

**THE GREAT CANADIAN LITERARY HUNT:  
AN EXTENSION OF *THIS MAGAZINE'S* BRAND IDENTITY**

by

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B.A., University of Calgary, 2000

PROJECT REPORT SUBMITTED IN PARTIAL FULFILLMENT OF  
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## Abstract

This project report is based on my internship with *This Magazine* and my role as the coordinator of the 2005 Great Canadian Literary Hunt. The report presents how writing contests are an initiative for extending small magazines' brand identity and reaching a new readership. I begin with a general discussion of circulation strategies that magazines use to develop and maintain their readers. I then present the unique nature of small magazines and small-magazine readers, and move into a discussion on the challenges of keeping these readers' attention. I then define *This Magazine's* brand identity and introduce the Great Canadian Literary Hunt. The report closes with an evaluation of whether the Great Canadian Literary Hunt successfully meets *This Magazine's* readership needs.

I draw from academic sources that outline the business of magazine publishing, government sources that discuss the current challenges of the Canadian small-magazine industry and information gathered from *This Magazine*.

## Keywords

Canadian periodical publishing, literary contests, magazine branding, magazine market opportunities, small magazines.

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## Introduction

I was first introduced to magazine publishing over four years ago when I began working as a volunteer for a literary magazine in Vancouver. Although at the time I knew very little about what was involved in publishing a magazine, I had always been drawn to the subversive voice, subject and design of small magazines and wanted to be a part of their production in any way I could. As a volunteer, I sorted the submissions, replied to queries and took care of the general office tasks. I was soon invited to participate in the magazine's editorial meetings where the publisher and editorial board discussed the content for the coming issues and intensely defended their choices of stories, poems and images. The editorial board—a group of local writers, editors and artists—were devoted to publishing content that challenged readers to think about their surroundings in a new way; this group was determined to educate readers and make a difference in their lives. One important lesson that I took away from my volunteer experience was that small magazines shape our cultural identity by inspiring discourse and creative expression. These magazines are read, discussed then passed on to others so they can have their own experience of the magazine. Small magazines in this sense provide our community with an important means of communication, and we need these magazines to give us an alternative perspective. Rather than profit, it is emotions and ideas that drive small-magazine publishers, and they use representational content to



communicate their message to the reader. As Peter S. Grant and Chris Wood point out in their book *Blockbusters and Trade Wars*, a cultural product like a small magazine “has value not for what it is, but for the experience it conveys.”<sup>1</sup>

My time as a volunteer eventually led me to other publishing opportunities, and I learned more about the array of small magazines that exist in Canada. Among these magazines is *This Magazine*, which is not only respected in the industry for its unyielding political stance, but also for consistently engaging readers with original ideas. When I entered the Master of Publishing program at Simon Fraser University and began to consider my options for internship hosts, I was determined to find a stimulating environment where I could learn as much as possible about small-magazine publishing. My thirteen-week internship at *This Magazine* far exceeded my expectations, and I had the opportunity to participate in every facet of the magazine.

My main role as an intern was to manage *This Magazine*'s annual poetry and fiction contest, the Great Canadian Literary Hunt. As the contest coordinator, I managed the promotion and administration for the contest, recruited the judges and, along with a group of volunteers, helped select the top submissions to pass on for the final judging process. As I worked on the contest throughout the summer and the early part of the fall, I understood that the Great Canadian Literary Hunt represented something greater to both *This Magazine* and the Canadian writing community than I first realized. I learned that for the winners, the Great Canadian Literary Hunt symbolized the industry's support for emerging writers, and by publishing the winning submissions in the magazine the contest was a way for new writers to break into the Canadian writing scene. I also learned that the contest brought experimental fiction and poetry to *This Magazine*, allowing them to stand apart from other

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<sup>1</sup> Grant and Wood, 47

political magazines and remind readers what the magazine stands for. Finally, I discovered that the contest reached far beyond my notion of the Canadian magazine community in that not only were magazine publishers, writers and readers supportive of the contest, but libraries, universities, publishing associations and writers' unions eagerly offered their service. It became clear to me that the Great Canadian Literary Hunt was a way for *This Magazine* to connect with its audience beyond the newsstand or subscription campaigns.

It is my hope that the following evaluation of the Great Canadian Literary Hunt will equip small magazines with the relevant information to launch a successful writing contest that will take the magazine to new creative levels and reach readers who otherwise would not be exposed the magazine.

# I A General Discourse on Developing Magazine Readership

## I.1 Large-Circulation Magazines and the Realities of Reaching Their Readers

In the introduction of his book *The Monthly Epic: A History of Canadian Magazines*, Fraser Sutherland states, “a magazine appeals to the miscellaneous imagination. No matter how specialized, the best magazines suggest the fullness and variety of life.”<sup>2</sup> An indispensable bridge between writer and the public, magazines are a source of information and ideas diffused throughout an entire nation. The magazine’s mission is to stimulate the thoughts and tastes of the public and to bring a country’s best facts and arguments, in the most attractive form, before inquisitive readers. These readers, as Sutherland points out, shape the political, social, intellectual and industrial future of the country.<sup>3</sup>

In order to determine the magazine’s influence as a national medium, it is important to measure the magazine’s performance through its circulation and its readership. For Canadian magazines in particular, reaching readers may be the greatest challenge for the industry. With a 15 percent increase in the number of Canadian titles between 1998 and 2003<sup>4</sup> and the permeation of American-imported titles into the Canadian marketplace, the newsstands are ruthlessly saturated, making it difficult for any magazine to gain momentum

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<sup>2</sup> Sutherland, 1

<sup>3</sup> Ibid., 16

<sup>4</sup> Lorimer, 3

over the range of both local and foreign titles. Despite these obstacles, however, over 75 percent of all Canadians read magazines, while 21 percent read five or more titles a month.<sup>5</sup> Additionally, a Statistics Canada General Social Survey reveals that reading a book, newspaper or magazine is more favoured among Canadians than other cultural pursuits such as going to a movie, visiting a museum or an art gallery.<sup>6</sup> Such figures indicate that successful circulation tactics do exist that allow magazines to function as a genuinely national medium with the potential to play a fundamental role in the lives of Canadians.

Every April, *Masthead* magazine publishes a Circ Watch feature, which is an analysis of the most recent circulation numbers from audited bureaus. The Circ Watch lists the top circulation gainers in Canada and exposes the current successful circulation strategies. Scott Bullock, the head of the circulation consulting firm Circ3, reveals in the 2005 Circ Watch that a balance between editorial and marketing is key for reaching the magazine's intended public and in turn bringing in advertising revenue. To elaborate, a focused editorial mix provides content that speaks to a certain demographic and reports on information that is relevant to their daily lives. In this sense, successful magazines provide readers with a personal service that allows the magazine to stand out in the field and offers readers new information that they would not find elsewhere.<sup>7</sup> With an editorial mix that complements the magazine's target demographic, the magazine is able to market its product with campaigns that suit this demographic and effectively capture this audience's attention. A focused editorial content and marketing campaign implies a certain product image that the reader can identify with and paves the way for the magazine's competitive presence.

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<sup>5</sup> Audley, 55

<sup>6</sup> Periodical Publishing Policy and Programs Directorate 2003-2004 Annual Report, 1

<sup>7</sup> Johnson & Prijatel, 113

An example of a successful circulation strategy involving balanced editorial and marketing cited in *Masthead's* Circ Watch is the November 2004 launch of *Canadian Geographic's* seventy-fifth anniversary issue. The issue was 180-pages long—the magazine's largest issue to date—and featured essays about relevant ecological and political issues as well as a collection of photographs by eight Canadian photojournalists. In celebration of the magazine's seventy-fifth anniversary, *Canadian Geographic* presented the "Canada's 75 Best" contest where readers were asked to send in a description of what they love most about their country. The seventy-five winning submissions were posted on the magazine's website and contestants had a chance to win a trip to each of Canada's five regions. The magazine was polybagged with a sponsorship map and displayed a sticker on the front cover to push the map and aggressively promote the issue on the newsstands. The issue also featured an \$8.95 cover price, which is a rise from the \$6.95 regular price. With creative editorial and marketing, the anniversary issue caught the readership's attention and generated a 33 percent increase in their single-copy sales. *Canadian Geographic's* anniversary issue sold 24,323 copies compared to 20,872 for the prior year, an increase of 16.5 percent. Furthermore, as a result of the higher cover price, this issue generated 50 percent more in single-copy revenue.<sup>8</sup>

Balanced editorial and marketing campaigns position the magazine as an attractive medium for advertisers who see the benefits of a magazine that has successfully defined and reached its audience. Advertising sales for a typical large-circulation magazine make up 75 percent of the magazine's total revenue,<sup>9</sup> which makes advertising sales a major concern for these magazines. Large-circulation magazines know that their financial health hinges on the readers it attracts and the advertisers that follow. Advertisers depend on the magazine's

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<sup>8</sup> Bullock, 8

<sup>9</sup> Lorimer, 33

credibility within a community; if the readers have a solid connection with the magazine, they will trust the advertisements that the magazine carries. Advertising sales will not only reinforce the magazine's brand by matching the magazine's editorial mix and audience demographics, but also provide the revenue to execute the magazine's operational plan.

Once the magazine's editorial and marketing strategy has convinced the reader that the magazine complements his or her tastes and interests, the next step is to encourage the reader to adopt the magazine as a part of his or her regular routine and become a subscriber. New subscribers come from a number of sources and are reached through various direct marketing strategies such as direct mail, insert cards and advertising in other media. Sammye Johnson and Patricia Prijatel state in their book *The Magazine from Cover to Cover* that direct mail is the most common approach to selling subscriptions. Magazines can purchase mailing lists of a certain demographic from other magazines, catalogues, associations or retail stores. The magazine will then send material to these lists with a clear message and format that "sells the magazine as a benefit to the reader."<sup>10</sup> A typical direct mail package will include a letter inviting readers to subscribe, a card to fill out and a response envelop (usually with the postage paid). In Canada, a direct mail package generally costs between \$500 and \$900 per thousand mailed, and has a response rate of 2 to 6 percent. Although the renewal figures vary from title to title, the average conversion rate in Canada for a direct mail campaign, which is the first-time renewal rate, ranges between 35 to 45 percent, and the subsequent renewal rate is between 55 and 75 percent.<sup>11</sup>

Insert cards are the most inexpensive direct marketing initiative, generating a response rate of 2 to 5 percent from newsstand copies, and 0.1 to 0.6 percent from

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<sup>10</sup> Johnson & Prijatel, 142

<sup>11</sup> 2005 Magazines Canada School for Circulation handout

subscription copies. The conversion rate for insert cards is 45 to 55 percent, and the subsequent renewal rate is 55 to 75 percent. Insert cards are a successful subscription method because they reach readers who have acquired the magazine on their own, so the marketing material directly reaches an appropriate audience already interested in the magazine. Generally, a magazine with high newsstand sales will yield high insert-card returns because this magazine has a strong initial and pass-along readership. Insert cards are a common direct marketing choice for magazines with limited promotion budgets that cannot afford the high costs of direct mail campaigns.<sup>12</sup>

Other common tactics include placing ads or freestanding inserts that outline the magazine's subscription details inside national newspapers or other magazines with a similar reader demographic. By relying on a newspaper's or another magazine's circulation, an ad or freestanding insert will reach a wide audience without the cost of renting a mailing list. Freestanding inserts generate an average response level of 0.2 to 0.5 percent, and have comparable renewal rates to direct mail campaigns and insert cards with 35 to 45 percent conversion rates, and 55 to 75 percent subsequent renewals.<sup>13</sup> Publishers also sell subscriptions through agencies or sweepstakes, which act as an intermediary between the magazine and the subscriber, and take a large percentage of each subscription sale. Although agencies can generate high response rates, more often they are the source of one-time trials from consumers who are looking for a bargain. Finally, large-circulation magazine will often use value-added strategies to gain subscribers where they include extra products or gifts as incentives to subscribing to their magazine.<sup>14</sup>

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<sup>12</sup> 2005 Magazines Canada School for Circulation handout

<sup>13</sup> 2005 Magazines Canada School for Circulation handout

<sup>14</sup> Johnson & Prijatel, 144

## 1.2 Canadian Small Magazines and Their Readerships

In the field of small magazines, writers and publishers aspire to push conventional boundaries and work to provide a platform for alternative ideas. Magazines Canada defines small magazines as titles with paid circulation under 10,000 copies. Though some small commercial titles are included in this circulation category, arts and literary magazines make up the greater part of this group. As stated on the Magazines Canada website, small magazines are “a diverse and vital group covering a large range of subjects and representing a cross-section of Canadian cultural communities.”<sup>15</sup> One way that small magazines fulfill this task is to publish the work of emerging writers who introduce unrestricted, risk-taking writing that is unlikely found in larger mainstream magazines. Small magazines not only aim to challenge traditional forms of expression, but also invent new forms with a new message. In her discussion of small magazines, Anne Ahmad writes in her Master of Publishing project report *Geist in the Machine: A Case Study of a Literary Magazine* that

[o]perating from a position of between-ness, the little magazine is a unique entity that forms thread lines which criss-cross boundaries between margin and centre, forcing us to rethink the process of canonization and the validity of recognizing only a single central canon.<sup>16</sup>

As Ahmad notes, it is impossible to ignore the role that small magazines play in Canadian writing and publishing. The ingenuity of small magazines has indeed contributed to what Ahmad calls the established Canadian canon; small magazines have and continue to penetrate the ongoing process of Canadian reading and writing practices.

In the report *The Heterogeneous World of British Columbia Magazines*, Rowland Lorimer points out that small magazines obtain revenue from four main sources. The first source is

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<sup>15</sup> [http://www.cmpa.ca/small\\_magazines.php?cat=smallmag](http://www.cmpa.ca/small_magazines.php?cat=smallmag)

<sup>16</sup> Ahmad, 18-19



subscriptions and single-copy purchases, with subscriptions being a far more stable income than that earned through single-copy sales. The second main source of income is funding through government, government agency and institutional grants. Government and government agency grants, as Lorimer states, come from the Canada Magazine Fund, the Canada Council for the Arts and a provincial agency such as an arts council or media development corporation. Institutional grants come from either in-kind or direct support from a university, college or other institution where the magazine resides. Private donations and volunteer work are a third source of funding. Finally, the fourth and far less substantial source of funding for small magazines is advertising. As their name suggests, small magazines have a small circulation and their editorial content is not typically oriented towards high consumption. Therefore, unlike larger magazine that rely heavily on advertising sales, advertising represents on average 13 percent of a small magazine's overall revenue.<sup>17</sup>

Small magazines have been considered a genre in that they have a specific set of properties that separate them from mass-market magazines: a dedication to their ideological tasks, surviving outside commercial magazine publishing and promoting non-traditional and experimental writing that is often overlooked by larger publications.<sup>18</sup> Naturally, small-magazine readers possess qualities that coincide with the small-magazine genre. In 2004, as part of the National Circulation and Promotion Program, Magazines Canada conducted a profile study of Canadian literary- and alternative-magazine readers. The association performed the study on behalf of two groups of small-circulation magazines, the arts/literary sectors and the news/opinion sectors, that are not eligible for, nor benefit from, participating in large syndicated audience surveys such as the Print Measurement Bureau. By

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<sup>17</sup> Lorimer, 29

<sup>18</sup> Ahmad, 16

circulating a survey to 500 people who subscribe to at least one Canadian literary and alternative magazine, the study provides each of the eighteen participating titles (all members of Magazines Canada) information on their audience to assist the publishers in editorial planning, marketing and advertising sales. The study reports a number of significant differences among Canadian literary- and alternative-magazine readers and the Canadian population as a whole. An example of this difference is that although the survey respondents' weekly radio tuning is almost equal to the population average, 76.3 percent of their total listening is to the CBC and other non-commercial radio stations, and a third of this group claim to listen to non-commercial radio exclusively. The survey respondents watch far less television than the accepted figure for adult Canadians, and 7.1 percent of this group does not own a television at all.<sup>19</sup>

Not unexpectedly, readers of Canadian literary and alternative magazines are also heavy readers of Canadian books, and three quarters (78.7 percent) of these people buy books from independent bookstores. This group, moreover, regularly goes to the movies, attends live music performances as well as museum and art exhibits.<sup>20</sup> The study further indicates that the respondents are an environmentally and socially responsible group. Just over half of the survey participants compost regularly, an equal number shop for recycled products and almost all of the respondents recycle regularly.<sup>21</sup>

Another interesting quality of small-magazine readers identified in the Magazines Canada study is that those who read at least one of the participating magazines are avid in their consumption of other titles in the group. For example, the study shows that 49 percent of *Border Crossings* readers also subscribe to *Fuse*, and 63 percent of *Fuse* readers subscribe to

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<sup>19</sup> Ibid., 4

<sup>20</sup> Ibid., 6

<sup>21</sup> Ibid. 7

*Border Crossings*. Similarly, 31 percent of *This Magazine* readers also subscribe to *Fiddlehead* and 41 percent of *Fiddlehead* readers subscribe to *This Magazine*.<sup>22</sup> These results show that literary- and alternative-magazine readers have a genuine dedication to the Canadian small-magazine community.

The Magazines Canada study demonstrates that small-magazine readers share certain characteristics that set them apart from the general Canadian population. These readers voraciously support the arts and non-commercial media, and read on average ten Canadian alternative and literary titles.<sup>23</sup> These readers are connected through a common initiative to find the alternative point of view, and they rely on small magazines to provide them with the kind of unconventional content they seek. The shared characteristics of small-magazine readers and their common ideologies define this group as a specific discourse community; they are a community full of both readers and writers who rely heavily on text as their primary source of information and communication. Additionally, the Magazines Canada study shows that this group relies on the same set of texts that provide a particular kind of content with a particular voice. In this sense, small-magazine readers share the same knowledge base, and they require the text within small magazines to develop their ideological structure and in turn their identity.

### 1.3 The Unique Challenges of Developing Small-Magazine Readership

Since small magazines are a distinct entity from mainstream magazines and small-magazine readers have certain differences from the population as a whole, small magazines naturally face unique challenges in terms of reaching their audience. In 2003, the Department of Canadian Heritage, together with industry representatives, organized a roundtable of twenty-

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<sup>22</sup> Ibid, 3

<sup>23</sup> Ibid., 3

one small-magazine publishers across Canada to identify common challenges in newsstand distribution and subscription sales. The report entitled *Reaching Readers: A Report on the Circulation Roundtable for Small Magazines* provides the industry perspective on the event and summarizes the outcomes presented. One issue that is clearly communicated throughout the report is that a primary circulation obstacle for small magazines is a great lack of resources. According to the participants' profiles, of the twenty-one small magazines that attended the roundtable, only two magazines employed full-time staff for circulation management, two magazines reported that they rely solely on volunteers for circulation management and the remaining seventeen magazines have part-time circulation staff. Technological resources are equally problematic for these publishers. Over 70 percent of the participants use a generic office software program to track and fulfill their subscriptions, and three of these magazines do not use a database program at all, but rely on a spreadsheet. This lack of sufficient technology likely results in heavier workloads, errors and less time for marketing the magazine.<sup>24</sup>

Another major challenge identified in the report is the lack of visibility on the newsstands. The participating publishers stated that they could not be proactive in retail promotion because it is too costly and many promotional activities are too large for a small magazine. For example, large chain stores require that magazines book their promotion across the entire chain or a section of the chain that benefits the retailer but not the publisher. Furthermore, the cost of such retail space is often an expense that a small-magazine publisher cannot afford. Many publishers at the roundtable also reported that their distributor often does not place the magazine in stores that they believe are most

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<sup>24</sup> Ibid., 4

advantageous. And when the magazines do enter a store, employees who do not know enough about the magazines will categorize them improperly on the shelves.<sup>25</sup>

In terms of subscription challenges, *Reaching Readers* identifies that the main difficulty for small magazines is gaining new paid subscribers, which far exceeds concerns about renewing current subscribers.<sup>26</sup> Publishers have great difficulty growing their subscription figures and tend to stay at the same number of subscribers for years. With so few resources, small-magazine publishers have difficulty developing the best marketing campaigns to reach a new readership. Furthermore, the publishers at the roundtable agreed that there is a lack of suitable mailing lists that deliver a positive response to the magazines' marketing campaigns. Acquisition marketing relies upon the availability of appropriate lists, and without these lists "marketing is less focused and therefore more costly."<sup>27</sup>

As the next chapter illustrates, *This Magazine* is a Canadian small magazine with readership challenges that match those of the roundtable participants. The chapter outlines how *This Magazine* uses its annual poetry and fiction contest, the Great Canadian Literary Hunt, to develop a readership outside the magazine's traditional audience. For small magazines, writing contests can introduce new writers to the magazine who will bring with them fresh content, generate important circulation revenue and promote the magazine in a way that ensures that the reader will not lose interest in the magazine soon after their first introduction.

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<sup>25</sup> Ibid, 8-9

<sup>26</sup> Ibid, 7

<sup>27</sup> Ibid., 8

## 2 *This Magazine* and the Great Canadian Literary Hunt: A Glimpse Inside a Canadian Small Magazine and its Literary Contest

### 2.1 *This Magazine*: Presenting the Best in Independent Canadian Journalism

*This Magazine* was founded in 1966 and was originally called *This Magazine is About Schools*—a black and white, five-by-nine inch journal run by a group of Toronto-based teachers covering political issues in the education system. In 1973, the editors updated the magazine's format and changed its name to *This Magazine* to reflect its expanded cultural and political focus. Today, *This Magazine* is published by the Red Maple Foundation, a registered charity, and an editorial board oversees the financial management of the magazine and helps plan and evaluate the magazine's content. *This Magazine* has two full-time staff members, the editor and publisher, as well as an art director on contract. The magazine also works with five volunteer associate editors: two This & That editors, who compile the magazine's front section; an arts editor, who edits the arts review section; a features editor, who edits one feature per issue; and a literary editor, who selects the poetry and fiction for the magazine's back section. Since its foundation, *This Magazine* has published more than 200 issues, won numerous awards and published the early works of some of Canada's most provocative thinkers including Michael Ondaatje, Marshall McLuhan, Naomi Klein, Margaret Atwood and Evelyn Lau. Not only is *This Magazine* defined as a small magazine in terms of its

circulation, but also in its mandate: representing a range of Canadian communities, *This Magazine* delivers a blend of cultural content and public-interest journalism by Canada's best emerging voices. As Margaret Atwood once stated, "*This Magazine* is what journalism is supposed to be: smart, brave and irreverent."<sup>28</sup>

#### A) Editorial Profile

In the magazine's 2005 grant application to the Ontario Media Development Corporation, *This Magazine* is accurately described as balancing "journalism about culture, the arts and politics in its broadest sense with new art and literature, painting a complete picture of Canada's intellectual, cultural and social landscape."<sup>29</sup> From cover to cover, *This Magazine* is visual, dynamic and never fails to deliver the sharpest editorial that readers have come to expect from each issue.

The magazine opens with the This & That section, which presents short pieces aimed to inform readers on the realities of local media, politics, society and economics. This front section introduces topics varying from the gay rodeo in Calgary to the contradictions within Canadian foreign policy. The magazine's feature well typically contains a mix of essays and investigative pieces on a wide range of topics. For the past 40 years, investigative journalism has been a trademark of *This Magazine* and a vital source for the magazine's promotion; it is important that readers know that *This Magazine* provides information they would not find elsewhere. The features cover timely issues such as the unionization of the United Church of Canada, the momentum of today's feminist movement, Canada's connection to the Amazon oil pipeline and the differing fates of English and French cinema

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<sup>28</sup> *This Magazine's* Advertising Kit

<sup>29</sup> OMDC grant application, 1

in Canada. The magazine's editor accepts story pitches from freelance writers across the country. If the pitch suits the magazine's style and voice, either the editor or the associate features editor will work with the writer to fine-tune the piece for publication. The back of the magazine contains the Fiction and Poetry section, featuring two to three short stories or poems, and the Arts & Ideas section, presenting pieces on Canadian independent culture. Within the Arts & Ideas section is the Arts Argument, a one-page piece addressing contentious issues in the arts like copyright and the future of creativity or the state of queer literature in Canada. Arts & Ideas also includes reviews of Canadian authored and published books. Closing Arts & Ideas and ending the reader's journey through the magazine is Question Authority, a one-page interview with a Canadian activist, writer or visual artist whose work pushes the social and political boundaries and confronts the status quo.

## B) Reader Profile

*This Magazine* readers match the characteristics of typical literary- and alternative-magazine readers as indicated in the 2004 Magazines Canada profile study. The magazine's advertising kit describes *This Magazine* readers as

[a] highly educated and motivated group whose consumer choices are informed by strong political and ethical values. These statistics illustrate *This Magazine's* unique access to an affluent, specialized national audience: a group of skeptical consumers made accessible through our pages.<sup>30</sup>

These readers are mostly university-educated females between the ages of twenty-five to thirty-four years old. The majority of readers have a household income of \$50,000 or higher, and are considered a more urban audience than the general Canadian population. As the magazine's advertising kits notes "*This Magazine* readers are involved in political and cultural

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<sup>30</sup> *This Magazine's* Advertising Kit



issues. They use the magazine to provoke their thinking and guide their actions.” Up to 99 percent of this group agrees that supporting Canadian cultural organizations is important, and 61 percent describe themselves as either activists or supporters of political initiatives. These statistics show that *This Magazine* readers are motivated to make a difference. Like most alternative- and literary-magazine readers, *This Magazine* readers attend museum and art exhibits, enjoy live theatre and music performances and are avid book readers. *This Magazine’s* reader involvement is significantly high in that 58 percent spend more than two hours reading each issue, 43 percent save their entire issue of each magazine while 40 percent of readers pass on their copy to a friend. Finally, 83 percent of *This Magazine* readers claim they are likely to renew their subscription.<sup>31</sup>

### C) Circulation

Published six times a year, *This Magazine* is distributed through Disticor and Magazines Canada, the magazine’s direct-to-retailer distributor. *This Magazine* is a reader-driven publication where circulation makes up 33 percent of the magazine’s total revenue. The 2004 issue of Canadian Advertising Rates and Data (CARD) indicates that *This Magazine’s* un-audited circulation figures are as follows:

**Table I. *This Magazine’s* 2004 Circulation Figures**

Type of Circulation	Quantity
Total Paid Circulation	4,707
Non-Paid Circulation	321
Single Copy Sales	1,090
Subscriptions	3,296

<sup>31</sup> *This Magazine’s* Advertising Kit

Based on the magazine's records, 55.1 percent of total paid subscribers reside in Ontario, with 26.7 percent in Toronto, followed by British Columbia with 16.1 percent of subscribers. In terms of international subscribers, 3.8 percent reside in the US and 0.6 reside outside the US and Canada.<sup>32</sup>

*This Magazine* conducts one direct-mail campaign per year with funding from the Canada Magazine Fund's Support for Small Business Development component. The campaign involves sending direct-mail packages to a list of approximately 55,000 Canadian names acquired from sources including *The Walrus*, *Utne Reader*, *The New Yorker*, *Horizons*, *Broken Pencil*, *maisonneuve* and *subTerrain*. The outcome of the magazine's most recent direct-mail campaign was positive, bringing in over 800 new paid subscribers. This response rate is relatively high for a small magazine and shows where *This Magazine's* potential market lies. The principal source of the magazine's current, active subscriptions are:

**Table 2. *This Magazine's* Subscription Sources**

Subscription Source	Percentage
Direct Mail	21.5 percent
Renewals	20.0 percent
Inserts	13.8 percent
Agency subscriptions	8.8 percent
White Mail	8.7 percent
Miscellaneous (including the web)	8.7 percent
Gifts	6.9 percent
Other (literary contest, donation)	11.6 percent

<sup>32</sup> 2004/2005 – 2008/2009 *This Magazine* Business Plan

The above figures show that *This Magazine's* circulation tactics are successful in generating high renewal rates. Another noteworthy point is that over 15 percent of subscriptions come through both white mail (subscriptions ordered over the phone or by regular mail) and the magazine's website, which indicates that a pool of people acquire *This Magazine* subscriptions on their own and without prompting from direct mail, insert cards or subscription agencies.

With the launch of new comparable titles such as *The Walrus* and *maisonneuve*, the competition has increased for a relatively small pool of potential subscribers. The competitive environment has forced *This Magazine* to examine creative ways to connect with new readers and compete in the crowded marketplace. In fact, a primary objective noted in the magazine's business plan is that communicating the benefits of *This Magazine* to potential subscribers is the focus of their five-year publishing strategy.<sup>33</sup>

Although the magazine reaches most traditional retail outlets, newsstand sales bring in little revenue to the magazine. Over 2,000 copies of the magazine are distributed to retailers but less than half of these issues sell.<sup>34</sup> Nonetheless, single-copy sales are an important subscription-building device for *This Magazine* because insert cards are a cost-effective way of reaching potential subscribers among a group of people who have expressed enough interest in the magazine by paying \$4.95 at the newsstand.

#### **D) Advertising Strategy**

Advertising is a minor profit stream for *This* and makes up 8 percent of the magazine's total revenue. Though the majority of ads are paid, 42 percent of the magazine's advertising comes from ad exchanges and house ads. The magazine's publisher manages all ad sales, and

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<sup>33</sup> *This Magazine* 2004/2005 – 2008/2009 Business Plan

<sup>34</sup> *This Magazine* 2004/2005 – 2008/2009 Business Plan

the leading accounts include Canadian Union of Public Employees, Canadian Auto Workers, McGill-Queen's University Press, University of Toronto Press and the Canadian Labour Congress. Due to the nature of the magazine's content and its national distribution base, *This Magazine* receives neither retail advertising, which typically suits regional audiences, nor national consumer advertising, which requires a specialized editorial environment as well as a larger audience than what *This Magazine* can access.

*This Magazine* offers a number of ad specifications to meet different advertisers' needs. The magazine sells full-page ads, as well as fractional ads at 1/2, 1/3, 1/4 and 1/6 page sizes with scaled rates for black-and-white ads. *This* also offers advertisers the option of inserting a brochure, catalogue or flyer into an issue. The magazine works to obtain repeat advertising through their charter rates where an advertiser can buy three or more ads over the course of one year and save 40 percent on the rate-card price.

#### **E) Other Revenue**

Like most small magazines, *This Magazine* relies on government funding as its largest source of revenue. In total, government funding makes up 40 percent of the magazine's income. *This Magazine* receives funding from three main government agencies: 21 percent from Canada Council for the Arts' Grants to Literary and Arts Magazines, 7 percent from the Ontario Arts Council's Project Grants to support arts-related content, and 12 percent from the Canada Magazine Fund's Support for Business Development for Small Magazine Publishers.

Fundraising is another important revenue stream for *This Magazine*, making up 14 percent of the magazine's revenue. In July and December of each year, the magazine's staff launch a fundraising campaign for the Red Maple Foundation by sending a letter and

donation form to previous donors and current subscribers. The magazine also holds one to two major events a year to raise money for the foundation. *This Magazine's* business plan notes that as the magazine's circulation grows, it is expected that the proportion of subscribers who become donors will also increase.

## F) Brand Identity

*This Magazine's* brand represents what it does best for its readers: providing Canada's strongest voice for critical writing about politics, culture and the arts. Furthermore, readers know they can turn to *This Magazine* to discover emerging Canadian writers and new trends in the arts. With an advertising-to-editorial ratio of 14:86, *This Magazine* survives on its high-quality editorial content; it is the magazine's intelligent journalism that draws subscriptions, donations and government grants. Through its rich history and firm political stance, *This Magazine* has established a solid relationship with its readers who trust the quality of each issue. The magazine has a nation-wide appeal so readers from across Canada can identify with its message and learn about political and social issues in every corner of the country. Consequently, a key aspect of *This Magazine's* brand identity is to keep Canadians connected. Although advertising is a minor source of revenue for the magazine, *This* represents a relevant editorial environment for a small group of advertisers and offers these advertisers access to a well-defined market.

## 2.2 *This Magazine's* Great Canadian Literary Hunt

It is difficult to measure exactly how many writing contests exist in Canada today since many of these contests have either lasted only a few years or run intermittently. However, it is clear that writers' associations, cultural and religious groups, newspapers, books publishers and magazines across Canada host various types of writing contests. From science fiction to children's haikus, there are contests for every genre, style, writer and audience. Each year, White Mountain Publications issues *The Canadian Writers' Contest Calendar* created to help writers find contests that suit their work and prepare their submissions without having to search the Internet or library for contest details. Although the Calendar is by no means a complete list, it gives a sense of the range of contests within Canada and a general idea of how many contests exist today. According to the 2005 Calendar, there are approximately 223 writing contests in Canada, including contests for journalism pieces, essays, book reviews, dramatic monologues and literary works. Furthermore, magazines host twenty-five of these writing contests. The number of entrants for the magazine contests range from twenty to 800 people and, with the exception of one magazine, the magazines charge an entry fee from five dollars to thirty-five dollars and include a one-year subscription with the fee. Panels of local writers judge these contests, and the winners receive a cash prize ranging from \$100 to \$2,000, as well as publication in the magazine.<sup>35</sup>

Among these magazine writing contests is *This Magazine's* Great Canadian Literary Hunt, which over the past nine years has quickly become one of the largest writing contests in Canada. Originally, the Great Canadian Literary Hunt was launched as a new revenue stream for *This Magazine*. In 1996, *This Magazine* underwent a period of financial instability and required additional sources of revenue to help carry the magazine out of this state. Clive

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<sup>35</sup> Canadian Writers' Contest Calendar

Thompson, the magazine's editor during this time, decided to launch an annual fiction and poetry contest modeled after the Writers' Union of Canada's writing contest, which was well-known across the country and brought in significant revenue for the Union. In addition to the contest, Thompson also established an annual literary issue that would feature the contest's winning pieces. In the contest's first year, the magazine charged a ten-dollar entry fee and close to 800 Canadian writers competed for the \$4,500 in prize money—next to the *Toronto Star* and CBC Radio, the Great Canadian Literary Hunt awarded the third-highest prize in Canada. The contest was heavily marketed with promotion in over 200 news agencies and direct marketing to over 5,000 university and college creative writing programs, writers' associations and bookstores. *This Magazine* placed ads for the contest in other cultural magazines such as *Geist* and *The Canadian Forum*, and offered sponsorship opportunities to cultural-related associations and companies. Toronto-based writers Lynn Crosbie, Gil Adamson and Walid Bitar judged the first-annual contest and the literary issue featured only the first-place winners in each category. To celebrate the literary issue and the contest winners, *This Magazine* hosted a launch party where the writers read from their winning pieces. In some cases, the launch party was the winners' first opportunity to read their work to an audience. Clive Thompson's objective was to gain \$10,000 a year from the contest, which would make the Great Canadian Literary Hunt a significant revenue source for the magazine.

When *This Magazine* first launched the Great Canadian Literary Hunt, the magazine's editor and publisher saw the contest as a way to raise revenue from the entry fees and promote the magazine to a literary audience that would not normally pick up a political magazine. Additionally, the annual literary issue allowed *This* to qualify for the Ontario Arts Council Project Grant for arts-related content in that the annual literary issue permitted the

magazine to participate in the creation, production, presentation and distribution of literary work. Publishing the winning pieces from the Great Canadian Literary Hunt helped *This Magazine* make the case that the magazine plays a key role in “raising the profile of the arts in communities across the province.”<sup>36</sup>

In 1998, revenue from the Great Canadian Literary Hunt was down from previous years, and over a three-year period the contest had become a large administrative commitment for the magazine. It was increasingly difficult for *This Magazine* to justify the amount of staff time going into a project that appeared to be losing momentum. Furthermore, numerous magazines, writing groups and associations across Canada began launching their own writing contests, and *This Magazine* no longer offered the Canadian writing community a unique service. That year, publisher Judith Parker made the decision to cancel the Great Canadian Literary Hunt. Despite Parker’s decision, however, fiction and poetry submissions continued to pour in and the magazine produced a literary issue that included the top twelve literary submissions from that year. Though their work was published in the literary issue, none of the winners received a cash prize.

Parker recalls that the year she cancelled the Great Canadian Literary Hunt, the local literary community presented an argument to the magazine stating that literary contests were a chance for new writers to publish their work in reputable magazines and present their writing to the Canadian public. By canceling the Great Canadian Literary Hunt, new writers no longer had access to *This Magazine*’s audience and their opportunities for publication were even more limited. The community’s argument was persuasive, and the magazine re-launched the contest the following year with a new mandate to provide a service to new Canadian writers as opposed to creating a revenue stream for the magazine. To reinforce the

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<sup>36</sup> [www.arts.on.ca/English/Services-to-the-Arts-Community.html](http://www.arts.on.ca/English/Services-to-the-Arts-Community.html)



new contest mandate, *This Magazine* published the first-, second- and third-place winners in the literary issue in both fiction and poetry categories. With less revenue coming in from the contest, the magazine lowered the prize money from \$4,500 to \$3,000, allowing them to use the remaining \$1,500 towards producing an attractive and high-quality literary issue. When Joyce Byrne joined the magazine as the publisher in 2002, she made the decision to raise the entry fee to twenty dollars (plus five dollars for all additional entries) and included a one-year subscription with the intent to use the contest as means of building the magazine's subscription base. With the cost of a subscription added to the contest expenses, in 2003 Byrne lowered the prize money to \$1,500 in hopes of offsetting the subscription cost as much as possible and incur a small percentage of revenue to the magazine. In following *This Magazine's* mandate, today's Great Canadian Literary Hunt provides an avenue for emerging writers to present high-quality and provocative writing to a wide range of Canadian readers.

The following table lists the number of Great Canadian Literary Hunt entries from 1996 to 2005. These figures show the writing community's response to the contest over the past nine years.<sup>37</sup>

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<sup>37</sup> There is no record of entries for 1999 due to the contest's one-year hiatus.

**Table 3. Contest Entries from 1996 to 2005**

Date	Fiction Entries	Poetry Entries	Total
1996	353	513	866
1997	405	865	1,270
1998	456	614	1,070
1999	N/A	N/A	N/A
2000	218	409	617
2001	299	516	815
2002	329	434	763
2003	387	524	911
2004	320	369	689
2005	235	284	519

Table four shows the revenue generated from the contest from 2002 to 2004.<sup>38</sup>

According to Lisa Whittington-Hill, *This Magazine's* current publisher, approximately twelve dollars of the twenty-dollar entry fee pays for the total cost of fulfilling the one-year subscription included with the fee (including editorial, production and circulation costs). The below figures indicate the direct contest revenue to the magazine after deducting the cost of the subscription.

**Table 4. Contest Revenue from 2002 to 2005**

Date	2002	2003	2004
Total Revenue	\$5,100	\$4,958	\$4,407

<sup>38</sup> The figures prior to 2002 as well as the 2005 figures are unavailable.

As mentioned above, a significant amount of administrative work goes into managing the Great Canadian Literary Hunt, and in order for the contest to run smoothly both promotion and administration begin three to four months before the July-first deadline. An intern or volunteer usually takes on the role of the contest coordinator and manages the contest on behalf of the magazine. The promotion begins by emailing the contest guidelines to listservs for writing and journalism schools, university English departments across Canada, reading series, authors' associations and any group involved with the Canadian literary community. The guidelines are posted on *This Magazine's* website, as well as free online contest and event listings such as Instant Coffee and the Lit Life Literary Calendar. The guidelines are also emailed to past contest entrants reminding them to begin preparing their short stories and poems for submission. *This Magazine* usually conducts ad swaps to place the Great Canadian Literary Hunt ad and guidelines in literary magazines across Canada such as *Descant*, *Event*, *Fiddelhead*, *Geist* and *Taddle Creek*. As the submissions arrive, the contest coordinator adds the title, author's name and address to a database. Each entry is assigned a tracking number, which is recorded in the database as well as on each page of the submission and the cover letter. Because the Great Canadian Literary Hunt is blind judged and the writers' names do not appear on their submissions, the tracking number allows the coordinator to match the winning pieces with the writers' names listed in the database. The entry fees are attached to the cover letters and placed in the circulation files as a paid one-year subscription request. The promotion continues at this stage, and the coordinator sends a second round of contest notices to the listservs mentioned above. The contest coordinator also sends posters to independent bookstores and public libraries across Canada.

Approximately one month before the contest deadline, the coordinator begins recruiting volunteer judges with diverse writing styles and enough status in the writing

community to encourage entries to the contests. Once the judges are finalized, the coordinator sends off one last promotion blitz to announce the judges and remind writers that the contest deadline is around the corner. At this stage, the contest coordinator also begins recruiting eight to ten volunteer screeners who read each entry once the contest deadline has passed and decide which pieces should be passed on to the judges. The screeners usually include the magazine's staff and interns, as well as *This Magazine* volunteers. Though the screening process can vary from year to year, the 2005 screeners narrowed the pool of submissions to thirty entries in each category and the associate literary editor compiled a shortlist of fifteen pieces in each category to forward to the judges. The coordinator then sends copies of the shortlisted pieces to the judges and asks that they deliberate over email and forward their final decisions to the coordinator. Typically, the judging process for the Great Canadian Literary Hunt will take up to one month. Once the winning pieces are selected, the coordinator contacts the winners and collects their electronic files and biographies. The November/December literary issue features the work of the first-, second- and third-place winners in each category and lists the names of the shortlisted writers. The launch party takes place shortly after the literary issue reaches the newsstands and gives the winners the opportunity to read from their pieces and meet the judges, *This Magazine* staff and the contest coordinator. The winners also have a chance to meet other writers and journalists who regularly contribute to *This Magazine*. In total, the administration for the Great Canadian Literary Hunt amounts to approximately 420 hours over a period of three to four months.<sup>39</sup> See Appendix A for a complete list of the 2005 guidelines and Great Canadian Literary Hunt marketing material.

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<sup>39</sup> This figure is based on the 2005 contest coordination. The hours of administration vary each year.

## A) Perspectives on the Great Canadian Literary Hunt

For many Great Canadian Literary Hunt winners, the contest functions as a way to connect with the literary community and provides an opportunity for a panel of established writers to respond to their work. Over the years, the Great Canadian Literary Hunt has influenced numerous writing careers and encouraged Canadian writers to maintain a level of creativity. Billie Livingston is a Vancouver-based fiction writer and poet who won first place in the 2000 Great Canadian Literary Hunt in the fiction category. Livingston states that a contest like the Great Canadian Literary Hunt offers a way for writers to receive fair payment for their work, which she believes is often difficult. It might take months to get a story in the kind of shape where the writer feels they could show it to the world. However, most literary magazines pay between \$100 and \$200 dollars for a 5000-word story—a frustrating situation for someone attempting to write for a living. The Great Canadian Literary Hunt is important for writers, Livingston says, because it offers the “possibility that your writing might pay your rent.” Additionally, Livingston submitted to *This Magazine’s* contest because she prefers to publish in a magazine with a broader readership. “I like to publish in magazines read by people other than just struggling writers. *This Magazine* is a terrific forum because it strengthens the possibility for broader communication.” After winning first place in the Great Canadian Literary Hunt, Livingston’s story was subsequently chosen for the Journey Prize Anthology.

Emily Schultz won second place for fiction in 2000 and first place for poetry in the 2002 contest. In an interview, Schultz states that her greatest challenge as an emerging writer was feeling disconnected from the literary community and finding that no one would take the time to read her work. She points out that the fear of receiving the form rejection letter and that her submissions never move beyond the slush pile prevented her work from

improving. After winning the second-place prize for fiction in the Great Canadian Literary Hunt (her first contest win) and having her piece published in *This Magazine's* literary issue, Schultz immediately gained the confidence to submit her work to other literary magazines and journals and quickly gained several more publishing credits. Schultz states that with these new publishing credits to her name, she felt that the community took her work more seriously and she finally began to think of herself as a writer. Soon after her second-place win with the Great Canadian Literary Hunt, Schultz wrote her first collection of stories, *Black Coffee Night*, which included her winning story and was published by Insomniac Press in 2002. Schultz stresses that “winning the contest doesn’t necessarily mean you will be published. It’s the confidence you gain from winning that will improve your writing.” In Emily Schultz’s case, winning first and second place in the Great Canadian Literary Hunt gave her the self-assurance to put together her first collection of stories and move forward in her career as a writer. Following her win, Schultz stayed connected to the magazine and her involvement grew by eventually becoming *This Magazine's* editor from 2005 to 2006.

From a contestant’s point of view, the Great Canadian Literary Hunt is a way to continue producing new material and challenge writers to create work that will suit the voice and style of a non-literary publication like *This Magazine* —a publication where literary writers wouldn’t normally submit their work. Bonnie Bowman, a contestant for the 2005 Great Canadian Literary Hunt, comments that although the possibility of winning the contest is always exciting, it is the chance of publication and recognition that is far more important to her than winning the monetary prize. Bowman adds that submitting to a contest is an important avenue to bring attention to her name and her work. As a novelist, Bowman may have years between books and she needs to keep readers interested in her stories and her style. “When I enter a contest,” she says “my hope is that readers will like

what they see, Google my name and buy my book.” Bowman states that writers are attracted to contests because prize-winning pieces are often read by a greater number of people than other stories or poems published in literary magazines. When the average person sees “short-story and poetry contest” on the cover of a magazine, they are more intrigued by this one headline than an entire literary magazine, and will usually pick up a copy just to read the work of a contest winner. She continues that contests provide something new to the general readers, which makes contests an appealing vehicle for writers to introduce their work to a new audience. Bowman also points out that unlike most literary magazines where the writer may wait from four to six months before receiving a response to their submission, with contests the writer knows exactly when the judges choose the winning pieces and in which issue the piece appears. This shorter timeframe gives the writer more structure to work with and Bowman states, “I know much earlier whether or not I should submit my piece elsewhere.”

As a poetry judge for the 2002 Great Canadian Literary Hunt, John Degen views judging the contest as a job to perform for Canadian literature and to see his literary taste reflected by choosing work that he appreciates. Degen was first introduced to the contest and *This Magazine* as a student at the University of Toronto, and he entered the contest a number of times as a young writer. Degen had no formal connection to the magazine before judging the contest, but he knew some of the staff at the magazine and had published a book of poetry that year that had received good reviews. Based on the success of his book, the magazine asked Degen to judge the poetry submissions for the contest. After participating as a judge, Degen became more involved with the magazine in that he began writing more for the magazine and was eventually invited to act as the chair of *This Magazine's* board of directors. When asked if judging the contest changed his status as a writer, Degen states that

judging the Great Canadian Literary Hunt “is certainly one of the many small steps I took to establishing some small reputation as a Canadian writer. People are certainly more aware of my work now.” As a writer, Degen continues, having judged a national literary contest was also an impressive addition to his resume. He states that the Great Canadian Literary Hunt is important to the Canadian literary scene because good writers have won this particular contest and gone on to have successful careers. Degen believes that a certain level of literary publisher in Canada watches the contest and pays attention to the writers who win. See Appendix B for a complete list of Great Canadian Literary Hunt winners and judges.



### 3 An Evaluation of How the Great Canadian Literary Hunt Succeeds within the Goals of *This Magazine*

#### 3.1 Addressing *This Magazine's* Readership Challenges

Not surprisingly, the challenges that *This Magazine* faces in terms of reaching a new readership match the challenges of other Canadian small magazines. Like most small magazines, *This Magazine* is based on a reader-driven business model and the magazine's top marketplace concern is access to new paid subscribers. An important aspect in identifying the ways in which the Great Canadian Literary Hunt addresses the magazine's readership challenges is to measure how the contest affects the magazine's newsstand sales for the literary issue, subscriptions and renewal rates. The following tables outline *This Magazine's* newsstand rates from the first year of the contest to the present, the subscription rates and new subscription orders as well as, the number of renewals generated from the contest.

It is important to point out that the data presented in the tables are difficult to interpret mainly because there is no consistent pattern to the magazine's annual subscription rates, newsstand sales and the newsstand sales of the literary issue. This variability makes it hard to determine whether or not the Great Canadian Literary Hunt intrinsically affects the changes in *This Magazine's* subscription and single-copy sales. The best interpretive framework for the provided data is to offer possible suggestions along with counter suggestions, both from various industry sources, as to how the contest may affect the

magazine's sales in certain years. This framework will allow for a range of perspectives on the data and a balanced analysis of the effects of the Great Canadian Literary Hunt as an initiative to extend *This Magazine's* readership.

Tables five and six show how *This Magazine's* literary issue (the highlighted rows) sells on the newsstands compared to other issues published throughout the year.<sup>40</sup> The number of copies sold indicates the total sales from all retail accounts and the newsstand sell-through rate is the percentage of sales from the total amount of copies distributed to retailers.

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<sup>40</sup> The 2005 newsstand figures are not yet available.

Table 5. Newsstand copies sold and sell-through rates from 1996 to 2000

Issue	1996		1997		1998		1999		2000	
	Copies Sold	Sell-Through Rates	Copies Sold	Sell-Through Rates	Copies Sold	Sell-Through Rates	Copies Sold	Sell-Through Rates	Copies Sold	Sell-Through Rates
January/February	1,349	67%	1,412	54%	1,423	57%	1,118	45%	1,303	57%
March/April	2,108	84%	853	32%	1,412	56%	894	36%	1,363	59%
May/June	1,062	53%	1,439	58%	1,164	47%	1,154	46%	1,073	57%
July/August	1,194	60%	1,422	57%	1,289	52%	980	39%	1,130	57%
September/October	1,032	47%	1,552	62%	1,363	55%	826	33%	1,067	53%
November/December	1,336	51%	1,202	48%	1,604	64%	1,294	57%	929	33%
Total copies sold/ average sell through	8,081	61%	7,880	52%	8,255	55%	6,266	42%	6,865	52%

Table 6. Newsstand copies sold and sell-through rates from 2001 to 2004

Issue	2001		2002		2003		2004	
	Copies Sold	Sell-Through Rates	Copies Sold	Sell-Through Rates	Copies Sold	Sell-Through Rates	Copies Sold	Sell-Through Rates
January/February	1,085	32%	1,370	44%	946	44%	806	34%
March/April	1,175	36%	970	30%	1,003	31%	1,000	43%
May/June	1,035	32%	1,048	37%	1,180	33%	871	33%
July/August	1,763	49%	1,385	49%	826	23%	928	36%
September/October	949	29%	1,183	43%	1,338	34%	1,332	50%
November/December	925	29%	1,344	60%	1,418	58%	1,318	49%
Total copies sold/ average sell through	6,932	34%	7,300	43%	6,711	37%	6,255	40%

One interpretation of the above newsstand figures is that although newsstand sales are not a major revenue source for *This Magazine*, the tables show that in most years the sell-through rates for the literary issue match the magazine's annual sell-through average. This point could be explained as the literary issue successfully functioning as a product to keep readers' attention in the magazine by piquing their interest each year with new fiction and poetry that they wouldn't normally be exposed to. Another interesting point is that when *This Magazine* re-launched the contest in 2000 with a new mandate to expose the work of new Canadian writers rather, than create a means of further revenue for the magazine, the literary issue's newsstand sales increased above the annual sell-through average—an impressive return following a one-year hiatus. Though the newsstand sales were low during the contest's hiatus, the magazine still sold 826 copies of the literary issue, which could mean that readers maintained an interest in the literary content despite the fact the no winners were announced.

Another interpretation of the above data is that *This Magazine's* newsstand rates appear to reflect the normal trends of other small magazines in Canada, both with and without literary contests. In interviews with *Arc*, *Border Crossings*, *Canadian Dimension*, *Geist*, *Grain* and *Horizons*, all six magazines stated that their newsstand numbers are generally consistent for each issue, with no significant newsstand sales peaks in certain times of the year over others. Moreover, *Arc*, *Geist* and *Grain*, all magazines that host annual literary contests, stated in the interviews that the issues where the winning pieces appear do not necessarily sell better on the newsstands than the magazines' other issues.<sup>41</sup> In the case of *Geist*, a magazine with an average newsstand sell-through rate equal to *This Magazine*, the

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<sup>41</sup> It is important to note that because *Arc* only publishes twice a year, it is uncommon for them to see any significant newsstand sales peaks.

Literary Postcard Contest tends to draw more attention to the magazine in that there are more inquiries and letters to the editor following the contest. However, *Geist's* contest issue does equally as well on the newsstand as the magazine's other three issues published throughout the year. Similarly, *Grain's* business administrator Sue Stewart comments that although the Annual Short *Grain* Contest has increased awareness of the magazine, as well as its international reach, the issue that features the winning pieces has equal newsstand sales as *Grain's* other issues. Stewart suggests that one reason why the contest issue is not more popular on the newsstands may be because *Grain* has a wide library distribution, which means that people across the country who are drawn to the contest and want to read the winning pieces can easily access the magazine through the library and read the contest issue for free.

An alternative perspective of *This Magazine's* newsstand figures is that the literary issue's sell-through rates may not be the result of readers' interest in the magazine's literary content, but rather the suitability of the magazine's marketing, editorial content or cover design to a particular time of year. According to Jon Spencer of Abacus Circulation Inc., the varying circumstances of individual magazines are often the primary influence over the magazine's newsstand sales. For instance, Spencer states that some magazines sell better on the newsstands in December because they are good candidates for gift subscriptions, and a magazine that has a special issue or an important cover story might be the magazine's highest selling issue of the year. In the case of *This Magazine*, the 2004 literary issue was published in November/December, which is the same issue that the magazine offers a Christmas gift subscription. The subscription donor will purchase the first issue off the newsstand so he or she can order a gift subscription for a friend. Although the sell-through

rate for the 2004 literary issue is 9 percent over the annual average, this increase could be due to the demand for the Christmas gift subscription rather than the literary content.

Furthermore, *This Magazine's* publisher Lisa Whittington-Hill suggests that the editorial content in certain literary issues may be another influence over the issue's newsstand sales. The cover story for the 2004 literary issue, for example, led to a great deal of debate and attention, and was eventually nominated for a National Magazine Award. There was also an over-run of the issue's cover that was subsequently used for a poster campaign throughout Toronto to further promote the issue. With these factors in mind, the high sell-through rate for the 2004 literary issue may stem from the attention surrounding the issue's cover story rather than the literary content. Whittington-Hill continues that the 1997 literary issue, with a sell-through rate of 52 percent, had a stylish cover design and displayed the names of the issue's high-profile contributors such as Lynn Crosbie, Hal Niedzviecki and Jason Sherman. Whittington-Hill proposes that the 1997 literary issue's newsstand success could be the result of the issue's eye-catching cover and renowned contributors.

The following table lists *This Magazine's* overall subscription figures over the last five years of the Great Canadian Literary Hunt.<sup>42</sup>

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<sup>42</sup> *This Magazine's* subscription figures prior to 2000 are unavailable

Table 7. Total subscription figures and new subscription orders from 2000 to 2005

Year	Total Subscriptions	New Subscribers
2000	3,225	654
2001	3,925	893
2002	3,840	1,754
2003	3,381	954
2004	3,296	2,057
2005	3,459	1,070

One possible explanation for the above subscription figures is that the Great Canadian Literary Hunt may have affected readers' interest in *This Magazine* and new subscription orders independently of the magazine's major marketing campaigns. From 2000 to 2005, the number of new *This Magazine* subscribers has grown from 654 to 1,070, which is a significant increase for a magazine with a total circulation of 4,707. The new orders from 2002 to 2005 are likely affected by the one-year subscription included with the contest entry fee since up to 900 contest entrants received a one-year subscription. According to *This Magazine's* business plan, the magazine conducted two direct mail campaigns in 2004 with the help of the Canada Magazine Fund's Support for Small Business Development component: one standard campaign and one campaign designed to test new versus controlled direct-mail material and mailing lists. The campaigns generated over 800 new subscribers, which also possibly affected the number of new orders for that year. However, the table shows that between 2000 and 2001 the number of new orders increased by almost 240 people. It seems fair to suggest that the rise in awareness of the magazine that encouraged new orders before the subscription was included with the contest entry fee and before the launch of one of the



magazine's largest direct mail campaigns is due to other marketing initiatives such as the Great Canadian Literary Hunt.

Another important point about *This Magazine's* subscription data is that the magazine's subscription figures match those of other small magazines in Canada. In the interviews with *Arc*, *Border Crossings*, *Canadian Dimension*, *Geist*, *Grain* and *Horizons*, both magazines with and without literary contests stated that their total subscription figures remain consistent throughout each year, and some magazines commented that they tend to notice peaks during the Christmas season. Likewise, *This Magazine's* total subscription figures remain steady from the early years of the Great Canadian Literary Hunt to the present. Sue Stewart comments that one of *Grain's* greatest challenges is growing their subscription numbers beyond their annual average. Although the magazine's overall circulation numbers have increased since the launch of the Annual Short *Grain* Contest, Stewart states that the most significant effects of the contest are seen in the magazine's growing reputation and deeper reach within the local and international literary community. In the case of *Arc*, the Poem of the Year contest is one of the longest-running contests in the Canadian literary realm. *Arc's* circulation manager Sarah Mayes comments that it is difficult to fully determine the impact that the poetry contest has on the magazine's total subscription figures. The Poem of the Year contest generates a high number of entries resulting in a significant number of additions to the magazine's subscription base since each contest entrant receives a one-year subscription with their entry fee. Mayes states that a number of these entrants submit to the contest multiple times and as a result, maintain their active status as subscribers over the years. Mayes notices an increase in overall subscription renewals after the publication of both issues of *Arc* (including the contest issue), but she suggests that the increase is likely tied to subscribers receiving renewal reminders with their issue.

Like *This Magazine's* newsstand sales, the changes in the new subscription orders may be more affected by the circumstances surrounding the magazine rather than the consequences of the Great Canadian Literary Hunt. Lisa Whittington-Hill states that there are some years where the magazine had put more effort into subscription acquisition than in other years, which may be a greater influence on the variation in the magazine's new orders than a project like an annual literary contest. Moreover, Whittington-Hill suggests that the magazine's newsstand sales in certain years may affect the subscription rates. For example, table six shows a 43 percent average newsstand sell-through rate in 2002 and 40 percent in 2004, which are both high sell-through percentages. Since the level of newsstand sales influences a magazine's insert card response rates, the new subscription orders in 2002 and 2004—the highest subscription figures in five years—may be due to the subscriptions generated from the high number of insert-card returns in those years. It is possible, then, that the high new-order rates over the course of the Great Canadian Literary Hunt are in fact the result of high newsstand sales.

Table eight shows the number of contest entrants who renew the subscription included with their entry fee. These figures include both the number of contest entrants who actively renewed their subscription once it had lapsed as well as the number of entrants who resubmitted to the contest and automatically received a new subscription. The subscription was added to the entry fee in 2002, which means the renewals began in 2003.

**Table 8. Number of renewals generated from the contest from 2003 to 2005**

Year	Total Renewals
2003	50 out of 763 entrants
2004	38 out of 911 entrants
2005	60 out of 689 entrants

As the above data indicates, an average of 6 percent of contest entrants renew the one-year subscription included with their entry fee, meaning that readers who were introduced to *This Magazine* through the Great Canadian Literary Hunt have begun to adopt the magazine as a part of their lifestyle. Another interpretation of the renewal figures, however, is that the number of contest entrants who renew their one-year subscription does not appear to be largely increasing over the years. This point indicates that the Great Canadian Literary Hunt has drawn some new subscribers to *This Magazine*, but may not be an effective method of growing the magazine's paid subscription base.

In addition to newsstand sales, subscriptions and renewals, another way that the Great Canadian Literary Hunt addresses *This Magazine's* readership challenges is through effective, low-cost marketing campaigns. In the Department of Canadian Heritage report *Reaching Readers*, the participating publishers state that with the lack of good mailing lists that deliver a positive response to the magazines' campaigns, small magazines cannot focus their marketing efforts and often spend a great deal of money attempting to draw subscribers. Through the contest's promotional efforts, however, *This Magazine* can market itself to a literary audience at almost no cost. For example, the contact lists of past contest entrants, journalism schools, university English and creative writing departments, author' associations and writers' guilds across Canada prepared by past contest coordinators reduces the amount

of marketing administration and the magazine does not need to spend money to rent mailing lists. Furthermore, the majority of promotion for the contest is done electronically through email and online event listings, which allows the magazine to avoid the cost of producing print marketing material, as well as postage to mail the material.

The Great Canadian Literary Hunt is a marketing tactic that requires little administrative effort on the part of the *This Magazine's* full-time staff. Each year, *This Magazine* applies for funding through the Cultural Human Resources Canada Youth Internship Program intended to create jobs for young people and provide the necessary experience to enter Canadian cultural industries. *This Magazine* uses the funding to hire a full-time circulation manager who will ideally work for the magazine over a six-month period. Although the internship funding brings in an additional staff member who can devote their time to the magazine's circulation, the internship eventually ends and there remains no long-term circulation effort. During the periods between circulation managers, the magazine's publisher oversees the circulation part time. However, the publisher's schedule not only allows for little time to devote to circulation management, but also planning and administering campaigns to reach new paid subscribers. The Great Canadian Literary Hunt is an ideal project for the magazine's interns to take on each year, allowing one person in the office to work full time on a project that markets the magazine and increases the magazine's subscription base. Since the contest has been operating for nine years, there is a clear system for the coordinator to use to manage the contest. Each past coordinator wrote best-practice reports outlining his or her successes and failures for a particular year. The coordinators have also created thorough databases listing the contact information for writing and journalism schools, university English and creative writing departments, author' associations and writers' guilds across Canada for future coordinators to use and build upon for

promoting the contest. In addition, past coordinators have collected samples of contest marketing material, as well as letters to screeners, judges, winners and contestants for new coordinators to use as templates. With the administrative material collected over time, an intern can easily create a logical timeline and task list to launch a successful contest without a great deal of direction from the publisher and editor.

Although the mandate for the Great Canadian Literary Hunt is to encourage new writers and bring original content to *This Magazine* readers, the contest also draws revenue to the magazine from the entry fees. After deducting the prize money, the contest brings in between \$3,000 and \$3,500 in direct revenue. Therefore, the Great Canadian Literary Hunt is a project that provides an ongoing revenue stream to *This Magazine*.

### 3.2 Extending *This Magazine's* Brand Identity

As Peter S. Grant and Chris Wood note in the book *Blockbusters and Trade Wars*, “[w]hatever problems plague the market for popular Canadian culture, they have little to do with the products of that culture or their producers. ... The failure belongs to the market, not the culture.”<sup>43</sup> With the lack of resources available to small-magazine publishers and the communication barrier that exists within the supply chain, small-magazine publishers cannot rely on traditional circulation strategies that larger magazines would normally use.

Consequently, these publishers must find innovative ways to remind readers what the magazine stands for and show new readers how the magazine differentiates from the range of titles on the newsstand. One initiative that can ensure that small magazines find and keep new readers is through ancillary projects that expand a title’s brand identity and engage readers in a different way. According to Sammye Johnson and Patricia Prijatel, a magazine’s

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<sup>43</sup> Grant & Wood, 9

brand “implies a specific product image and means that the consumer has some sort of relationship with that brand.” A well-positioned brand builds readers’ loyalty to the magazine and allows the creative publisher to establish projects that will expand the magazine’s presence. It is becoming more and more common for magazines to increase their profits by launching related projects such as books, websites, blogs, trade shows, professional seminars and, in some cases, home products. These projects are marketing endeavors that are based on the belief that a magazine can build on its investment by drawing revenue from a wider advertising base and appealing to a wider readership. In fact, Johnson and Prijatel suggest that publishers and editors should consider product extension as a part of their jobs. Being a magazine publisher or editor, they say, “is more than just literally producing a magazine.”<sup>44</sup>

By functioning within such a vibrant and well-defined discourse community, small-magazine publishers can launch ancillary projects that capitalize on the energy of this community by establishing a “presence in the imaginations of its readers that is distinctive, enjoyable and tempting” to the extent of maintaining a certain level of subscriptions each year. Because the small-magazine demographic is a reading- and writing-based community, the magazine’s marketing and promotion campaigns must seek out readers in environments where people are receptive to literary and alternative content.<sup>45</sup> The right ancillary project will allow a small magazine to reach its readership needs by engaging current readers and inviting a new community to contribute to, read and purchase the publication.

*This Magazine*’s brand identity represents a source of critical writing about Canadian politics, culture and the arts. *This Magazine* is also a medium for emerging Canadian writers to circulate their work to a receptive audience. As a small magazine, *This Magazine* has unique

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<sup>44</sup> Johnson & Prijatel, 29

<sup>45</sup> Lorimer, .29

requirements in terms of extending its brand identity. Since they are not an advertising-based publication, *This Magazine's* brand extension is a reader-focused strategy that must primarily fulfill readers' needs in order for the project to succeed. By launching a project like the Great Canadian Literary Hunt that appeals to the tastes of a discourse community fixed on literary material, *This Magazine* has established a presence within a new community. Through the contest, the magazine offers literary readers the type of experimental fiction and poetry they seek and offers literary writers access to an untapped audience eager to consume new material. The contest is equally beneficial to the magazine's current readership by providing fresh content that catches their attention and sustains their interest in the magazine.

According to the American Business Media's online newsletter, an ancillary project linked to a trusted brand identity will ensure a successful brand extension. With its rich history and firm political stance, Canadian magazine readers trust that *This Magazine* will deliver relevant and high-quality feature pieces. These readers know that each issue of the magazine will teach them something new about the political, social and cultural state of Canada. With a brand identity in tact, readers are attracted to and have confidence in the magazine's ancillary project because it carries a trusted brand name. The literary community associates the quality of *This Magazine's* established brand name with the Great Canadian Literary Hunt and they are more likely to trust the service that the contest offers and pay the entry fee to access this service.

The American Business Media further points out that businesses can take advantage of their established marketing channels to promote the ancillary project and, based on the project's association with an established brand identity, the marketing channels will recognize the value of promoting the ancillary project. With marketing channels that *This Magazine* has worked with in the past such as literary magazines or independent bookstores,

the magazine knows exactly how much exposure the contest will receive and can anticipate a certain level of response to their initiative. This kind of predictability in a marketing campaign is important for small magazines because they can then know which projects are worth their valuable staff time and finances.



## Conclusion

Canadian small-magazine publishing is a dynamic system that enhances the circulation of information necessary for Canadian society to operate productively. Small magazines encourage communities to function at higher levels by providing content that educates readers and stimulates new ideas. Though these magazines are a vital contribution to the development of Canadian culture, factors such as over-crowded newsstands and lack of resources have threatened the industry, forcing small-magazine publishers to find creative ways to present their magazines to the Canadian public. To compete in the marketplace, small-magazine publishers need to focus on what they do best and identify a brand based on these characteristics. Once a brand is established, publishers can consider new business opportunities to extend their brand and offer their product to a new and receptive readership. Small magazines provide Canadians with a type of content that is often neglected by mainstream magazines. In this sense, small magazines provide a service to readers by publishing alternative points of view. It is this distinct service that small-magazine publishers must market.

Erwin A. Frand states in his book *The Art of Product Development from Concept to Market* that “[t]here is no such thing as one big market for any product, but there are a myriad of tastes and wants. All of them must be satisfied with different products; each of them

requires a somewhat different marketing approach.”<sup>46</sup> Brand identity implies that the magazine provides functional benefits that readers will value enough to pay for. But in order to attract and keep readers, the brand must offer a variety of choices within its line. As the magazine becomes established as a top choice for readers, the publisher can then present the magazine to readers in a different way by launching related projects. As Sammye Johnson and Patricia Prijatel state, a key part of the publisher and editor’s job is to consider different ways to expand their publishing proposition that best suits the magazine’s philosophy. Small magazines are by and large reader-driven businesses and the survival of these magazines is based on developing and maintaining their readership. Yet, not only do small magazines lack the resources to launch costly marketing campaigns, small-magazine readers would not necessarily respond to such campaigns because their interests differ from the general Canadian population and they choose to gather information from untraditional sources. The Great Canadian Literary Hunt is an example of how a Canadian small magazine like *This Magazine* can address their unique readership challenges by extending its brand at low costs, accessing a new literary readership, bringing fresh content to the magazine and drawing an on-going revenue source.

Increasing readership with brand extension may evolve more slowly for small magazines because they are targeting such a specific group of readers, and brand extension will reach few people at a time. An annual writing contest is an ideal method of extending a small magazine’s brand identity because it is a continuous project that reaches a wider audience with each contest. Additionally, by marketing the contest each year to university and college writing programs across Canada, the Great Canadian Literary Hunt allows *This Magazine* to access a younger demographic, which in the long term helps maintain the

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<sup>46</sup> Frand, 61

magazine's subscriber base.

Though small magazines enhance the central values of a community and give voice to readers' opinions and stories, small magazines are also vulnerable. Nonetheless, Canadian small-magazine publishers can strengthen their industry by evaluating their market opportunities and initiating projects that extend their readership. These initiatives can secure the state of small magazines and preserve our Canadian identity.

**Appendices**



# THE Great Canadian LITERARY HUNT

Enter NOW or the  
typewriter GETS IT!

**1<sup>st</sup> PRIZE IN  
FICTION: \$750**

**1<sup>st</sup> PRIZE IN  
POETRY: \$750**

**The Great Canadian Literary Hunt Rules of Engagement**

1. Original, unpublished poems of up to 100 lines and short stories of up to 5,000 words by Canadian citizens or residents are eligible.
2. First prize in each category is \$750 plus publication in a special literary supplement to the Nov/Dec 2005 issue. Second and third prize in each category is a lovely *This Magazine* prize pack, plus publication in the literary supplement.
3. Entry fees: \$70 for one short story or two poems. Entry fee includes a one-year subscription to *This Magazine*\*. Each additional entry is \$5. Entry fees must be paid by personal cheque or money order payable to *This Magazine*.
4. Entrant's name MUST NOT appear on the manuscript itself. All entries must be accompanied by a separate cover sheet with entrant's full name, address, postal code, telephone number, email address, submission title(s) and category.
5. To receive a list of winners, please include a self-addressed stamped envelope. Manuscripts will not be returned. Winners will be contacted by telephone.
6. Entrants agree to be bound by the contest rules. Judges' decisions are final.
7. Entries must be postmarked no later than July 1, 2005 and mailed to:  
THE GREAT CANADIAN LITERARY HUNT c/o THIS Magazine,  
401 Richmond St. W., Suite 396, Toronto, Ontario M5V 3A8

\* *This Magazine* subscribers will have an additional year added to their subscription term

For regular updates on The Great Canadian Literary Hunt or more information about *This Magazine*, visit [www.thismagazine.ca](http://www.thismagazine.ca)

## THIS MAGAZINE

Presenting the best Canadian writing since 1966

\*No typewriters were harmed in the making of this ad

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## Appendix B: A Complete List of Great Canadian Literary Hunt Winners and Judges

*1996*

Judges: Gil Adamson, Walid Bitar, Lynn Crosbie,  
Poetry Winner: Terence Young  
Fiction Winner: Jon Burton

*1997*

Judges: Michael Holmes, Greg Kramer, Jennie Punter  
First-Place Poetry Winner: Bruce MacDonald  
Second-Place Poetry Winner: Linda Rogers  
Third-Place Poetry Winner: Elyse Friedman

First-Place Fiction Winner: Derek Brown  
Second-Place Fiction Winner: Warren Dunford  
Third-Place Fiction Winner: Rich Maddocks

*1998*

Judges: Jack David, Damien Lopes, Allyson Mitchell  
First-Place Poetry Winner: Erina Harris  
Second-Place Poetry Winner: Michael V. Smith  
Third-Place Poetry Winner: PE Holmes

First-Place Fiction Winner: Jane Eaton Hamilton  
Second-Place Fiction Winner: Steven Heynen  
Third-Place Fiction Winner: Paulo da Costa

*1999*

No contest this year. Editor Sarmishta Subramanian and Literary Editor Chris Chambers chose pieces by the following writers for publication in the literary issue:  
Ken Babstock, Ronna Bloom, Julie Crysler, Degen Davis, Stephen Finucan, Sheila Heti, Helen Humphreys, Sylvia Legris, Derek McCormack, Dave Margoshes, Jim Roberts, RM Vaughan

*2000*

Judges: Ken Babstock, Louise Bak, Natalee Caple, Chris Garbutt, Mike O'Connor, Stuart Ross  
First-Place Poetry Winner: Susan Stenson  
Second-Place Poetry Winner: Terrance Cox  
Third-Place Poetry Winner: Matt Robinson

First-Place Fiction Winner: Billie Livingston  
Second-Place Fiction Winner: Emily Schultz  
Third-Place Poetry Winner: Margaret Sweatman

*2001*

Judges: Denis De Klerk, Paula Gonzalez, Sheila Heti, Patricia Seaman, RM Vaughan, Michael Winter

First-Place Poetry Winner: Joelene C. Heathcote

Second-Place Poetry Winner: Steve McOrmand

Third-Place Poetry Winner: E. Russell Smith

First-Place Fiction Winner: Tanya Chapman

Second-Place Fiction Winner: Shannon Quinn

Third-Place Fiction Winner: Joelene C. Heathcote

*2002*

Judges: Christian Bök, John Degen, Camilla Gibb, Motion, Andrew Pyper

First-Place Poetry Winner: Emily Schultz

Second-Place Poetry Winner: Sarah Venart

Third-Place Poetry Winner: Shannon Bramer

First-Place Fiction Winner: Lucie Page

Second-Place Fiction Winner: Kathryn Sloan

Third-Place Fiction Winner: Jane Affleck

*2003*

Judges: Jocelyn Brown, Erin Moure, Rajinderpal S. Pal, Laisha Rosnau, Conan Tobias, Alana Wilcox

First-Place Poetry Winner: Joshua Auerbach

Second-Place Poetry Winner: Anita Lahey

Third-Place Poetry Winner: Holly Luhning

First-Place Fiction Winner: Sarah Leipziger

Second-Place Fiction Winner: Andrew Tibbets

Third-Place Fiction Winner: Peggy Herring

*2004*

Judges: Wayde Compton, M.A.C. Farrant, Jon Paul Fiorentino, Suki Lee, Melanie Little, Derek McCormack,

First-Place Poetry Winner: Sadiqa de Meijer

Second-Place Poetry Winner: Shannon Stewart

Third-Place Poetry Winner: Kelly-Rose Pflug

First-Place Fiction Winner: Terence Young

Second-Place Fiction Winner: Bajjayanta Mukhopadhyay

Third-Place Fiction Winner: André Rodrigues

2005

Judges: Gil Adamson, Clint Burnham, Jennifer LoveGrove, David O'Meara, Mark Truscott,  
Priscila Uppal,

First-Place Poetry Winner: Matthew Tierney

Second-Place Poetry Winner: Matthew Tierney

Third-Place Poetry Winner: S.E. Venart

First-Place Fiction Winner: Sunita Popli

Second-Place Fiction Winner: Marjorie Celona

Third-Place Fiction Winner: Cathleen With



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