

**Bringing the Writer Home:
Consistency and Community in *The New Quarterly's*
Past and Future**

by

Sophia Anna Maria Blom
B.A., Dalhousie University, 2011

Project Submitted in Partial Fulfillment of the
Requirements for the Degree of
Master of Publishing

in the
Publishing Program
Faculty of Communication, Art and Technology

© Sophia Anna Maria Blom 2015
SIMON FRASER UNIVERSITY
Fall 2015

This work is licensed under the Creative Commons
Attribution-NonCommercial-NoDerivatives 4.0 International
(<http://creativecommons.org/licenses/by-nc-nd/4.0/>)

Approval

NAME: Sophia Anna Maria Blom
DEGREE: Master of Publishing
TITLE OF PROJECT: Bringing the Writer Home: Consistency and Community in
The New Quarterly's Past and Future

**SUPERVISORY
COMMITTEE:**

John Maxwell
Senior Supervisor
Director and Associate Professor
Publishing Program

Juan Alperin
Supervisor
Assistant Professor
Publishing Program

Pamela Mulloy
Industry Supervisor
Editor, *The New Quarterly: Canadian Writers and Writing*
Creative Director, Wild Writers Literary Festival

DATE APPROVED: 21 December 2015

Abstract

The New Quarterly has remained a successful small-circulation literary periodical through thirty-four years of operations. This report focuses on four benchmarks in *The New Quarterly*'s history: its inception in 1981, its incorporation as The New Quarterly Literary Society in 2003, its succession plan to hire a new editor and acquire charitable status in 2012, and the inauguration of the Wild Writers Literary Festival, the magazine's largest brand extension and annual fundraising event. Through the magazine's consistent mandate, its excellent editorial reputation, and its dedicated community presence, *The New Quarterly* has become a destination literary magazine in Canada. By continuing these best practices and adapting them to the digital age, *The New Quarterly* can evolve into a successful content producer. This project report is intended to benefit members of the Canadian magazine publishing industry, and will be of interest to those concerned about the sustainability of charitable arts organizations in Canada.

Keywords: magazine publishing; regional publishing; literary festivals; branding; digital development

To Mama, Papa, Tony, and Brendan.

Table of Contents

Approval	ii
Abstract	iii
Dedication	iv
Table of Contents	v
Introduction	1
1981-2000:	
<i>The New Quarterly's Beginning</i>	5
2000-2007:	
<i>The New Quarterly Incorporated</i>	8
2007-2010:	
<i>The New Quarterly Goes Charitable</i>	14
2010-2015:	
The Launch and Ascent of the Wild Writers Literary Festival	20
2015 and Beyond	25
Recommendations	28
Conclusion	32
References	34
Online Sources	35

Chapter 1

Introduction

As Canadian culture evolves, audiences' modes of consuming information and entertainment change as well, creating a state of constant flux for cultural content producers like magazine publishers. Because of this, it is only the most adaptable magazines that can sustain their operations over decades of evolving audiences and technologies. They must be able to adapt to shifting revenue streams, to capitalize on opportunities, and most importantly to do so without losing sight of their editorial mandate. Currently, industry-wide revenue fluctuations include the rise of digital circulation and communication, and the fall of newsstand sales and print advertising. These fluctuations compound changes in the industry: for example, Magazines Canada has scrapped its annual travelling "Circ School," a once-essential initiative for anyone working in magazine circulation, sales, and marketing. Circulation expert Stacey May Fowles explains that this is due to a lack of interest resulting from the rise of digital circulation and social media marketing (Fowles 2014, 1). Indeed, magazine conferences are crawling with social media consultants, app developers, and seo experts. In his 2014 MagNet keynote speech, M. Scott Havens suggested that magazines adapt to these changes by rethinking their identities: to move beyond the barriers of the print product, and think of themselves instead as content producers who provide a service to their audience. Cooking magazines can post videos of fricassee tutorials, and news magazines can post breaking news stories to engage their readership as events occur (Havens 2014). But these examples are not practical for magazines whose content is not flashy, colourful, or visually engaging. Literary magazines such as *The New Quarterly*, whose later incarnations have more closely resembled books than glossy magazines, have time and again considered, and then abandoned, the hope of translating their brand to fit the digital world. As this project report will show, however, it is certainly feasible for a small-circulation literary magazine to find success by identifying as a content producer rather than only a magazine publisher. With an excellent editorial reputation, a fierce commitment to its publishing mandate, and strong ties to its local community, *The New Quarterly* is poised to become a stable and sustainable media company for years to come.

The first issue of *The New Quarterly: Canadian Writers and Writing* was published in the spring of 1981. While the magazine's office has moved several times in thirty-four years of operation, it has always been located in Waterloo, Ontario. Currently, *The New Quarterly* is housed at St. Jerome's University, an affiliate college with the University of Waterloo. Major sources of revenue include annual operating grants from the Ontario Arts Council and the Canada Council for the Arts, as well as circulation and fundraising revenue. The editorial workflow at the magazine has been honed over the years, and while the publishing mandate has remained consistent the submissions process, bookkeeping, administration, and business planning have strengthened. Personnel has likewise expanded from a single editor heading a small editorial board to an Editor, a Managing Editor, an Office Administrator, a Circulation Assistant, two editorial boards (one for fiction and one for poetry), a Non-Fiction Editor, and a governing board of directors.

The permanent office staff consists of myself as Managing Editor, Pamela Mulloy as Editor, and Carolyn Pegg as Office Administrator. Mulloy has held the position of Editor since 2012, before which she sat on the Fiction Editorial Board. Both Pegg and I came on in February of 2014. The Circulation Assistant position is staffed through the University of Waterloo Co-operative Education Program and is funded by the Ontario Student Assistance Program. The duties of the Circulation Assistant therefore change to fit the interest and skillset of each student to aid them in reaching their professional goals. For example, aspiring writers are encouraged to attend local readings and write blog posts, while design-minded students will be asked to assist in advertising and marketing campaigns. Some tasks such as processing submissions and managing social media are common to all Circulation Assistants.

Today, the magazine holds two reading periods per year to populate the pages of the regular issues. Poetry and Fiction is rarely solicited, and instead submissions are processed by the Circulation Assistant as they are received. These manuscripts are circulated among the appropriate editorial board, who then meet twice annually to decide which pieces merit publication. *The New Quarterly* has also built a commendable reputation through its process of encouraging emerging writers; even rejection letters include constructive feedback from the editors. Simultaneously, the Editor and Non-Fiction Editor work together to plan and solicit non-fiction pieces such as essays on writing, memoirs, and personal essays.

After the pieces are chosen, the Editor works with the author of each piece to prepare it for publication through structural and line editing. Once an issue is populated, the Editor envisions its theme, and the in-office staff (Editor, Managing Editor, Office Administrator, and Circulation Assistant) collaborate to choose the cover image, colour scheme, taglines, and back-cover quotations.

While each issue is being assembled, the circulation schedule runs in the background, consisting of renewal efforts, subscription management, and donor campaigns, kept healthy through the combined efforts of the Managing Editor, Circulation Assistant, and Office Administrator. The Managing Editor is also tasked with researching and writing grant applications, project management, and planning and designing marketing and circulation materials. I also double as Web Editor, and ensure that website updates, blog streams, and social media engagement run on schedule. By extension, the Managing Editor analyzes user feedback and sales data to assess the success of each renewal effort, marketing campaign, subscription or donor drive, and fundraising event.

The magazine's current mandate is "to nurture emerging writers by publishing and promoting their work alongside that of well-established writers we admire, and to provide an editorial context in which both can be read." This mandate shows considerable commitment to the magazine's original vision to introduce "new writers, and more especially new writers from our own region – southwestern Ontario" (Horwood 1981, 3). This commitment has turned *The New Quarterly* into a destination literary magazine for Canadian authors and publishers alike. However, *The New Quarterly* faces the same challenges that all Canadian niche magazines face, and has seen its share of difficult financial circumstances. This report asks how *The New Quarterly* addressed its economic difficulties, set and met strategic goals, and it explores how consistency of mandate and dedication to community ensured the magazine's sustainability. The report examines the magazine's historical context, including the magazine's start as a chapbook-like quarterly, the incorporation of The New Quarterly Literary Society as a non-profit arts organization, the establishment of the organization's charitable status, and the launch of the Wild Writers Literary Festival. The report evaluates the organization's current situation in the context of these chronological benchmarks. Finally, the report makes three recommendations to strengthen revenue streams and fully utilize charitable status. As the magazine

prepares for its 35th year of publication, and the programming for the fourth Wild Writers Literary Festival shifts into gear, these recommendations can be instrumental in forging a sound financial plan. While *The New Quarterly* provides an excellent long-standing case study, these recommendations will suggest strategies for similar literary magazines to achieve a stable, appropriate revenue mix.

Chapter 2

1981-2000: *The New Quarterly's* beginning

The New Quarterly has remained a vital and successful literary publication because of its dedication to the local community and because of its consistent mandate. Although it has never been a university publication, the magazine forged strong connections with the universities in Waterloo, Ontario; in 1981, *The New Quarterly* was founded by the University of Waterloo's inaugural writer-in-residence Harold Horwood. Horwood states in his Editorial Note that the publication of the magazine's second issue was secured thanks to "the volunteer work of editors, proof-readers, printers and business managers at the University of Waterloo and its affiliated colleges," and at Wilfrid Laurier University (Horwood 1981, 3). St. Jerome's University donated printing costs for the first two issues as well, meaning that the magazine's relationship with this affiliate college is similarly longstanding.

Also in Horwood's Editorial Note, we can see the first iteration of *The New Quarterly's* mandate. "A few of our contributors," he writes, "have been widely published, but most of them are new or little-known writers." He describes his hopes to continue introducing new writers, "and more especially new writers from our own region—southwestern Ontario, which has produced many prominent Canadian writers but few literary journals" (Horwood 1981, 3). Already the magazine's commitment to the promotion of emerging writers is evident.

But while today's iteration of the magazine's mandate is celebratory and generous, Horwood's version was born out of a climate of frustration in the Canadian publishing industry. While Canadian Literature was developing a distinctive voice, ownership of the cultural industries had become a bitter debate through the 1970s with the influx of international subsidiary companies. Measures were taken to protect Canadian content and its producers, such as the formation of The Writers' Union of Canada in 1973 (at which Horwood was elected to the first National Council), the Ontario Royal Commission on Book Publishing in 1972, and the establishment of the Foreign Investment Review Agency in 1975 (Parker 2015). But, while these institutions indicated concern for keeping Canadian content within Canada, Horwood worried publicly about the decline in Canadian literary journals. He described the state of Canadian publishing as an "era

of shrinking markets, shrinking publications, and great difficulty for those seeking to publish creative prose and poetry for the first time” (Horwood 1981, 4). There were, of course, already several other Ontario-based literary journals publishing creative writing in the form of short fiction, poetry, and/or literary creative non-fiction, including *Acta Victoriana*, *Arc Poetry Magazine*, *Brick*, *Canadian Notes & Queries*, *Canadian Poetry*, *Descant*, *Existere*, *Exile*, the *Literary Quarterly*, *Queen’s Quarterly*, *Rampike*, *THIS Magazine*, and *Windsor Review* (National Magazine Awards 2015). Many of these are still in existence, and have been embraced by *The New Quarterly*’s staff as peers, friends, and allies. Still, Horwood felt there was a gap to be filled.

Horwood wanted “to stress a receptivity to short fiction, ‘especially if it falls outside the pattern and style imposed upon the Canadian story in the 1970s by the anthologies and collections of Oberon Press” (Jernigan 1997, 17). The need for this distinction was a steady rise in poetry submissions to the magazine, but presumably what Horwood was looking for was a new voice: something undeniably Canadian, but that was not shaped or even influenced by the current Canadian literature. Horwood saw *The New Quarterly* as “the successor to *Tamarack Review*, the magazine that Robert Weaver edited from 1956 until 1982” (Hinchcliffe 1997, 26), from which we can gather that Horwood founded *The New Quarterly* to support and foster emerging Canadian writers. Its publishing mandate was defined in the beginning by what it was not – Oberon Press – and what it aspired to be – the *Tamarack Review*. And of course, the magazine was founded with the strong support of the surrounding community.

When Harold Horwood’s tenure as Editor ended in 1984, he passed the editorial responsibility on to two members of the volunteer editorial board, Kim Jernigan and Peter Hinchcliffe, who shared the position as co-editors until Hinchcliffe’s retirement in 2001. Jernigan was a masters student when she “wandered into Harold’s office,” curious “to see how a literary magazine got started” (Jernigan 1997, 17). She offered her services as a proofreader, and soon took on layout and editorial duties as well. In a 1997 *Canadian Notes & Queries* essay on editing *The New Quarterly*, Jernigan mused that she was passed the editorial torch “less for my editorial acumen than for my fidelity.” She first demonstrated her commitment to the magazine on a late January evening of 1982, hand-collating all 500 copies of the magazine on the office floor while nine months pregnant (Jernigan 1997, 17). Jernigan became the strongest guiding force in *The New Quarterly*’s long

history, staying with the magazine until her retirement in 2012. She still remains on the masthead as Special Projects Editor, occasionally attends board meetings in an advisory capacity, and maintains a presence at the magazine.

During Jernigan and Hinchcliffe's co-editorship, the editorial board of *The New Quarterly* forged connections in the surrounding community: Jernigan taught creative writing classes and Hinchcliffe was a professor in the English Department at St Jerome's University. The editorial board organized several writing conferences in association with universities and colleges in the region, and entered into partnerships with local writing groups, the Stratford Festival of Ontario, and the University of Waterloo's Writing Centre. This last partnership was of immense importance to the magazine, as the Writing Centre provided office space, technical support, phone systems, and volunteer staff support; two succeeding administrative employees at the Writing Centre, Linda Kenyon followed by Mary Merikle, doubled as Managing Editor for the magazine. This arrangement continued for nearly 20 years until Merikle's retirement, at which time *The New Quarterly's* partnership with the Writing Centre ended.

2000-2007: *The New Quarterly* Incorporated

The early part of the new millennium was a time of great anxiety for *The New Quarterly* and its staff. Mary Merikle retired from her position as manager at the University of Waterloo's Writing Centre, and effectively ended the strong partnership that had existed between the Centre and the magazine. Since this partnership had meant office space, access to computers, photo-copying, telephone and long distance accounts, postage for routine correspondence, and "most importantly, the salaried time (about 15 hours a week) of the ... managing editor of the magazine," the negative impact of this partnership's dissolution was immense (Scott 2002, 4), and *The New Quarterly* was suddenly left without managerial staff support. The layout and art direction had also been done in-house by a staff member at the Writing Centre at a very low rate, and while new art direction was found quite quickly after the split, the magazine's layout costs rose significantly. In addition to this, illness in the family led Peter Hinchcliffe to retire from his position as co-editor in 2001, leaving Kim Jernigan to lead the editorial direction of the magazine alone. At this time *The New Quarterly* also lost four members of its editorial board, which put heavy strain on the magazine's editorial and publication process. *The New Quarterly* was in dire financial straits and, in 2002, missed an issue for the first time in its history.

Not only was the management of the magazine undergoing significant change, its circulation did not appear to be performing very well either. While Jernigan describes hand-collating "all 500 copies" of *The New Quarterly* in 1982 (Jernigan 1997, 17), the magazine had fewer than 350 subscribers in 2002, and annual revenue from subscriptions was less than \$6000 (Scott 2002, 6). D.B. Scott surmises that this is due to the magazine's limited resources, explaining that "the magazine has not been unable to undertake much circulation development, such as direct mail" (Scott 2002, 6). The staff had been involved in small promotional events such as the Eden Mills Writers Festival and Word on the Street Toronto, however, the sales at these events only brought in \$1,160 for the fiscal year ending in 2002, even when combined with single copy distribution through the Canadian Magazine Publisher's Association (CMPA). While *The New Quarterly* managed a sell-through

rate of 45-50% of about 200 copies of each issue through the CMPA, it was unable to recover the returned or unsold copies as in book publishing – the printing and binding cost was \$9 per copy, so even this high sell-through rate was a problem.

While there is no official breakdown of *The New Quarterly's* print run from 1981, the 2002 print run per issue can be broken down as follows:

- 321 Paid subscriber copies
- 17 Subscription comp copies
- 200 Single copy draw (CMPA)
- 50 Other retail copies
- 25 Promotional and comp
- 10 Back issues sold
- 77 Office and Archive
- 700 Total press run (Scott 2002, 7)

As we can see from this distribution, the total print run had only increased by 200 copies in twenty years. According to Scott's observation that in 2000, the "average circulation of 60 English language magazines [the CMPA] supports was 1,817, with an average total print run of 2,702," *The New Quarterly's* 2002 circulation was modest at best (Scott 2002, 10). It is important to note, however, that this circulation appears low when compared to the majority of consumer magazines, while Scott says a typical literary magazine such as *The New Quarterly* "has fewer than 1,000 subscribers (most of them in Canada)" (Scott 2002, 10).

The New Quarterly's future was uncertain, but Jernigan managed to guide the magazine to safety. First, negotiations were made to acquire office space within St. Jerome's University. The fit was logical because both Jernigan and Hinchcliffe had taught at St. Jerome's, and because of the long history between the two institutions – printing costs incurred by the magazine's first issues had been donated by St. Jerome's University, after all. Both the university and the magazine were hesitant to have *The New Quarterly* become a St. Jerome's publication: Jernigan was wary of the content restrictions that might be placed on the magazine by the Catholic university, and likewise the board of governors at St. Jerome's was still operating in the wake of "an expensive experience with the closure of the magazine *Grail*," and was "shy of any similar commitment" (Scott 2002, 1). Nevertheless, the university agreed to provide office space and IT support, as well as extend institutional discounts on computers and other office supplies. In return, *The New Quarterly* agreed to extend sponsorship benefits to the university and,

most importantly, tie its reputation for editorial excellence with the English Department at St Jerome's. Here we see *The New Quarterly's* commitment to its mandate directly feeding into community involvement. While the focus was never on profits, management, or even raising circulation, *The New Quarterly* had built up a commendable reputation for editorial excellence in the Canadian Literary Community.

While the agreement with St Jerome's University was a boon for *The New Quarterly*, office space alone was not enough for a small cultural magazine entering the 21st Century. To catch up to their editorial schedule, Jernigan planned a double issue based around Wild Writers We Have Known, a three-day event that *The New Quarterly's* staff had presented in collaboration with Porcupine's Quill Press and the Stratford Festival of Canada. The event focused "on the state of the contemporary short story, a genre for which Canada is known internationally." However, the efforts of producing the associated double-issue of *The New Quarterly* required "an out-of-pocket donation by the Editor towards a small honorarium" to hire two people as replacements for the production and promotional support lost in the dissolution of the Writing Centre partnership (Scott 2002, 4). Unfortunately, while the event fostered partnerships in the industry and raised the reputation of the magazine, it had a negative impact on the sustainability and financial stability of *The New Quarterly*.

Jernigan filed an application to the Ontario Arts Council's Compass program, whose objective is to "assist arts organizations with organizational development projects, and... to help build administrative and management capacity in the arts," according to the Ontario Arts Council's website. This application allowed *The New Quarterly* to bring in strategic communications consultant D.B. Scott, a representative of Impresa Communications Limited. Scott's report on *The New Quarterly's* situation painted the portrait of a magazine in "parlous financial circumstances," although he indicated that this was "despite [the magazine] living within its means; the financial crisis is not the result of mismanagement" (Scott 2002, 1-2). Even with this assurance, *The New Quarterly* had not been run with a business-minded approach until this time. Scott analyzed the magazine's operations, and identified the following priorities:

- Raising immediate cash through fundraising events and initiatives
- Pursuing longer-term stable funding, including increased government funding

- Paying the editor and increasing staff and volunteer support
- Increasing support from the University of Waterloo and from St. Jerome's University
- Substantially building audience, principally by subscriptions; obtaining funding for audience building through various initiatives
- Streamlining the management of the magazine's finances and circulation methods
- Seeking additional revenue through sponsorship and advertising, using volunteer help
- Incorporating as a not-for-profit and seeking charitable status (Scott 2002, 12)

While Scott is careful not to criticize the managerial efficacy behind *The New Quarterly*, he does imply that too much reliance had been placed on the Writing Centre's support. He claims the financial difficulties of the magazine are in spite of "its well-earned reputation and years of doing quite a lot with just a little" which may indicate that the business model of the magazine was too focused on editorial initiative (Scott 2002, 7). For example, while *The New Quarterly*'s staff had maintained a strong presence in their community (not just through the magazine, but also through conferences and events), and remained committed to its editorial mandate, the magazine had capitalized on neither its community presence nor its editorial reputation. Scott goes on to say that "It must be emphasized that 'living within its means' was the result of managing what few funds the magazine had. It was accomplished principally by not paying its editors and depending upon the kindness of friends and supporters (such as the Writing Centre) and even the pockets of its Editors. Such a delicate balance, no matter how carefully managed, cannot be sustained in the long term" (Scott 2002, 4). Again, we see the implication that in order to remain operational, *The New Quarterly* must be managed as a business venture as well as a cultural magazine.

The New Quarterly did not, at this time, have an official board of directors, but there was an informal advisory gathering of friends and supporters of the magazine. Their brainstorming meetings had generated some admittedly drastic directions for *The New Quarterly*, such as reducing the magazine's publication frequency to three times a year, or ceasing publication altogether. But even these directions, according to Scott, depend "very much on developing a coherent strategy and

a reliable funding base for the short and long term” (Scott 2002, 5). Recognizing this, and also recognizing the problem of a publication named *The New Quarterly* publishing only three times per year, Jernigan did attempt to diversify revenue sources for the magazine. She put in applications for the Kitchener-Waterloo Community Foundation and the Canada Magazine Fund for assistance on particular projects (such as a redesign of the magazine and a direct mail campaign to increase circulation), as well as to the Dean of Arts at the University of Waterloo for an increase in operating funding. *The New Quarterly* then received \$2,000 per year from the University, but the request to increase this support was not accepted. Nevertheless, we can see that Jernigan, as well as her staff and supporters, were taking every opportunity to keep *The New Quarterly*’s doors open.

Scott recommended several strategies for broaching the priorities that he had set out. Most importantly, he suggested that *The New Quarterly* incorporate as a non-profit arts organization and form an advisory board of directors, with the eventual goal of becoming a charitable organization. The recommended strategies are as follows:

- To create a board and establish *The New Quarterly* as a not-for-profit corporation
- To raise cash immediately with a series of fundraising events in the current fiscal year
- To concentrate on seeking out new readers and subscribers
- To improve management and infrastructure (Scott 2002, 2)

Scott’s report goes on to detail particular changes that the magazine should make, such as updating its layout and upgrading its circulation management software from Microsoft Excel to Filemaker Pro.

The effects of the new office space agreement and the new priorities were not lost on the contemporary 2002 iteration of *The New Quarterly*’s mandate, which D.B. Scott described as “to foster new talent, to encourage public awareness of the literary arts, to educate both writers and the reading public while strengthening the ties between them. Above all, the mandate is to build a sense of community among writers and build an awareness of their value to the wider community. Its goal is to publish fine writing and writing about writing” (Scott 2002, 4). As we can see here, the purpose of the magazine is no longer strictly editorial, as it was in the days of Harold Horwood. Horwood’s ideal was to carve out a southern Ontario voice among the cacophony of

CanLit, while the Jernigan/Hinchcliffe *New Quarterly* was attempting to carve out a space for the literary arts within its wider community, in addition to fostering new voices. Also, this mandate illuminates the service provided by the organization, and the basis for its charitable activities. It was absolutely necessary for this shift to be acknowledged, considering *The New Quarterly*'s sudden need for community support.

As a result of this business plan, The New Quarterly Literary Society was incorporated as a non-profit arts organization in 2002, and a plan was put in place to ensure the sustainability of the magazine.

2007-2010: The New Quarterly Goes Charitable

Five years after D.B. Scott's business plan was proposed to *The New Quarterly*, the magazine's operations were in a much more stable position. A follow-up report from Impresa Communications in 2007 stated that "recommendations made in the last business plan were acted upon over the following years that have gratifyingly resulted in a significant improvement of the magazine's situation" (Scott 2007, 3). In particular, the magazine had undergone a successful redesign, which "managed to compress the editorial and number of pages" to 200 pages per issue (Scott 2007, 3). *The New Quarterly's* printing costs had also gone down, thanks to the magazine going out to tender and moving to a new printer. The magazine had also developed a website with emerge2digital, and began releasing an informal e-newsletter.

Revenue increased across the board. In addition to the initial OAC Compass grant and the modest operational funding the magazine received from the Canada Council in 2002, *The New Quarterly* had now achieved grant funding that was equivalent to all other revenue sources. "In 2006-07, the magazine received more than \$80,000 in grants. Canada Council and Ontario Arts Council operating grants to periodicals totalled \$45,900 and there was project support from the Trillium Foundation and the Canada Magazine Fund (Department of Canadian Heritage)" (Scott 2007, 5). The magazine also saw a significant increase in subscription revenue, from \$6,000 per year in 2002 to about \$18,000 in 2007 (Scott 2007, 4), with a total annual circulation of 3,500. Single Copy revenue had increased to \$5,586 in the fiscal year ending in 2007, though it is not clear exactly why: presumably this was due to the increase in events produced by *The New Quarterly's* staff. These events gained approximately \$9,000 in the 2007 fiscal year, but Scott reminds us that *The New Quarterly* "spends 50 cents to raise a dollar in such events," and that while they "raise the magazine's profile, it is not altogether clear that this is the most cost effective use of staff time" (Scott 2007, 5). What's more, the increase in single copy revenue was not due to an increase in newsstand sales. In 2002, *The New Quarterly* saw a 45% sell-through rate on 200 copies of each issue, which did not translate to profit due to the high cost of production (\$9) per copy. In 2007, the magazine was sending 350

copies of each issue to be distributed by Magazines Canada, with an annual draw of 710 copies (Scott 2007, 11). Therefore, the sell-through rate remained at around 45%, but the cost of production for a single copy remained high, and shipping costs climbed to about \$2000 with the higher number of copies distributed. This being said, however, the efforts made by The New Quarterly Literary Society served to bring the magazine back from the brink, and the fundraising and granting successes offset the losses brought about by the newsstand.

The mandate at this time had refocused on its original purpose: “to publish and promote the best of new Canadian writing, both fiction and poetry, and to provide an editorial context in which it can be read... we also publish the work of more established writers, who attract an audience and provide important mentoring” (Ginsler 2005, 1). While this wording once again removed the organization’s dedication to the literary community, this commitment had not lessened.

The magazine’s commitment to its editorial mandate of discovering new literary voices and presenting them alongside established Canadian authors built the magazine’s reputation for editorial excellence. In turn, it was this reputation that allowed *The New Quarterly* to qualify for greater funding opportunities from government granting organizations, and from other supporters of the literary arts in Canada. Likewise, fostering relationships in the community (both locally and in the wider Canadian literary sphere) meant that the Literary Society was able to manage successful donation campaigns and popular events in its region. Having returned from the brink of closing its doors in 2002, The New Quarterly Literary Society recognized the need for a new business strategy and managerial focus, especially as Kim Jernigan celebrated 25 years as Editor of *The New Quarterly*. Scott saw *The New Quarterly*’s reliance on Jernigan as a significant disadvantage, stressing that “the magazine needs to put in place a succession plan” (Scott 2007, 6). The consideration of a succession plan was in no way a bid to oust Jernigan from her position – it was simply to ensure the sustainability of the magazine if something should happen to Jernigan, or if she should decide to take early retirement.

In order to facilitate a succession plan, the board of directors formed a succession committee, which conducted a survey of competing literary magazines and invited proposals from consultants. The committee found that the greatest impediment in finding a new Editor of Jernigan’s calibre would be the volunteer status of her position. While about half of the literary magazines surveyed had Editors

in volunteer or modestly remunerating positions, these were often founding Editors whose own history intertwined with that of the magazine they ran: much like Jernigan and *The New Quarterly*. Based on their anecdotal study of peer publications, the committee decided to focus fundraising efforts on raising enough capital for a paid Editor position. They successfully applied for a three-year grant from the Ontario Trillium Foundation to fund the establishment of a new operating model that included a full time salaried Managing Editor, and awarded a per-issue honorarium to the editor.

In order to assess the impact of an editorial honorarium and full-time Managing Editor, the board and office staff brought in industry consultants to advise on how to sustain these funds beyond the Trillium Foundation grant. One of these consultants, Ernie Ginsler, gave a snapshot of the industry in 2005, putting *The New Quarterly* Literary Society's success in perspective. He stated that *The New Quarterly* was "one of seventeen organizations in Waterloo Region publishing periodicals," which collectively had operating revenue of under \$1.5 million. This indicated to Ginsler that all of these publishers were "micro-enterprises" that were affected by even small changes in funding priorities, community interest, and changes in the costs of labour and materials (Ginsler 2005, 1). However, because of the excellent editorial reputation of *The New Quarterly*, this publication had "managed to increase funding from arts bodies" with the only concern being that "every time it raises the bar, it increases the expectations of its funders." Ginsler identified the following basic requirements for the success of any artistic organization:

- The organization must be clear on its mission and values
- The organization must have a clear idea of what 'success' means.
- The organization must be open to change and willing to question itself
- Key participants must believe that strategic planning will assist in achieving the mission
- The organization must be prepared to commit the necessary time and resources to the strategic planning process" (Ginsler 2005, 2)

Ginsler stated that *The New Quarterly* Literary Society was clear on its mission and did not need to spend time undergoing a mandate review, but the fact that the society was newly incorporated meant it did

need to “identify with its assets and gaps” (Ginsler 2005, 2). He also suggested that the board of directors take the lead in preparing the strategic plan, as it held “the legal obligation to do all it can to ensure the organization’s success” (Ginsler 2005, 3), although the editorial staff must play a vital role as they “have the best understanding of the ongoing workings of the organization and the challenges it faces” (Ginsler 2005, 3). Ginsler specified the following on-going priorities for the Literary Society:

- Building circulation
- Approaching Foundations
- Developing the Board and Volunteers
- Renewals of current donations
- New Donors, and
- Events

In line with Ernie Ginsler’s top priority for the Society, the 2005 travelling consultant Margaret Eaton elaborated that driving circulation also drives donations, and that “individual donations will always be a reflection of the size of the subscriber base” (Eaton 2005, 1). In making this connection, Eaton pointed out how the editorial reputation and circulation levels can be a metric of community involvement for the organization. However, Eaton was the first consultant to suggest cutting back on community events, saying that while the events run by *The New Quarterly* have raised its profile in the community, this is “beyond what one would normally expect of a small literary magazine” (Eaton 2005, 3). What Eaton is suggesting is that the event-planning portion of *The New Quarterly*’s operations was functioning as a leaky bucket; the Managing Editor was focusing on resource-draining activities that would not contribute to the sustainability of that position. Eaton suggested that the Society “think seriously about which of its events are really worthwhile and help it with its mandate.” In short, *The New Quarterly* had to streamline its event-planning, and learn to say no. “Be ruthless,” suggested Eaton, “but be gracious” (Eaton 2005, 3).

D.B. Scott had suggested filing as a charitable organization in his 2002 business plan, which the Society had not yet done by 2007. *The New Quarterly* “has benefited substantially (about \$10,000 a year) from donations,” Scott explains in his 2007 follow-up, “all of them donated through a sub-account at the University of Waterloo for the exclusive use of the magazine” (Scott 2007, 5). The Literary Society had not registered as a charity because of this sub-account; the University

of Waterloo extended the benefits of its own charitable status to the magazine, allowing the latter to issue charitable tax receipts for donations. However, both Scott and Ginsler prescribed wariness, and suggested that the Canada Revenue Agency (then Canada Customs and Revenue or CCRA) was becoming increasingly strict on what it deemed to be charitable activities. Action was under way to restrict the giving from one charity to non-charitable organizations and because of this, the University of Waterloo would soon refuse to issue charitable tax receipts for donations to The New Quarterly Literary Society.

The board of directors took a serious look at the possibility of becoming a registered charity. The benefits included the ability to issue charitable tax receipts for donors, and having access to new funding sources such as charitable foundations. However, the staff at *The New Quarterly* had been advised to consolidate their event planning and fundraising, while obtaining charitable status would lead to an increase in the staff time and resources devoted to fundraising. What's more, magazine publishing was not seen as a charitable activity by the CCRA, and therefore *The New Quarterly* could only be seen as a qualified donee "under the arcane 'educational' category of charity" (Scott 2007, 15). Scott points out that while *The New Quarterly's* mandate could easily incorporate an educational component, it would require "a good deal of non-publishing activity in order to justify retention of the status" (Scott 2007, 15). Again, this would divert staff time and resources away from the core operations of the magazine.

Stacey May Fowles released a "HotSheet" with Magazines Canada to explain the benefits and pitfalls of applying for charitable status as a magazine, in which she also warns that maintaining charitable status would be a significant drain of staff time and resources. Plus, she makes the point that the Canada Revenue Agency can then impose restrictions on magazines published by charitable organizations, such as on content, or on the advertising/editorial ratio. Scott uses *The Walrus* as an example, saying that "*The Walrus* had to agree to severe conditions including a limit on advertising, a ban on certain kinds of articles (it is not allowed to run 'humorous' or pure opinion articles), creation of a separate advisory board to vet articles and so on" (Scott 2007, 15). However, *The New Quarterly* relied on a different editorial model than *The Walrus*, and had never recorded significant revenue from advertising – *The New Quarterly* would not be affected by the CCRA restrictions on content.

What's more, though the staff was under pressure to reign in the amount and scope of events they organized, charitable status

would allow them to focus their efforts on particular foundations, and would open access to new philanthropic channels in the community. The mandate for the magazine already had an educational component as well: to support and mentor emerging writers in Canada. Much of the non-publishing activities described by Scott and Ginsler were already being done. *The New Quarterly* was officially not-for-profit, it had an established board of directors, and it was aware of the financial resources required to issue charitable tax receipts. Where other publications had difficulties in achieving charitable status, *The New Quarterly* would not run into problems.

In light of these suggestions, the magazine's professionals identified the following goals in their up-coming business plan:

- To build our base revenue to the point where we can maintain the increase in our payments to contributors, vitally important if we are to maintain our quality in a competitive field, and support our Managing Editor's salary on the completion of our Trillium funding.
- As our resources grow, we also need to rationalize our accounting system to facilitate grant applications and the administration of grants received. We have new software to support this initiative and the accountant on our Board has been working to put new accounting procedures in place so we can track where we are relative to our budget projections.
- To continue our effort to bring our circulation in line with our reputation

Thus, the board decided to obtain charitable status because it would allow more opportunities to gain funding from fewer fundraising events and support the Managing Editor's salary. With better accounting software, the Literary Society would be better able to judge whether its fundraising initiatives were on target with meeting their goals and, finally, the Managing Editor and board of directors would be able to concentrate on raising *The New Quarterly's* subscription base.

Chapter 5

2010-2015: The Launch and Ascent of the Wild Writers Literary Festival

In 2010, with a sustainable succession plan in place and newly acquired charitable status, Kim Jernigan decided to retire from her position as editor to *The New Quarterly*. In 2012, the board of directors convened and chose Fiction Editor Pamela Mulloy to take over. Jernigan and Mulloy worked together to produce several issues beginning in January 2012, and Mulloy officially took over the position of Editor later that year. Where Jernigan had been a volunteer, Mulloy was hired on a freelance basis, and was originally offered an honorarium of \$4,800 per issue. Since her start in 2012, Mulloy has worked with the board to raise this honorarium to the initial goal of \$6,000 at the delivery of each issue.

With a new Editor and newly acquired charitable status, *The New Quarterly* was also in need of a stronger push to meet the targets outlined in its business plan. The board of directors' fundraising committee valued their ability to issue charitable tax receipts, but the magazine's staff wasn't sure how to make the most of their status. Events were geared toward making connections in the community rather than driving subscriptions, donations, or sponsorship. While a dedicated community presence is essential to building circulation and raising donations and sponsorship, it should be seen as a jumping-off point rather than a goal in itself.

To help the magazine consolidate and focus its fundraising efforts, the staff brought in Hal Niedzviecki for a full day of fundraising mentorship as part of Magazines Canada's Travelling Consultants Program. Niedzviecki supported Margaret Eaton's suggestion that the main goal should be to increase circulation. "Individuals make up 80% of the private donations to non-profits," according to Niedzviecki, "with only 10-12% provided by foundations" (Niedzviecki 2012). While charitable status meant that *The New Quarterly* could approach charitable foundations, the experts maintained that the greatest resource for fundraising is a large list of individuals, which already existed in the form of subscribers.

Beginning in 2012, the magazine launched three contests: the Edna Staebler Personal Essay Contest, funded by an endowment from Edna Staebler; the Nick Blatchford Occasional Verse Contest,

adjudicated by Kim Jernigan and her family; and the Peter Hinchcliffe Short Fiction Award for Emerging Writers, sponsored by the English Department at St Jerome's University. Each contest has a grand prize of \$1000, requires an entry fee of \$40, and includes a subscription to *The New Quarterly*. The idea behind the contests was to provide more marketing prospects, more opportunities for new writers, and to increase the magazine's subscription base. However, while the contests did lead to a spike in circulation, the renewal rate began to fall, suggesting that those who entered the contest were not inspired to renew. The subscription renewal rate was 30% at this time, which Niedzviecki surmised was due to reliance on the contests to gain subscriptions – the target renewal rate being 50-60%. Even today, the response rate to renewal campaigns has only risen to 38%, meaning that all the more effort must be put into marketing the contests to non-subscribers.

Niedzviecki suggested an annual event surrounding the Peter Hinchcliffe contest to “connect local contest entrants to the magazine as well as those interested in local grassroots writing” (Niedzviecki 2012). This was an important first step in focusing the fundraising events put on by *The New Quarterly*. Although once listed as a sponsor for the annual Edna Staebler Golf Classic, the magazine had not hosted any events directly related to the contests they were running, seeing these as distinct sources of subscriptions and revenue. While *The New Quarterly*'s fundraisers learned that events were still the best way to connect with individual donors in the community, however, they began to see that fundraising events need to be in line with every aspect of the Literary Society's operation; for example, events with a youth focus may not bring in a lot of individual donations, but might increase the subscriber base, and would fulfill *The New Quarterly*'s educational mandate, thus making the magazine more appealing to granters.

In this light, Hal Niedzviecki suggested a complete overhaul of the annual fundraising strategy, and sending direct mail donor campaigns once a year. While *The New Quarterly* had sent out subscription drives through direct mail, they had not yet become comfortable with donation drives beyond a very select list of family and friends. Most importantly, he insisted that the letters in the campaign highlight the magazine's reader and their “potential relationship to *The New Quarterly* experience” (Niedzviecki 2012). Essentially, Niedzviecki said that donors see charitable organizations in the same way that the Canada Revenue Agency does: some magazines may have trouble gaining charitable status because the publication of periodicals is not

seen as a charitable activity. However, a charitable arts organization with an educational mandate that also happens to publish a quarterly literary journal is more worthy of attention. Another recommendation was to incorporate more rewards into the donation process, “things that connect [readers] to the literary experience,” such as tote bags or books related to the literary community (Niedzviecki 2012). These rewards, explained Niedzviecki, could also be experiential, such as an invitation to a cocktail party preceding an issue launch event.

Most importantly during this consultation, Niedzviecki reiterated the suggestion to consolidate the many unfocused fundraising events *The New Quarterly* organized every year into a single annual literary festival or workshop event. The festival could focus on local authors, “and on honing writing skills,” with admission including a one-year subscription to *The New Quarterly* to boost circulation as well as the magazine’s presence in the community (Niedzviecki 2012). Further benefits of an annual festival would be an increased presence of *The New Quarterly*’s brand, the possibility of involving local businesses as sponsors, and increased relevance to foundation donors who are interested in an educational component. Niedzviecki added that there are grants available for such initiatives from the Canada Council and the Ontario Arts Council to offset the costs of hosting the festival.

Pamela Mulloy saw a literary festival as the perfect way to make the most of *The New Quarterly*’s charitable status. Efforts devoted to other events, such as launch parties for each issue, were consolidated to present a single weekend of readings, discussions, and writing workshops in Kitchener and Waterloo. For the name, Mulloy returned to one of the last conferences hosted by *The New Quarterly* before the challenges of 2002: Wild Writers We Have Known.

Mulloy made an initial funding application to the Region of Waterloo Arts Foundation in order to present the inaugural Wild Writers Literary Festival (WWLF). In this, we see *The New Quarterly*’s mandate in its current iteration: “to nurture emerging writers by publishing and promoting their work alongside that of well-established writers we admire, and to provide an editorial context in which both can be read” (Mulloy 2012). Here we can see that though the mandate does discuss publication, this is a means to an end: i.e. the mandate is not to publish the magazine, rather it is to use publication as a means to promote and foster emerging voices in Canadian literature. This version of the mandate is highly adaptable, argues for *The New Quarterly*’s educational value, and implies the magazine’s commitment to the

literary community. The purpose and mandate of the festival expands on this idea, first proposed “to enhance the Region’s reputation as one that supports arts and culture by adding a festival with literary focus to the array of existing festivals in the region” (Mulloy 2012). That is, *The New Quarterly* intends to use its excellent editorial reputation to promote its surrounding community as a literary destination within Canada.

The festival promised to “widen and enhance” the presence of the magazine in Waterloo region, “reminding patrons that our award winning, nationally recognized literary magazine is right here on their doorstep” (Mulloy 2012), while also increasing the subscriber base and long-term sustainability of the publication. Finally, the increased presence of *The New Quarterly* in the literary community, and by extension the literary community within the wider Waterloo Region, would help forge meaningful links with local businesses in the form of sponsorship support, in-kind partnerships, and monetary donations. Within the community, Mulloy managed to secure presenting partnerships with local independent bookstore Words Worth Books, as well as The Jazz Room and the Balsillie School of International Affairs. The strength of Mulloy’s appeal and the Literary Society’s proven dedication to its community allowed *The New Quarterly* to gain adequate funding to launch the first Wild Writers Literary Festival in November of 2012. Confirmed revenue as of July 22, 2012, amounted to \$9000 from the Region of Waterloo Arts Fund, \$2000 from the City of Waterloo, and \$500 from the Writers’ Union of Canada.

However, the WWLF has not been able to achieve all of these goals for the Literary Society. Despite Niedzwiecki’s statement that the Ontario Arts Council and Canada Council for the Arts provide funding for literary festivals, this is not the case for festivals in their first year. *The New Quarterly* was awarded funding from both of these grantors in the festival’s second year, but only by distancing the event from the operations of the magazine. The Canada Council for the Arts does grant operating funding for literary festivals and performances, however the operating grant awarded to *The New Quarterly* magazine makes the festival ineligible for this funding; the Council sees the festival as a marketing activity for the magazine, rather than its own entity. In grant applications for the festival’s third year *The New Quarterly* was careful to present the Wild Writers Literary Festival as a collective made up of the magazine, Words Worth Books, the Balsillie School, and the Jazz Room. Presenting the WWLF as a collective is not a stretch of the truth; while the magazine’s Editor doubles as Creative

Director for the festival, and the Managing Editor doubles as Festival Manager, other members of the collective provide guidance in the festival's program and schedule, and assist in approaching publishing houses, publicists, authors, and potential sponsors. But every effort *The New Quarterly* takes to distance itself from the Wild Writers Literary Festival also effaces the magazine's brand on festival materials and at the events. Mulloy had hoped the Festival would drive subscriptions and donations, but the increase in subscription rates has been minimal (only 10 subscriptions were purchased at the festival in 2014), and nearly all donations have been designated to the festival, rather than to the magazine or the Literary Society in general.

The Canada Council warily granted funding to the festival in its second year of programming, but by year three the jury refused funding to the WWLF on the grounds that it is a marketing activity for the magazine. In a telephone conversation to Catherine Montgomery of the Canada Council, the reason for the cut in funding was that the WWLF financial information was given as part of the Literary Society's audited financial statements. The financial relation between the Literary Society and the festival allows the Literary Society to meet its educational mandate, issue charitable tax receipts to donors, and give experiential benefit to local sponsors and donors. These benefits would be lost to both the Literary Society and the WWLF if the latter were to incorporate as its own organization.

This sudden lack of funding from the Canada Council coincided with the announcement that the Ontario Arts Council would be reducing operating funding across the board by 5%. Festival project funding would also be reduced, with a smaller allotment of funds being distributed among more festivals. In order for the WWLF to regain this funding and retain the benefits of charitable status, the festival would have to incorporate as its own organization, form a board of directors separate from that of the Literary Society, and separate its identity entirely from the magazine. What's more, *The New Quarterly* would have to let go of its most important activity in terms of upholding the educational mandate of its charity. It is possible to gain enough operating funding for the festival through fundraising and sponsorships, but as the festival heads into its fifth year in 2016, the Literary Society must give serious thought to its fundraising goals and strategize the festival's growth accordingly.

2015 and Beyond

By late 2013, The New Quarterly Literary Society had successfully consolidated its fundraising events to a single weekend-long festival. However, while there were fewer events to organize, the festival took considerable resources from the office staff and the board of directors. As Melissa Krone stepped down as Managing Editor, Pamela Mulloy and the board of directors re-distributed the Managing Editor's duties over two positions: a full-time Managing Editor and Festival Manager, and a part-time Office Administrator. These positions were filled by myself and Carolyn Pegg respectively, in early 2014.

Just as *The New Quarterly's* staff had to consolidate their fundraising events, the magazine's web presence needed to be streamlined as well. The website last underwent a redesign in 2009, when the site's digital edition and e-commerce system brought the magazine to the technological forefront of small-circulation literary magazines. Even today, very few peer magazines have replica digital editions, let alone apps or responsive web-based editions. The 2009 iteration of TNQ.CA launched a consolidated digital publishing line that provided a home for a digital replica edition and the Editors' blog The Literary Type, and introduced a pay structure for readers to order single copies and other merchandise such as t-shirts and posters. The Managing Editor took on the role of Web Editor, which at first worked out very well, as then-Managing Editor Rosalynn Tyo had been instrumental in the design and back-end interface of the website. But over time, each new Managing Editor found their ability to shape the content, appearance, and back-end functionality of the magazine's website limited. As software and plugins required upgrades, small portions of the website lost their function. Meanwhile, the original designers and development team expanded their company, meaning the literary society can no longer afford initial diagnostic fees (minimum \$400) to explore the growing problems, let alone afford to fix them.

In early 2015, an obsolete plugin on *The New Quarterly's* website rendered almost all links on the site non-functional, and left the built-in search function useless. Most importantly, it became impossible for customers to renew their subscriptions or submit to *The New Quarterly's* writing contests online. Both subscription and renewal rates suffered

considerably in this time. In consultation with the board of director's financial committee, the staff of *The New Quarterly* decided to delay the replacement of a badly needed Apple desktop workstation and redirect that portion of the budget to restoring the website's functionality. At this time it was decided that a redesign of the website may be necessary in the next few years.

After six weeks of minimal functionality, *The New Quarterly's* website was once again in working order. However, in late February 2015 FlippingBook, the program used to prepare *The New Quarterly's* PDFs for digital publication, went through a mandatory upgrade. The new version of FlippingBook prepared the digital publication files differently, meaning the webpage could no longer display this content. The developers again required a minimum fee to diagnose the problem. Both versions of FlippingBook had been free of charge to *The New Quarterly*, but to fix the compatibility problem would cost the Literary Society another \$400 at minimum. Without being able to publish the replica edition, 57 digital subscribers did not receive their purchased products.

On hearing this, *The New Quarterly's* staff decided to work the building of a new website and digital edition into the business plan for the next three years. On top of the growing technical issues, the site was starting to show its age. The board of directors formed the digital development committee, with myself acting as Committee Chair. Two reader surveys were conducted: one general, and one specific to digital subscribers. The committee brought in Digital Media Consultant Jessica Ross as part of the Magazines Canada Traveling Consultant Program, and as an ongoing mentorship program with staff members of *The Walrus*, the committee spoke to Nic Boshart, then Manager of Digital Initiatives. Through this research, the committee found that *The New Quarterly's* website could be redesigned and launched in a cost-effective way. Rather than going the route of app-based digital editions, which require constant updates, several device-specific versions, and a finely tuned marketing system, the committee decided to publish a web-based responsive digital edition that could be read comfortably on any internet-enabled device. The digital edition would feature the same content as the print magazine, while featuring more interactive content such as author commentary, readings and other audio content, editor and author blogs, videos, and even podcasts. While *The New Quarterly's* editors have been able to maintain an active blog and social media presence, the production of interactive audio-visual content is restricted by the current website's display capabilities.

Grant research also revealed an excellent possibility for achieving project funding from Heritage Canada, through the Canada Periodical Fund's Business Innovation Grant, whose published objectives closely align with that of The New Quarterly Literary Society. The digital redesign will strengthen the financial viability of the magazine by allowing the Managing Editor and Circulation Assistant more time to run circulation campaigns and run proper data analysis. This project allows *The New Quarterly* to achieve its mandate of promoting emerging writers on a platform level with established authors by increasing that platform and its audience. By making Canadian literary content more widely available to Canadians, and also by granting the Web Editor more time to ensure the quality of the content and engagement with the reader, the new digital edition will enhance *The New Quarterly's* reputation for editorial excellence and technical innovation. Finally, the website and digital edition redesign will build a greater connection between the literary arts and local businesses.

After three successful annual festivals, *The New Quarterly's* board is currently in discussion about how to grow the festival while still maintaining the intimacy and artistic incubation of the current Wild Writers Literary Festival. One idea has been to change venues, which would be difficult considering the Balsillie School is offering its space in-kind and is also listed as a presenting partner. Another suggestion is to host WWLF events throughout the year, such as summer camps or writing retreats. This would require significant staff resources, and *The New Quarterly's* editorial staff had already decided to cease issue launch parties in 2012, to concentrate on the annual festival. Growing the festival physically, without the promise of growing it financially through government grants, would certainly stretch the Literary Society's resources more thinly than can be sustained.

In its current position, The New Quarterly Literary Society has heavy decisions to make as it prepares its next multi-year business plan. First, the board of directors and office staff must decide whether the WWLF should be a separate entity from the Literary Society. Further, the Literary Society must choose the best method to develop a new website that retains the current website's function, while increasing office efficiency and maintaining financial stability. Finally, a plan must be put in place to grow the festival without raising its cost exponentially.

Recommendations

With these decisions in mind, this project report outlines three large-scale recommendations for *The New Quarterly* and the Wild Writers Literary Festival:

1. Bridge the divide between *The New Quarterly* and the WWLF.
2. Redesign *The New Quarterly*'s website, giving it the capability for a web-based digital edition as well as audio-visual display capabilities.
3. Establish a goal of raising \$25,000 in corporate sponsorships over the next five years.

I suggest that *The New Quarterly* abandon the illusion that the festival and the magazine are separate entities. While this may jeopardize government-granted operating funding for the festival, the consequences brought about by keeping the two activities separate may be more dire. In 2013, the WWLF received \$8000 from the Ontario Arts Council, and \$2000 from the Canada Council for the Arts. In 2014, however, the Canada Council for the Arts would not honour the request for the project grant, because magazines are not eligible for Literary Arts Promotion Grants. However, the Canada Council did allow *The New Quarterly* to amend its Operating Grant application to the Council and increase its promotional expenses. While this did not gain a significant raise in operating funding for the magazine, it does show the possibility of funding the festival as a marketing initiative, and indicates that the Canada Council at least supports the Literary Society's activities in spirit. It would be more efficient to increase the magazine's marketing budget by \$2000 and request this difference from the Canada Council than it would be to create a separate organization to gain the same amount directly for the WWLF.

In 2014, the grant awarded to the WWLF by the Ontario Arts Council increased from \$8000 to \$11,000, which offset the lack of funding from the Canada Council. But in 2015, the Ontario Arts Council announced the need to decrease operating funding across the board and, due to less available funding and more funding requests, the grant awarded to the festival decreased again to \$8500. Neither the lack of funding from the Canada Council nor the decrease in fund-

ing from the Ontario Arts Council reflect the merit or vitality of the festival or *The New Quarterly*. But with significant change on the horizon for the Canada Council, and with further funding cuts expected for the Ontario Arts Council, a heavy reliance on government funding seems unwise for the festival at this time.

By extension, to separate the festival from the magazine may hinder the latter's ability to gain revenue from subscriptions, sponsorships, and individual donations. As it stands, *The New Quarterly* is maintaining a separation from its primary charitable activity. This means that the magazine's rich history and solid reputation are not immediately associated with the festival it presents, and the festival is not as effective as it could be at driving sponsorship toward the magazine. The complex interplay between the festival and magazine also hinders the sales of subscriptions at the festival; separating the WWLF from The New Quarterly Literary Society in grant applications and promotional materials means the festival's staff and volunteers have to take the extra step in reminding guests of the connection – often, this step is missed completely.

In contrast, uniting the festival and the magazine would allow both to utilize the strengths of the other. *The New Quarterly* is a national publication, while the WWLF is focused on bringing the local literary community up to a national standard. Currently, the only sponsorship benefit the magazine has been able to offer is free advertising to its national audience, which seems out of place when pitched to local independent businesses. Philanthropic foundations also give preference to arts organizations and projects with a local focus. Thus, to separate the magazine from the festival would damage the magazine's one opportunity to gain sponsorships and large charitable donations. It is therefore recommended to prioritize revenue from sponsorships and donations rather than government grants. To unite the WWLF and *The New Quarterly* as two branches of The New Quarterly Literary Society would strengthen the financial stability of both.

The New Quarterly is already planning a significant overhaul of its website in order to increase the efficiency of publishing online content, and to restore the functionality of its digital edition. Pending a Business Innovation grant from the CPF for digital development, this project will update the format of the digital edition and make it responsive to any device. At this stage, it would be very easy to implement multimedia capabilities on the website, meaning that the festival could be live-streamed, recorded, and promoted across the country

and beyond its borders. There has been significant interest in video and audio recordings of events at the WWLF, particularly from *The New Quarterly's* readers in British Columbia and Northern Ontario, who cannot attend a weekend festival in Waterloo no matter how interesting or relevant the programming may be. Extending *The New Quarterly's* website redesign to the festival would allow the WWLF to gain a national presence through online multimedia content, promoted using the magazine's national reach.

Incorporating both branches of the Literary Society into the same website redesign (while still maintaining the branding of each – the festival stays blue and the magazine stays red) would mean that the Wild Writers Literary Festival could grow its scope, audience, and national relevance without undue strain on the Literary Society's limited staff. This is where the three recommendations become intricately entwined; the CPF will not extend any funding to the activities of the WWLF if these are separate entities, as literary festivals don't fall under the category of periodicals. But the WWLF's current website does not have an e-commerce set-up of its own, meaning that any ticket sales have to be redirected through the TNQ.CA store and so the WWLF must be incorporated into the magazine website's digital development project. According to quotes from prospective web developers, the cost of incorporating the WWLF into the redesign project would cost upwards of \$3500: much less than a whole new festival website would cost, but still more than the Literary Society can afford without support. Uniting *The New Quarterly* and the Wild Writers Literary Festival as equal branches of The New Quarterly Literary Society would mean that authors featured in audio-visual content recorded at the festival would be considered both "wild writers" and *The New Quarterly* contributors – and in fact about 95% of authors featured at the festival have had work published in the magazine, so this is not a stretch. Initial contact with the CPF regarding the project indicates that as long as the connection between *The New Quarterly* and the WWLF is made clear, the audio-visual portion of the digital development project is eligible for funding. To unite the WWLF and *The New Quarterly* as two branches of The New Quarterly Literary Society would allow more opportunities for project funding to benefit both.

Finally, it is recommended to set a goal of \$25,000 in sponsorships and donations over the next five years. In the 2014/15 fiscal year, *The New Quarterly* participated in artsVest, a program run by Business for the Arts to build partnerships between arts organizations

and like-minded businesses in their communities. artsVest provides a full year of mentorship sessions such as webinars, peer-to-peer sessions, and one-on-one mentorship meetings. This professional development program teaches arts organization professionals how to pitch, gain, and steward corporate sponsorships, and it also incentivizes its participants with up to \$5000 in matching funding. Due to a scheduling conflict (the Festival is the Literary Society's most sponsorable activity, however many of the professional development sessions occurred in the fall and winter after the Festival had ended), *The New Quarterly* earned about \$2500 in 2014, including matching funding. It is not clear whether this program will be available in Kitchener-Waterloo in 2016, but the educational value of the program was such that *The New Quarterly's* staff and board is confident that this amount will exceed \$5000 without matching funding in 2015. In fact, the Literary Society has already gained \$5000 from municipal grants and new and returning sponsors, not including in-kind donations. With adequate planning and stewardship, the board of directors' fundraising committee should be able to meet the goal of \$25,000 by 2020.

These recommendations are individually important to The New Quarterly Literary Society, but ideally they form a cycle resulting in healthy revenue growth. By increasing donation and sponsorship revenue to \$25,000 by 2020, the Literary Society will not need to rely on government grants to produce the Wild Writers Literary Festival. Without this reliance, the Literary Society will be able to publicize the connection between the magazine and the festival, which will create more promotional opportunities for both. The website redesign will raise national awareness for the festival, and in turn create more incentives for corporate sponsorship.

Conclusion

The New Quarterly has occupied both stable and precarious positions in its 34 years of publication: a fact that is true for many Canadian cultural magazines with annual circulation below 5000 copies. What sets this periodical apart is its long-standing reputation for editorial excellence in combination with its commitment to its mandate and its dedication to its local community. Over *The New Quarterly*'s first two decades of publication, Harold Horwood, Peter Hinchcliffe, and Kim Jernigan established a strong literary journal with a penchant for discovering new writers. As technology progressed and partnerships ended, the magazine's relationship to its community allowed it to find a new home at St Jerome's University. The magazine's excellent editorial reputation helped the magazine gain grant funding to develop its business strategies and build its circulation. By incorporating as a non-profit organization, the New Quarterly Literary Society embraced its presence as a business in the local community, and became known as an important incubator for Canadian literary voices. *The New Quarterly* branched out into event planning, community engagement, and literary arts promotion, and was able to gain enough capital to sustain its operations when these sources multi-year government grants expired.

Restrictions on charitable organizations instated by the Canada Revenue Agency meant that The New Quarterly Literary Society would have to file for charitable status in order to issue charitable tax receipts and seek funding from philanthropic foundations: benefits which previously had been extended to the magazine by the University of Waterloo. *The New Quarterly* consolidated its fundraising events to a single weekend-long festival in order to make the most of its charitable status, and to ensure that the Literary Society's charitable activities were the focal point of its interaction with the local community.

Going forward, it is recommended that The New Quarterly Literary Society revamp its website to incorporate an enjoyable web-based digital edition and multimedia capabilities. This design should include the Wild Writers Literary Festival, which will benefit from *The New Quarterly*'s nation-wide online audience. With grant funding becoming less reliable for the festival, the Literary Society should set

a goal of \$25,000 in annual revenue from donations, sponsorships, and municipal and foundation grants. With this achieved, the New Quarterly Literary Society will be able to take full ownership of its charitable activities, and make an even stronger case to sponsors and philanthropic foundations in the future.

By following these recommendations and remaining committed to the service it provides in promoting emerging writers alongside established authors, The New Quarterly Literary Society will both maintain its strong presence in the Region of Waterloo and ensure its success as a literary content producer for decades to come.

References

- Eaton, Margaret. "Travelling Consultants Program Report" organized by Magazines Canada, February 11, 2005.
- Ginsler, Ernie. "A Strategic Planning Process for *The New Quarterly*." Prepared by Ginsler & Associates Inc. Kitchener, ON, March 22, 2005.
- Havens, M. Scott. "Rethinking the 'Magazine'" (The MagNet Marquee, Magazines Canada, Toronto, ON, June 3, 2014).
- Hinchcliffe, Peter. "Something Like Love: Editing *The New Quarterly*: Mythologized Agendas" *Canadian Notes & Queries*, Number 52, 1997:2. pp 24-27.
- Horwood, Harold. Editorial. *The New Quarterly*, Spring 1981.
- Jernigan, Kim. "Something Like Love: Editing *The New Quarterly*: How I Became a Literary Editor" *Canadian Notes & Queries*, Number 52, 1997: 2. pp 16-20.
- Mulloy, Pamela. Region of Waterloo Arts Fund Stage Two Grant Application, 2012.
- Niedzwiecki, Hal. "Travelling Consultants Program Report" organized by Magazines Canada, February, 2012.
- Scott, D. B. "A New Future for *The New Quarterly*." Business Plan prepared by Impresa Communications Limited, Cambridge, ON, October 2002.
- Scott, D.B. "*The New Quarterly* Business Plan." Business Plan prepared by Impresa Communications Limited, Cambridge, ON, October 2007.

Online Sources

Fowles, Stacey May, Is Charitable Status Right for Your Publication? 2014 Magazines Canada HotSheets, accessed June 2014.

http://www.magazinescanada.ca/cultural/hotsheets?media_file_id=1327

National Magazine Awards, A Writer's Guide to Canadian Literary Magazines & Journals, accessed January 5, 2015.

<http://blog.magazine-awards.com/2013/11/07/a-writers-guide-to-canadian-literary-magazines-journals/>

Parker, George L. The Publishing Industry in Canada 1918 to the Twenty-First Century, accessed January 5, 2015.

<http://hpcanpub.mcmaster.ca/case-study/publishing-industry-canada-1918-twenty-first-century>

"Ontario Arts Council: Compass," last modified 2015, accessed April 10, 2015.

<http://www.arts.on.ca/page127.aspx>