

Copyright

Challenges	Opportunities
<ul style="list-style-type: none"> • Remuneration frameworks enshrined in the Copyright Act are outdated, being exploited, or just not being followed. How can we recreate these systems to better serve publishers, writers, and consumers? • Writers that exist outside of academic frameworks or other funding models that provide a living through writing have far less opportunity to both create and distribute their own work. • Fair Dealing regulations and the interpretations of Fair Dealing rules have changed the landscape for copying that have greatly reduced the income for writers whose works is used in educational institutions. • Changes to ownership and licensing agreements as a result of the digital economy are not addressed by existing copyright legislation. That is, how has the increased opportunity for sharing content changed the way everyday people interact with Copyright law? • Implications of a world moving to Open Source and free information. How has this affected the ability for writers and publishers to sustain their livelihood through their work? • Legislation currently has no framework for defining Open Source licenses • A lack of clear framework for Fair Dealing has created confusion over its limitations and protections. • Substantial Copying is not defined in the Copyright Act, granting no legal protections to works stolen and/or plagiarized. • A lack of funding for publishers has redirected marketing, legal, and copyright work to authors themselves, requiring them to make complex legal decisions. • Lack of enforcement of copyright law internationally, despite piracy problems and other infringements on copyright. 	<ul style="list-style-type: none"> • Chance to recreate frameworks for contracts and funding models that better adheres to modern publishing realities in the digital and global world. • Reexamination of existing public funding regimes to ensure accessibility to grants for self-employed and emerging writers. • Establish clear frameworks for the function of Fair Dealing that allows both copyright holders and consumers to know the limitations and protections granted by legislation. • Create a new generation of the copyright act that addresses the needs of writers and journalists that acknowledges the change in these industries. • Chance to modernize and future-proof the Copyright Act in regards to digital protections. • Chance to find new ways to monetize writing that enables writers to use new platforms and strategies to sustain their own work. • Adapting law to account for the movement from monetizing by point-of-sale to monetizing the act of creation directly. • Chance to make explicit Substantial Copying rules that are more in line with International copyright expectations. • Increased education. • Chance to renew funding for publishers to allow them to do this important work. • Chance to establish international agreements or arrangements to protect the intellectual efforts of creators globally. • Chance for international or national organizations to provide legal defense for Canadian creators.

<ul style="list-style-type: none"> • Lack of clarity to rights inheritance as a result of death, bankruptcy, or other disappearance of rights holders. • What rights should authors retain after the sale of their work, particularly if rights holders are squatting on intellectual properties? • Should Copyright Law unify a writer's right to sell physical publication and digital publication rights? That is, should we remove the legal distinction between physical and digital publication rights? 	
Benefits	Successes
<ul style="list-style-type: none"> • Ensuring revenue streams for creators and publishers will incentivize continued production. • Increased opportunity for Canadians to make a career in writing and publishing, which leads to increased Canadian media content production and consumption. • Reduces reliance on governmental grants in sustaining the livelihood of writers and publishers • Helps support the needs of entry-level and mid-career writers who have less access to public funding supports. • Increase support networks for the self-employed writers or emerging writers. • Allow creators and producers to have a clear framework for knowing their rights and risks associated with Fair Dealing and copyright protections. • Protects the revenue streams of writers and publishers. • Ensures a healthy relationship between creators and consumers. • Copyright holders have a better understanding of what recourse they have to deal with fair use violations. • Creators have a better understanding of what the limits of fair dealing are to help guide their processes of creation. • Legal recourse for writers and publishers that have their work plagiarized. • There are benefits to both keeping the existing distinction and in removing it. What is the best way forward for 	<ul style="list-style-type: none"> • Protection of this vital sector of Canadian culture is essential to maintaining a vibrant and evolving Canadian identity. • Writers are able to sustain a career through the sale of their work. • Increased access to public funding for emerging or unpublished authors. • Increased programming and education opportunities for emerging authors. • Increased number and visibility of self-sustaining authors. • A stop to the erosion of royalties and other revenues provided to publishers and writers. • Improved relationships between publishers and educators.

protecting writers and publishers in the future?	
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Social Media

Challenges	Opportunities
<ul style="list-style-type: none"> • Writers do not know how to use social media effectively • Time required to engage with social media • Fast-paced nature of the social media environment creates stress (hard to keep current, need to learn new platforms, not enough time to contemplate rush of information) • Publishers pay attention to authors social media accounts. In some genres, writers without social media accounts are looked upon less favourably • Easy to make a career-damaging mistake • Some AB authors have difficulty discovering opportunities available online, e.g., employment opportunities, online publishing markets, online contests • WGA has limited resources to devote to assisting individual writers with their social media needs 	<ul style="list-style-type: none"> • Offer accessible educational opportunities to WGA members • WGA can develop tools that can help writers engage with social media in a more effective and efficient manner. • WGA could hire an expert who could take some of the burden off of writers by providing assistance that helps writers as a collective. • Centralized resources (expert, toolkit) can help curate / manage relevant info / changing social media environment • Create an online AB book festival that connects AB authors, readers & wider national / international audience. • Assisting emerging writers with the creation / growth of social media accounts may increase their chances of getting published. • WGA can provide advice / mentorship that can help reduce career-damaging mistakes. • Expansion of WriteClick to include online opportunities will provide AB writers with more outlets to publish their work. • Hosting social media experiments can gather data about what works for writers, and help build a case for dedicated funding, e.g., start a twitter campaign, partner with other guilds and libraries to increase exposure of AB authors and their works. • Partner with regional library systems to create reader/writer connections - hire a liason to work out of each regional library office.
Benefits	Successes
<ul style="list-style-type: none"> • Helps writers build their network • Helps writers connect with their current and potential audience(s) • Better understanding of how social media works can protect writers against potentially career-damaging mistakes 	<ul style="list-style-type: none"> • Example: Once one author was educated on Instagram, she developed a system that allowed her to spend only a few minutes a day interacting with Instagram. • Example of a useful item for the toolkit: the app Preview that can be used to plan

<ul style="list-style-type: none"> • More efficient use of social media, either by the individual writer or by someone assisting the writer with social media engagement, frees the writer to focus on their craft. • Reduction of wasted time and less stress when writers have help managing / curating the rapidly changing social media environment. • Create better awareness, promotion & buzz for AB authors & their books through coordinated social media posts. • Online AB book festival supports & helps build the writing culture. • Online AB book festival provides opportunities for writers to use and participate in their social media accounts • Canada Council funding under the digital strategies program can provide resources that WGA can use to assist individual writers, and the AB writing community as a whole, with their social media needs. 	<ul style="list-style-type: none"> and schedule her Instagram posts • Example of another useful item for the toolkit would be a searchable database of hashtags that will reach their target audience (can be searched by genre) • Aritha Van Herk's recent Order of Canada award was widely posted on social media, which in turn increased her exposure and book sales. • Once WGA awards are posted on social media, recognition and book sales go up for award-winning authors • Increasing the number of likes and followers on social media results in increased literary event attendance, e.g., new book launches • Many emerging writers find other writers and a local writing community through social media, e.g. WGA's Facebook account • Example: An author who started posting on Wattpad was later solicited by several publishers competing for her work. • Medicine Hat writers group has an online website that lists contest opportunities open to Canadian writers. A new member recently entered her writing into four contests that she would not have otherwise known about • Some opportunities are only advertised through social media. i.e, an anthology just about to go to U of A Press (on the subject of money) • Writers Alliance of Newfoundland and Labrador Reading Challenge on social media challenging readers to read books by Newfoundland and Labrador author and post about them on social media.
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Internet Access

Challenges	Opportunities
<ul style="list-style-type: none"> • Urban//Rural/"Real" Rural/Remote writers are facing expensive and unreliable internet • Internet access is a requirement akin to electricity or phone. • There are different kinds of rural - rural, real rural, remote, etc. Rural can be anything outside of Edmonton or Calgary, but still have strong internet connectivity. Experiences are so varied across the province. We need to recognize that there are remote communities that are inaccessible which pose a different kind of challenge in terms of connectivity. 	<ul style="list-style-type: none"> • Optimize using the existing infrastructure of the Supernet for an Alberta AuthorNet prototype; use one physical area of the province to demonstrate feasibility. Previous government had a vision of a connected, digital Alberta. Use that vision to reach goal of high speed broadband across Alberta and Canada. • Use decommissioned schools or places with high speed access as hubs for writers in an area. <ul style="list-style-type: none"> • Files are so huge - if I'm in the city I don't think about how big a file is because my Internet can handle it. Use hubs and high speed internet to download/upload files. • Small run book production. • The WGA could come up with a business model for setting up Author hubs. They could provide that business model to interested parties and consult on developing hubs. That model could be replicated across Alberta and other provinces. • Literacy vans - Put technology on a van that could move to different geographic locations for writers to make use of • Create partnerships with organizations to give writers free internet <ul style="list-style-type: none"> ○ Advocate that giving free internet to writers frees up the other expenses they need to do their work • WGA to join a Rural/Remote Internet Coalition, like the Rural Transportation Network, etc, to get people across the province working together. • The WGA get a Virtual Mentorship grant. <ul style="list-style-type: none"> ○ The Writer in Residence in a library would have the ability to consult with

	<ul style="list-style-type: none"> virtual members <ul style="list-style-type: none"> Because the internet connections are inadequate it will spurn upgrades to serve the need. Virtual mentorship program extends the network, uses what the SuperNet could be. WGA can encourage writers to interact with municipalities regarding internet <ul style="list-style-type: none"> Tell municipalities that they can talk to County of Grande Prairie to get their process on solving broadband issues. Intermunicipal cooperation per the Municipal Government Act. Needs assessment to determine the minimal bandwidth. Identify the minimum broadband requirement for adequate communications for writers. Google wifi balloons that circulate through the air and provide high speed internet to remote areas. Can we partner with companies like Google to meet our province/country Internet needs?
Benefits	Successes
<p>Why broadband is important to authors:</p> <ul style="list-style-type: none"> Learning Connection/Community Identifying opportunities Research Telling Stories orally The bulk of writers/successful writers live in rural/real rural/remote areas 	<ul style="list-style-type: none"> Calgary converted a school into an arts hub/incubator. CSpace is self financing. Raises real estate value in the neighbourhood. Connects arts to tourism, economic development, etc. The Orange Hub is a centre for the arts, recreation, wellness and learning. The building is owned by the City of Edmonton, with many non-profit groups co-located under this one roof to bring programs and services to the community. We could use lessons learned from CSpace and Orange Hub to create numerous hubs spread out throughout the province that make use of existing infrastructure. WGA conferences could be held all over the province at the various

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Other Notes:

- Consider industries that invest in areas where they operate. Corporations have a vested interest in social responsibility.