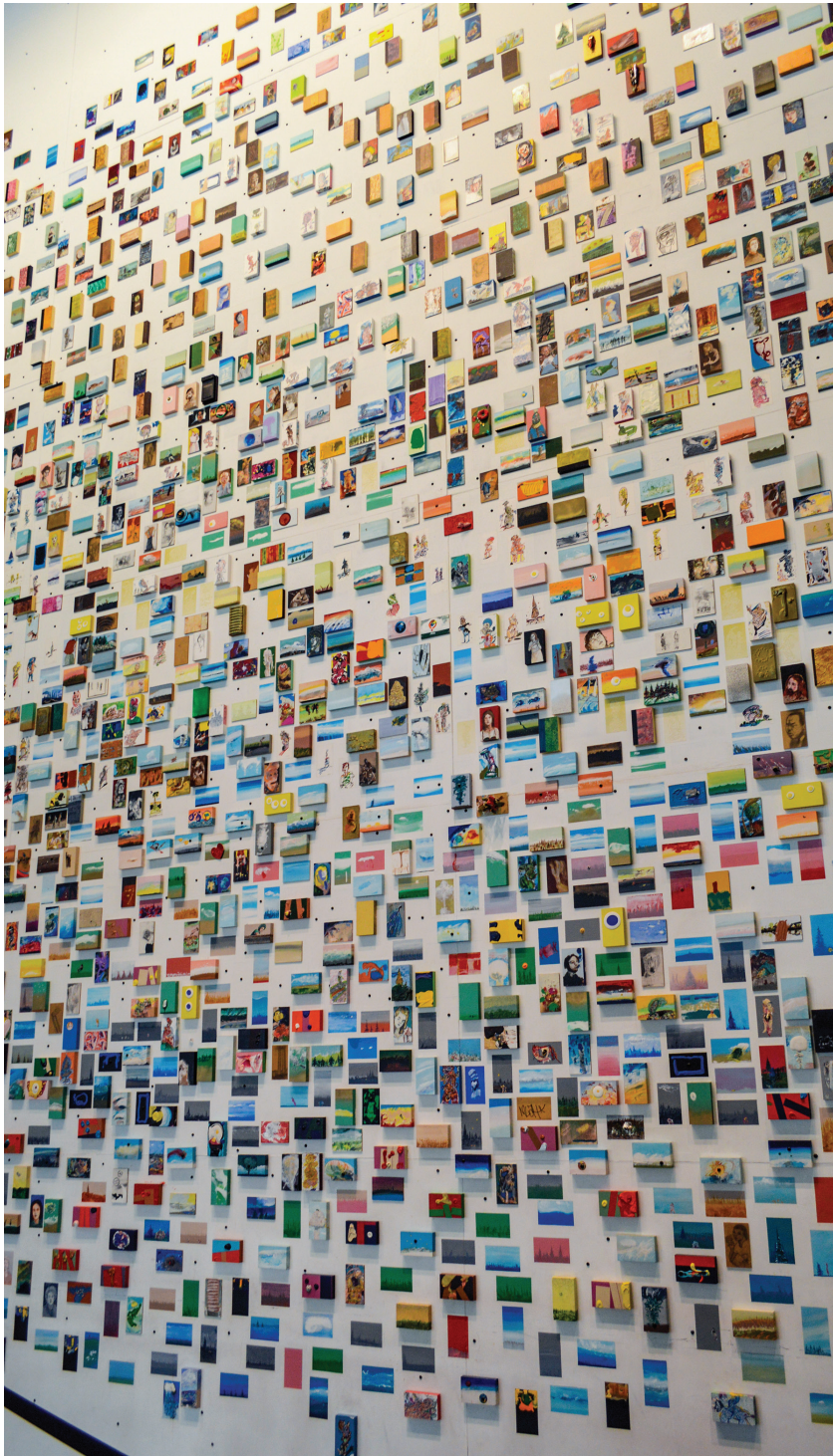
The Council recognizes the Algonquins as the customary keepers and defenders of the Ottawa River Watershed and its tributaries. We honour their long history of welcoming many Nations to this beautiful territory and uphold and uplift the voice and values of our Host Nation.

Further, The Council respects and affirms the inherent and Treaty Rights of all Indigenous Peoples across this land. The Council has and will continue to honour the commitments to self-determination and sovereignty we have made to Indigenous Nations and Peoples.

The Council acknowledges the historical oppression of lands, cultures and the original Peoples in what we now know as Canada and fervently believes the Arts contribute to the healing and decolonizing journey we all share together.

This land acknowledgement was developed by members of the Algonquin community, and we thank them for their generosity and collaboration.

**CLIFF EYLAND:
WINNIPEG MILLENNIUM LIBRARY (2005 +)**



In 2005, Winnipeg's Millennium Library unveiled Cliff Eyland's *Untitled* installation. The first of his Canadian public library assemblages, *Untitled* began with 1,000 individual panels and grew in later years to number more than 2,000 pieces, as the artist, a cherished figure in the Manitoba visual arts community for many decades, continued to add new images.

Cliff Eyland | Photo: Winnipeg Millennium Library

About the Public Lending Right Program

Canada's Public Lending Right (PLR) Program was created in 1986 and has delivered annual compensation to authors ever since. Canadian authors are invited to register their titles with the program during the registration period, which is open from February 15 to May 1 each year. Literary and scholarly works across a range of genres (fiction, poetry, drama, non-fiction, and children's literature) are eligible for consideration. Eligible contributions to a registered title include original writing, illustration, photography, translation, and narration. Eligible titles are checked annually against library catalogue information from a selected group of public library systems across Canada to calculate payments to creators.

Payments to authors begin at \$50 and are determined by the extent to which eligible titles are discovered in the annual library catalogue samplings. The rate of compensation accorded to an eligible title is determined by a payment scale. This sliding scale comprises four levels which correspond to the number of years a title has been registered with the program. Each year the available budget, in tandem with the results of the library sampling and the number of eligible claims, serves to determine the maximum amount that an author can receive. In 2020-21, this amount was \$4,500.

The Public Lending Right Commission (PLRC) is a permanent advisory body of the Canada Council for the Arts. It is charged with administrative oversight of the program with responsibility for maintaining the program's eligibility criteria, sampling methodology, and general policies. The PLRC is comprised of individuals from both official language communities, who provide expertise and guidance to the program as authors, publishers, librarians, and government representatives.

**CLIFF EYLAND:
WINNIPEG MILLENNIUM LIBRARY (2005 +)**



Cliff Eyland drew inspiration for his images from a variety of sources, including screens of the now-ubiquitous smartphone, whose dimensions closely echo those of printed library cards. Many of his later paintings are presented as greyscale approximations of digital portraiture and camera phone photography.

CLOCKWISE FROM TOP

Cliff Eyland | Photo:
Winnipeg Millennium Library

Detail - Cliff Eyland | Photo:
Winnipeg Millennium Library

Detail: Is this tiny work a miniature still life? A bouquet? A breakfast? Visitors to the Millennium Library have access to a permanently-mounted pair of field glasses, located on an upper mezzanine, in order to allow for microscopic examination of *Untitled* from afar.



Members and Staff

(as of March 31st, 2021)

Commission

Mélikah Abdelmoumen (Chair)

WRITER

Russell Wangersky (Vice-Chair)

WRITER

Semareh Al-Hillal

PUBLISHER

Marc-André Audet

PUBLISHER

Richard Davis (Ex-Officio Member)

DEPARTMENT OF CANADIAN HERITAGE

Mélanie Dumas (Ex-Officio Member)

BIBLIOTHÈQUE ET ARCHIVES
NATIONALES DU QUÉBEC

Monica Fuijkschot (Ex-Officio Member)

LIBRARY AND ARCHIVES CANADA

Laurie D. Graham

WRITER

Bilal Hashmi

TRANSLATOR

Charles Leblanc

WRITER

Pilar Martinez

LIBRARIAN

Sylvie Thibault

LIBRARIAN

Executive Committee

Mélikah Abdelmoumen (Chair)

Russell Wangersky (Vice-Chair)

Semareh Al-Hillal

Marc-André Audet

Laurie D. Graham

Charles Leblanc

Pilar Martinez

Sylvie Thibault

Staff

Peter Schneider (Executive Secretary)

Rachelle Lanoue (Program Officer)

Céline Gratton (Coordinator)

Robyn Huculak (Administrative
Assistant)

Marilyn Desrosiers (Director)
Supporting Artistic Practice

Message from the Director and CEO



The pandemic has highlighted the shortcomings, inequities, and injustices in many of our society's structures and systems. Notably, this moment has shone a light on the financial precarity of people who work in the arts and literature. Delays in publication, library closures, and the cancellation of large literary events have brought the sector's fragility into greater focus.

In its 2021–26 strategic plan, the Canada Council for the Arts reiterates the need for an arts sector that is better able to take care of its workers and pay them adequately. In this plan, the Council also maintains its unwavering support to the renewal and strengthening of the Public Lending Right (PLR) Program, an essential flagship program.

Major advances have been made since an additional \$5 million was invested over two years in the PLR Program—an investment the Council anticipated in its 2016–21 strategic plan. The PLR Commission, which oversees the program, put forth measures to support creativity and new creators better, thereby maximizing the program's impact and ensuring its sustainable development.

These measures included continued progress in the sampling process (a search for book titles in Canadian public libraries), adjustments to the payment scale based on the number of years since a title's initial registration, the addition of audiobook eligibility, and the establishment of a minimum threshold and a ceiling for total payments.

The program's alignment with the Council's strategic commitments—including a commitment to direct at least 25% of new funds to first-time recipients—points to a promising future in which the PLR contributes to the rebuild of a more just and resilient arts sector. In 2021, the program's scope extended across Canada, reaching creators at various stages of their careers and many Indigenous creators.

With the Council's strategic investment of \$5 million, PLR payments increased from \$9.8 million in 2017-18 to \$14.8 million in 2019-20. PLR payments are made directly to creators without an intermediary retaining any amount of that money. At a time when financial compensation for literary and artistic creation is crucial, the program is both an exception and a model.

The PLR Program champions a literary culture that is democratic and free-of-charge courtesy of public library systems. The program is an explicit and concrete acknowledgement of our collective duty to compensate creators for their contributions to this literary culture. It also recognizes the need for everyone, regardless of background or circumstances, to have public access to the inspiration of books, without which life would lose so much vibrancy.

Simon Brault, O.C., O.Q.
Director and CEO, Canada Council for the Arts

Message from the Chair

I became Chair of the Public Lending Right Commission one year ago exactly, when this seemingly endless pandemic was still very new to us, and we still let ourselves believe that it might be a matter of only a few weeks. One year later, we must all admit that it is much longer and complicated and will indubitably have much longer-lasting consequences than we thought. Nevertheless, there are positives among the consequences: learning to be resilient, the return of solidarity in the face of hardship, inventiveness, imagination... I had the opportunity to gauge this throughout my first year as Chair, flanked by the wonderful Russell Wangersky as Vice-Chair, the team led by our Executive Secretary, Peter Schneider, and all the other Commission members, as well as CCA Director Simon Brault, whose unwavering support touched and reassured me all the while.

Despite everything we have been through and despite not being able to see each other in person for a year, we have managed to create virtual encounters in which efficiency was matched only by fraternity and benevolence. After the early days when we had no choice but to figure out how to communicate without translation (and where, again with benevolence, we succeeded), we even managed to set up a system for interpretation during the meetings.

We also found a way to exchange regularly to move the issues forward and even to discuss the importance of the Program with Mr. Brault. Peter Schneider and I gave an interview on Quebec radio to present the Program to the listeners of *Bouquins et Confidences*, and I was even invited to present it to the United Nations promotional campaign, to show them how, through the PLR Program, we are defending values such as equity, access to literature for all, the fair, equitable and respectful treatment of authors, and protection and solidarity throughout the book ecosystem.

As a Commission, we have managed to recruit two new members who we are delighted to welcome today, David Chariandy and Maya Cousineau Mollen, whose voices count, and who we look forward to hearing and listening to on all the issues we care about.

Lastly, through this great and long chaos, the team members managed, under extremely difficult conditions, to process all the files (with the number of PLR clients amounting to more than 20,000) from their homes—teleworking—and then to ensure the cheques were prepared at the office while respecting sanitary measures that were anything but easy to deal with, all within the established deadlines!

But what I will remember the most about my first year as Chair of the PLR Commission, when a great health crisis swept the world, is how the members of the Commission and the PLR team, whatever their particular place in the field, stayed the course and held on. Together we have continued to believe that literature, books and the whole system that ensures their existence, accessibility and dissemination can save our souls, our hearts and sometimes even our bodies. We now have proof that it is indeed true that art, when supported and championed in the way it deserves to be, can overcome almost anything.

Mélikah Abdelmoumen,
Chair, PLR Commission

Message from the Executive Secretary

The past year has presented us with many challenges as a result of the stress and disruption caused by a global pandemic that continues to exact a staggering toll on individuals and institutions alike. In the midst of this dire situation, it has been my good fortune to work with many dedicated people to ensure that the PLR Program has continued to function, and to see that the annual payments to authors and other literary creators were compiled and issued on schedule in February. Working under the sturdy and secure umbrella afforded by the senior leadership of the Canada Council, we are all proud that PLR has been able to make its unique contribution to the economic wellbeing of authors, as a measure of stability and reassurance in a volatile and uncertain time. We will get through this storm.

The resilience and goodwill of the many public library partners who nourish the program with essential data has been nothing short of remarkable: in 2020, PLR was able to maintain its ambitious pattern of collections sampling, obtaining access to catalogues in each province and territory. Despite enforced closures and austerity measures imposed by the pandemic, 32 library networks supported us this year with resourcefulness and timely assistance.

Publishers have also experienced enormous strain during the pandemic, which has had an inevitable ripple effect on PLR, as hundreds of new titles have been rescheduled or postponed until more normal cycles of promotion and public engagement can resume. Throughout this time, publishers have continued to connect authors to the program and to provide guidance to new registrants.

In a few months' time, PLR Program Officer Rachelle Lanoue will retire from a successful 39-year career at the Canada Council, the past 21 years spent working with PLR. For the many thousands of authors who have benefited from Rachelle's patient attention, for the members of the PLR Commission past and present who have been bolstered by her painstaking approach to PLR procedures, for fellow staff, and for myself, one word comes to the fore: impeccable. Thank you, Rachelle, for your impeccable contribution to the work we have done and that we will do.

The illustrations in this year's report depict the work of the late Canadian visual artist Cliff Eyland, who maintained a lifelong passion for libraries. His many accomplishments as an artist, teacher, and mentor are crowned by three major installations held within public libraries in Edmonton, Winnipeg, and Halifax. Each of these epic-scale works comprises many hundreds of miniature paintings that correspond to the dimensions (3" x 5") of vintage library catalogue cards. These installations echo the multiplicity and vibrancy of library spaces as community hubs and riff on the history and traditions inherent in print and bibliographic culture.

In closing, I must express my sincere gratitude to PLRC Chair Mélikah Abdelmoumen for her inclusive leadership, to the members of the PLR Commission, who have been steadfast, and to Marilyn Desrosiers, the Canada Council's Director of Supporting Artistic Practice, for her openness to furthering innovation on behalf of PLR as we navigate, together, to a more sustainable future.

Peter Schneider

Program Manager and Executive Secretary

Comments on the Statistical Report

The report on the 35th year of the Public Lending Right (PLR) Program provides an overview of the impact of additional budgetary resources, current program criteria, the ongoing results of the application of the payment scale, and the minimum and maximum payment thresholds.

As is standard practice, the program statistics are based on three elements: number of authors, number of titles, and payments.



\$5M in new funding has been added to the PLR Program's author payment budget in recent years, bringing the total payment envelope to \$14,799,693.28.

Payment to eligible title share claims is capped at a maximum duration of 25 years. This limit serves to provide definition to the program's payment scale and requires the annual weeding of older claims as a means of ensuring the program's sustainability and ability to provide substantial compensation to newly registered works.

A total of 367 author files were closed in 2020 owing to the 25-year limit on active title claim registration or in cases where no titles had been discovered following five years of search. At the same time, 792 new authors registered with PLR for the first time in 2020. The number of registered authors now stands at 20,021. The number of active registrants is expected to increase over the coming years as more new authors register with PLR each year than are retired from active status.

The number of cheques issued by the program slightly decreased from 17,976 to 17,925 this year. As in years past, the minimum payment provided by the program was \$50. In this year's program cycle, the average payment increased from \$822 to \$826; the median author payment also increased from \$401.04 to \$406.24. The maximum per-title payment (8 X the Category I hit rate) was noticeably improved, increasing from \$467.88 to \$507.76. For the second consecutive year, the maximum payment to an individual was set at \$4,500.

The PLR Commission has successfully modeled and implemented an expanded approach to library sampling, which took effect in 2018: works created in all languages are searched in a selection of library catalogues from across Canada. Library data from each province and territory has been incorporated in the sampling, significantly extending the program's reach and bringing greater benefit to all active registrants.

**CLIFF EYLAND:
EDMONTON PUBLIC LIBRARY - MEADOWS BRANCH (2014)**



As part of its ambitious public art program, in 2014 Edmonton Public Library commissioned its own site-specific Cliff Eyland installation, titled *Sculptures in Landscapes*. Housed inside EPL's Meadows branch, this major work includes 600 paintings mounted on a single extended surface. This installation combines realistic imagery of the Boreal forest with paintings of fantastical creatures and imagined technological devices, all created on the artist's signature 3" x 5" panels.

Cliff Eyland | Photo: Edmonton Public Library

Statistical Activity Report

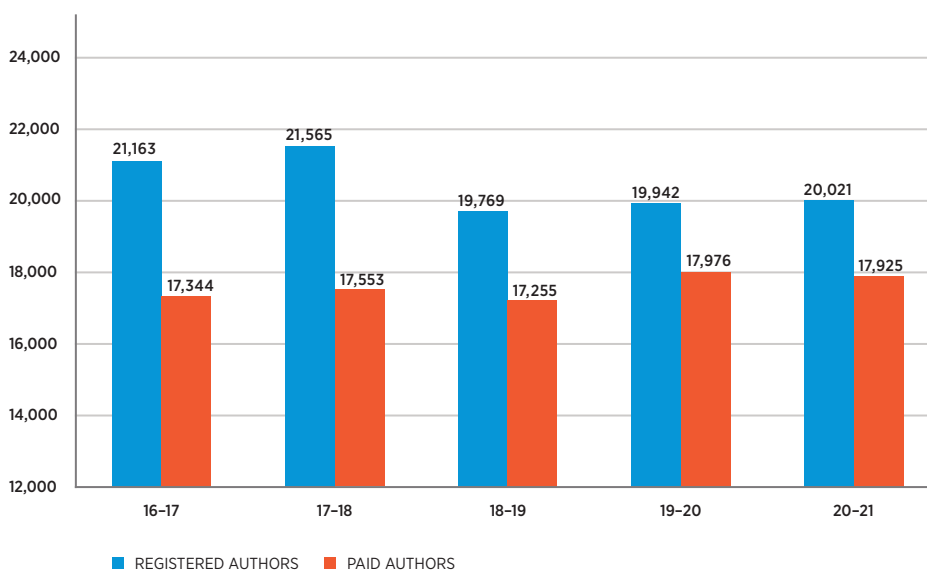
Overview of the 35th Year of the PLR Program

| | 2019-20 | 2020-21 | Variation |
|---|--------------|--------------|-----------|
| Authors Registered | 19,942 | 20,021 | 0.40% |
| Authors Receiving a Payment | 17,976 | 17,925 | -0.28% |
| Authors Not Meeting the \$50 Threshold | 1,336 | 1,426 | 6.74% |
| Registered Titles | 85,933 | 87,772 | 2.14% |
| Eligible Titles | 85,421 | 87,310 | 2.21% |
| Titles Receiving a Payment | 78,232 | 79,452 | 1.56% |
| Amount Distributed to Authors | \$14,781,301 | \$14,799,693 | 0.12% |
| Average Payment | \$822.00 | \$826.00 | 0.49% |
| Minimum Payment | \$50.00 | \$50.00 | 0.00% |
| Median Payment | \$401.04 | \$406.24 | 1.30% |
| Maximum Payment | \$4,500.00 | \$4,500.00 | 0.00% |
| Maximum Amount Paid Per Book (Category I) | \$467.88 | \$507.76 | 8.52% |
| Maximum Amount Paid Per Book (Category II) | \$374.29 | \$406.24 | 8.54% |
| Maximum Amount Paid Per Book (Category III) | \$327.53 | \$355.44 | 8.52% |
| Maximum Amount Paid Per Book (Category IV) | \$280.70 | \$304.64 | 8.53% |

New Authors

| | 2018-19 | 2019-20 | 2020-21 |
|--------------------------------------|------------------|------------------|------------------|
| New authors registered | | | |
| Anglophone | | | 504 |
| Francophone | | | 288 |
| Total | 807 | 869 | 792 |
| New authors receiving payment | | | |
| Anglophone | | | 402 |
| Francophone | | | 235 |
| Total | 654 | 728 | 637 |
| Amounts paid to new authors | | | |
| Anglophone | | | \$180,407 |
| Francophone | | | \$82,267 |
| Total | \$252,669 | \$295,739 | \$262,674 |

Registered Authors and Paid Authors (2016-2021)



Distribution of Author Payments

1. Payments by Range and by Language (2020–21)

| Payments | Language | Authors | % of Total Authors | Total Paid | % of Total Budget |
|-----------------|------------|---------------|--------------------|---------------------|-------------------|
| From \$50.00 | E | 5,678 | 31.68% | \$1,097,691 | 7.42% |
| To \$406.24 | F | 3,433 | 19.15% | \$694,960 | 4.70% |
| | E+F | 9,111 | 50.83% | \$1,792,651 | 12.11% |
| From \$406.25 | E | 2,220 | 12.38% | \$1,297,767 | 8.77% |
| To \$826.00 | F | 1,351 | 7.54% | \$807,007 | 5.45% |
| | E+F | 3,571 | 19.92% | \$2,104,774 | 14.22% |
| From \$826.01 | E | 486 | 2.71% | \$444,085 | 3.00% |
| To \$999.99 | F | 326 | 1.82% | \$297,765 | 2.01% |
| | E+F | 812 | 4.53% | \$741,850 | 5.01% |
| From \$1,000.00 | E | 1,387 | 7.74% | \$1,910,366 | 12.91% |
| To \$1,999.99 | F | 1,046 | 5.84% | \$1,463,105 | 9.89% |
| | E+F | 2,433 | 13.58% | \$3,373,471 | 22.79% |
| From \$2,000.00 | E | 486 | 2.71% | \$1,180,181 | 7.97% |
| To \$2,999.99 | F | 357 | 1.99% | \$881,148 | 5.95% |
| | E+F | 843 | 4.70% | \$2,061,329 | 13.93% |
| From \$3,000.00 | E | 318 | 1.77% | \$1,162,207 | 7.85% |
| To \$4,499.99 | F | 229 | 1.28% | \$827,411 | 5.59% |
| | E+F | 547 | 3.05% | \$1,989,618 | 13.44% |
| Maximum | E | 281 | 1.57% | \$1,264,500 | 8.54% |
| \$4,500.00 | F | 327 | 1.82% | \$1,471,500 | 9.94% |
| | E+F | 608 | 3.39% | \$2,736,000 | 18.49% |
| Total | E | 10,856 | 60.56% | \$8,356,797 | 56.47% |
| | F | 7,069 | 39.44% | \$6,442,896 | 43.53% |
| | E+F | 17,925 | 100% | \$14,799,693 | 100% |

Note: The figures in this table may not add due to rounding.

Median: The median of a population is the point that divides the distribution of scores in half. In February 2021, 9,111 authors (50.83%) received \$406.24 or less. They shared 12.11% of the budget.

Average: In February 2021, the average payment was \$826.00.

12,682 authors (70.75%) received \$826.00 or less. They shared 26.33% of the budget.

5,243 authors (29.25%) received more than \$826.00. They shared 73.67% of the budget.

Distribution of Author Payments

2. Payments by Province and Territory (2020–21)

| Province/ Territory | Registered Authors | % of Total Registered Authors | Number of Payments | % of Total Paid Authors | % of Authors Receiving a Payment | Total Paid | % of Total Budget |
|------------------------------|-----------------------|-------------------------------------|--------------------------|----------------------------------|---|---------------------|----------------------|
| Newfoundland and Labrador | 260 | 1.30% | 242 | 1.35% | 93.08% | \$158,382 | 1.07% |
| Nova Scotia | 704 | 3.52% | 644 | 3.59% | 91.48% | \$440,888 | 2.98% |
| Prince Edward Island | 77 | 0.38% | 66 | 0.37% | 85.71% | \$51,326 | 0.35% |
| New Brunswick | 467 | 2.33% | 422 | 2.35% | 90.36% | \$264,763 | 1.79% |
| Quebec | 7,680 | 38.36% | 7,054 | 39.35% | 91.85% | \$6,384,359 | 43.14% |
| Ontario | 5,720 | 28.57% | 4,941 | 27.56% | 86.38% | \$3,925,402 | 26.52% |
| Manitoba | 452 | 2.26% | 391 | 2.18% | 86.50% | \$252,065 | 1.70% |
| Saskatchewan | 359 | 1.79% | 331 | 1.85% | 92.20% | \$238,078 | 1.61% |
| Alberta | 998 | 4.98% | 885 | 4.94% | 88.68% | \$724,942 | 4.90% |
| British Columbia | 2,734 | 13.66% | 2,443 | 13.63% | 89.36% | \$1,918,484 | 12.96% |
| Northwest Territories | 18 | 0.09% | 18 | 0.10% | 100.00% | \$10,123 | 0.07% |
| Yukon | 27 | 0.13% | 25 | 0.14% | 92.59% | \$14,223 | 0.10% |
| Nunavut | 3 | 0.01% | 3 | 0.02% | 100.00% | \$2,036 | 0.01% |
| Outside Canada | 522 | 2.61% | 460 | 2.57% | 88.12% | \$414,624 | 2.80% |
| Total | 20,021 | 100% | 17,925 | 100% | 89.53% | \$14,799,693 | 100% |

Example: In 2020–21, 89.36% of registered British Columbia authors received a payment. This represents 13.63% of paid authors. These authors received 12.96% of the payment budget.

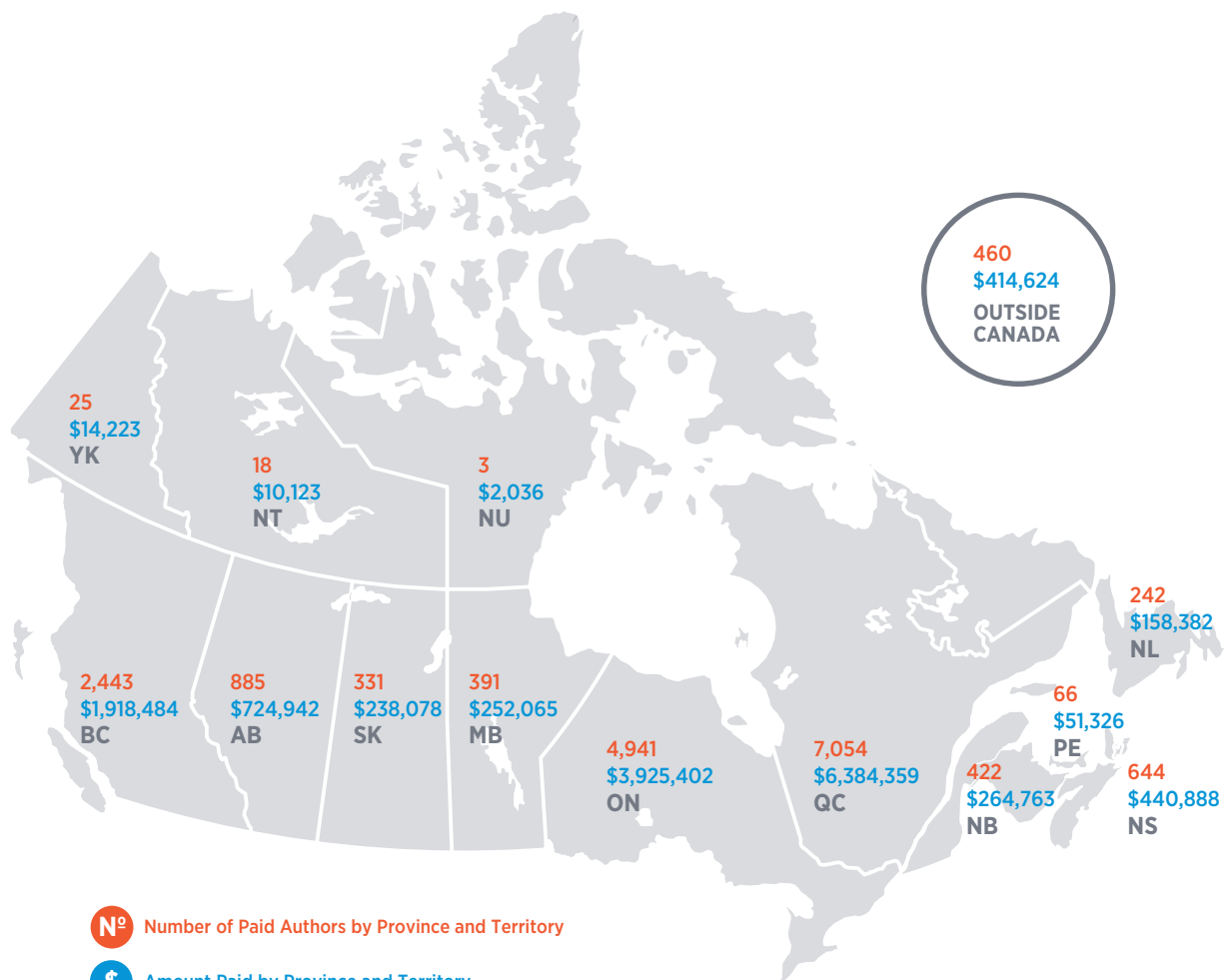
Payments by Province and Territory (2020-21)

17,925

Total Authors Paid

\$14,799,693

Total Budget



New Titles

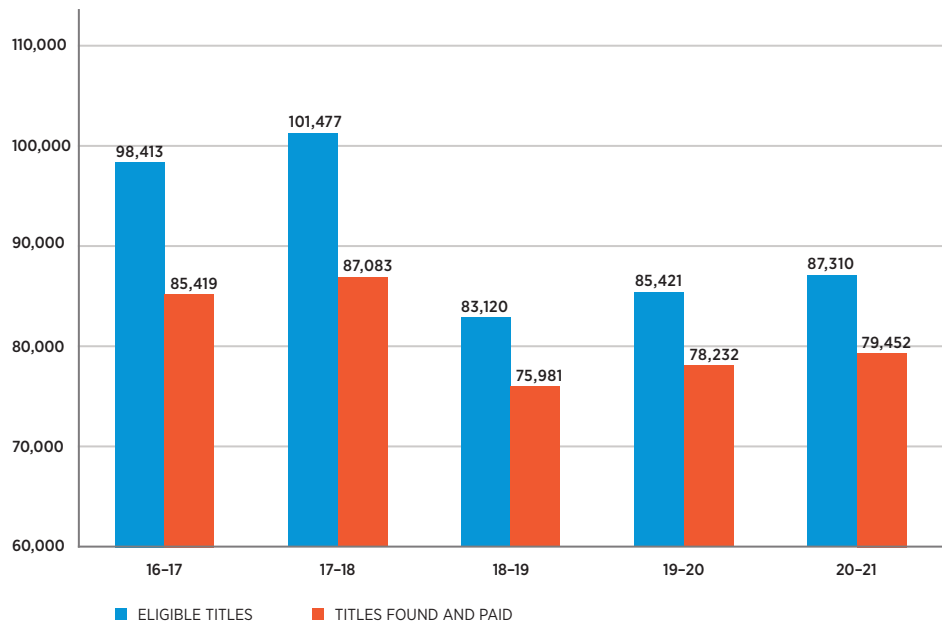
| | 2018-19 | 2019-20 | 2020-21 | Audiobooks |
|--|--------------------|--------------------|--------------------|-----------------|
| New titles | | | | |
| English | | | 3,459 | 522 |
| French | | | 2,282 | 42 |
| Bilingual | | | 17 | 0 |
| Other | | | 127 | 2 |
| Total | 6,087 | 6,214 | 5,885 | 566 |
| New eligible titles | | | | |
| English | | | 3,177 | 471 |
| French | | | 2,122 | 33 |
| Bilingual | | | 13 | 0 |
| Other | | | 111 | 1 |
| Total | 5,585 | 5,702 | 5,423 | 505 |
| New titles found in sampled libraries | | | | |
| English | | | 2,204 | 277 |
| French | | | 1,872 | 29 |
| Bilingual | | | 10 | 0 |
| Other | | | 33 | 0 |
| Total | 4,410 | 4,369 | 4,119 | 256 |
| Amounts paid for new titles | | | | |
| English | | | \$584,865 | \$31,137 |
| French | | | \$505,404 | \$3,833 |
| Bilingual | | | \$1,707 | \$0 |
| Other | | | \$3,195 | \$0 |
| Total | \$1,047,849 | \$1,169,082 | \$1,095,172 | \$34,970 |

New Eligible Titles by Language and by Category (2020-21)

| Category | English | French | Bilingual | Other | Total | % of Total Titles |
|--------------|--------------|--------------|-----------|------------|--------------|-------------------|
| Children's | 746 | 933 | 3 | 20 | 1,702 | 31.38% |
| Fiction | 1,467 | 675 | 0 | 52 | 2,194 | 40.46% |
| Poetry | 186 | 131 | 5 | 13 | 335 | 6.18% |
| Drama | 28 | 39 | 1 | 4 | 72 | 1.33% |
| Non-fiction* | 750 | 344 | 4 | 22 | 1,120 | 20.65% |
| Total | 3,177 | 2,122 | 13 | 111 | 5,423 | |
| Total in % | 58.58% | 39.13% | 0.24% | 2.05% | | |

*Non-fiction includes scholarly works

Eligible Titles and Titles Found and Paid (2016-2021)



Eligible Titles by Language

| Language | Year | Number of Titles | Growth in Comparison to Previous Year |
|--------------|----------------|------------------|---------------------------------------|
| English | 2018-19 | 45,835 | -21.05% |
| | 2019-20 | 46,779 | 2.06% |
| | 2020-21 | 47,724 | 2.02% |
| French | 2018-19 | 35,596 | -13.38% |
| | 2019-20 | 36,923 | 3.73% |
| | 2020-21 | 37,888 | 2.61% |
| Bilingual | 2018-19 | 357 | -21.54% |
| | 2019-20 | 358 | 0.28% |
| | 2020-21 | 346 | -3.35% |
| Other | 2018-19 | 1,332 | -28.92% |
| | 2019-20 | 1,361 | 2.18% |
| | 2020-21 | 1,352 | -0.66% |
| Total | 2018-19 | 83,120 | -18.09% |
| | 2019-20 | 85,421 | 2.77% |
| | 2020-21 | 87,310 | 2.21% |

** In 2018-19, a 25 year-cap was introduced. As a result, 19,692 titles were removed from the program.

Eligible Titles Found and Paid in 2020-21

| Language | Number of Titles | Percentage |
|--------------|------------------|-------------|
| English | 42,114 | 53.01% |
| French | 36,243 | 45.62% |
| Bilingual | 307 | 0.39% |
| Other | 788 | 0.99% |
| Total | 79,452 | 100% |

Note: The figures in this table may not add due to rounding.

Eligible Titles by Category and Language

| Category | Language | Number of Titles | % of All Same Language Titles | % of All Titles of this Category | % of All Registered Titles |
|--------------------------------|-----------|------------------|-------------------------------|----------------------------------|----------------------------|
| Children's | English | 12,769 | 26.76% | 45.21% | 14.62% |
| | French | 14,980 | 39.54% | 53.04% | 17.16% |
| | Bilingual | 53 | 15.32% | 0.19% | 0.06% |
| | Other | 441 | 32.62% | 1.56% | 0.51% |
| Total | | 28,243 | | | 32.35% |
| Fiction | English | 13,192 | 27.64% | 54.56% | 15.11% |
| | French | 10,542 | 27.82% | 43.60% | 12.07% |
| | Bilingual | 32 | 9.25% | 0.13% | 0.04% |
| | Other | 412 | 30.47% | 1.70% | 0.47% |
| Total | | 24,178 | | | 27.69% |
| Poetry | English | 4,101 | 8.59% | 54.61% | 4.70% |
| | French | 3,094 | 8.17% | 41.20% | 3.54% |
| | Bilingual | 93 | 26.88% | 1.24% | 0.11% |
| | Other | 222 | 16.42% | 2.96% | 0.25% |
| Total | | 7,510 | | | 8.60% |
| Drama | English | 1,020 | 2.14% | 58.93% | 1.17% |
| | French | 681 | 1.80% | 39.34% | 0.78% |
| | Bilingual | 6 | 1.73% | 0.35% | 0.01% |
| | Other | 24 | 1.78% | 1.39% | 0.03% |
| Total | | 1,731 | | | 1.99% |
| Non-fiction* | English | 16,642 | 34.87% | 64.89% | 19.06% |
| | French | 8,591 | 22.67% | 33.50% | 9.84% |
| | Bilingual | 162 | 46.82% | 0.63% | 0.19% |
| | Other | 253 | 18.71% | 0.99% | 0.29% |
| Total | | 25,648 | | | 29.38% |
| Total | English | 47,724 | | | 54.66% |
| | French | 37,888 | | | 43.39% |
| | Bilingual | 346 | | | 0.40% |
| | Other | 1,352 | | | 1.55% |
| Total of All Categories | | 87,310 | | | 100.00% |

Note: The figures in this table may not add due to rounding.

The 16,642 English-language non-fiction titles represent: 34.87% of all English-language eligible titles; 64.89% of all non-fiction titles; and 19.06% of all eligible titles.

* Non-fiction includes scholarly works.

**CLIFF EYLAND:
EDMONTON PUBLIC LIBRARY - MEADOWS BRANCH (2014)**



Overview: *Sculptures in Landscapes* forms a mosaic of meanings and associations that serve to open up vistas of the imagination for the viewer; as Cliff Eyland's humorous and loving tribute to libraries and the culture of reading, the work also echoes the beauty of an endless sky, as the upper levels of tiny card-sized paintings recede into the horizon.



Detail: A flock of birds? Bees? A swarm of ideas? Buzzing thoughts? Close to 1,000 additional 3" x 5" acrylic paintings originally intended for the Meadows installation are held in secure storage by the Edmonton Arts Council.

CLOCKWISE FROM TOP

Cliff Eyland | Photo: Edmonton Public Library

Detail - Cliff Eyland | Photo: Edmonton Public Library

Past Public Library Partners

The following libraries have participated in past
PLR Program surveys:

NL

Newfoundland and Labrador Public
Libraries

NS

Halifax Public Library
Nova Scotia Provincial Library

PE

Prince Edward Island Public Library
Services

NB

Moncton Public Library
New Brunswick Public Libraries Catalogue

QC

Brossard Library
Gatineau Municipal Library
Granby Public Library
Grande Bibliothèque
Laval Library
Montreal Municipal Library
Quebec Library
Réseau biblio - La Mauricie
Réseau biblio - The Laurentians
Réseau biblio - Outaouais
Réseau biblio - Saguenay-Lac-St-Jean
Saguenay Library
Sherbrooke Library
St-Léonard Library
St-Jean-sur-Richelieu Library
Trois-Rivières Library

ON

Etobicoke Public Library
Greater Sudbury Public Library
Hamilton Public Library
Kitchener Public Library
London Public Library
Markham Public Library
Mississauga Public Library
North York Public Library
Ottawa Public Library
Toronto Public Library

MB

Manitoba Spruce Libraries Cooperative
(previously South Central Regional
Library)
Western Manitoba Regional Library
Winnipeg Public Library

NU

Nunavut Public Library Services

SK

Regina Public Library
Saskatoon Public Library
Saskatchewan Provincial Catalogue

AB

Calgary Public Library
Edmonton Public Library
The Regional Automation Consortium
(TRAC)

NT

Yellowknife Public Library

BC

Burnaby Public Library
Vancouver Island Regional Public Library
Vancouver Public Library
Greater Victoria Public Library

YK

Yukon Public Libraries

PLR – How the Program’s Value Stacks Up

Supporting Authors

Through PLR, over 17,000 Canadian authors are compensated annually for the availability of their work in libraries. Direct payments range from \$50 to \$4,500 a year. Eligible work includes original writing, translation, illustration, narration, and photography contained in books, e-books and audiobooks across a range of literary and scholarly genres.

Celebrating Libraries

We support and celebrate public access to Canadian content in libraries! PLR surveys the catalogues of public library systems across Canada in order to create its annual payments, working in close collaboration with professional librarians in all regions of the country. By supporting the work of PLR, Canadian public libraries benefit from a strengthened relationship with authors and publishers, further contributing to a strong literary ecosystem for all.

Enriching Readers and Listeners

Through its system of annual payments, PLR directly benefits published Canadian authors and provides compensation for new and recently published work in a wide array of genres that can be accessed by the reading public in library collections, year after year, thus enriching the cultural life of current and future generations.



PUBLIC LENDING RIGHT
PROGRAM

Public Lending Right Program

150 Elgin Street
PO Box 1047
Ottawa, ON
K1P 5V8

The Public Lending Right Commission, which oversees the PLR Program, is an advisory body of the Canada Council for the Arts.



Canada Council
for the Arts

Conseil des arts
du Canada