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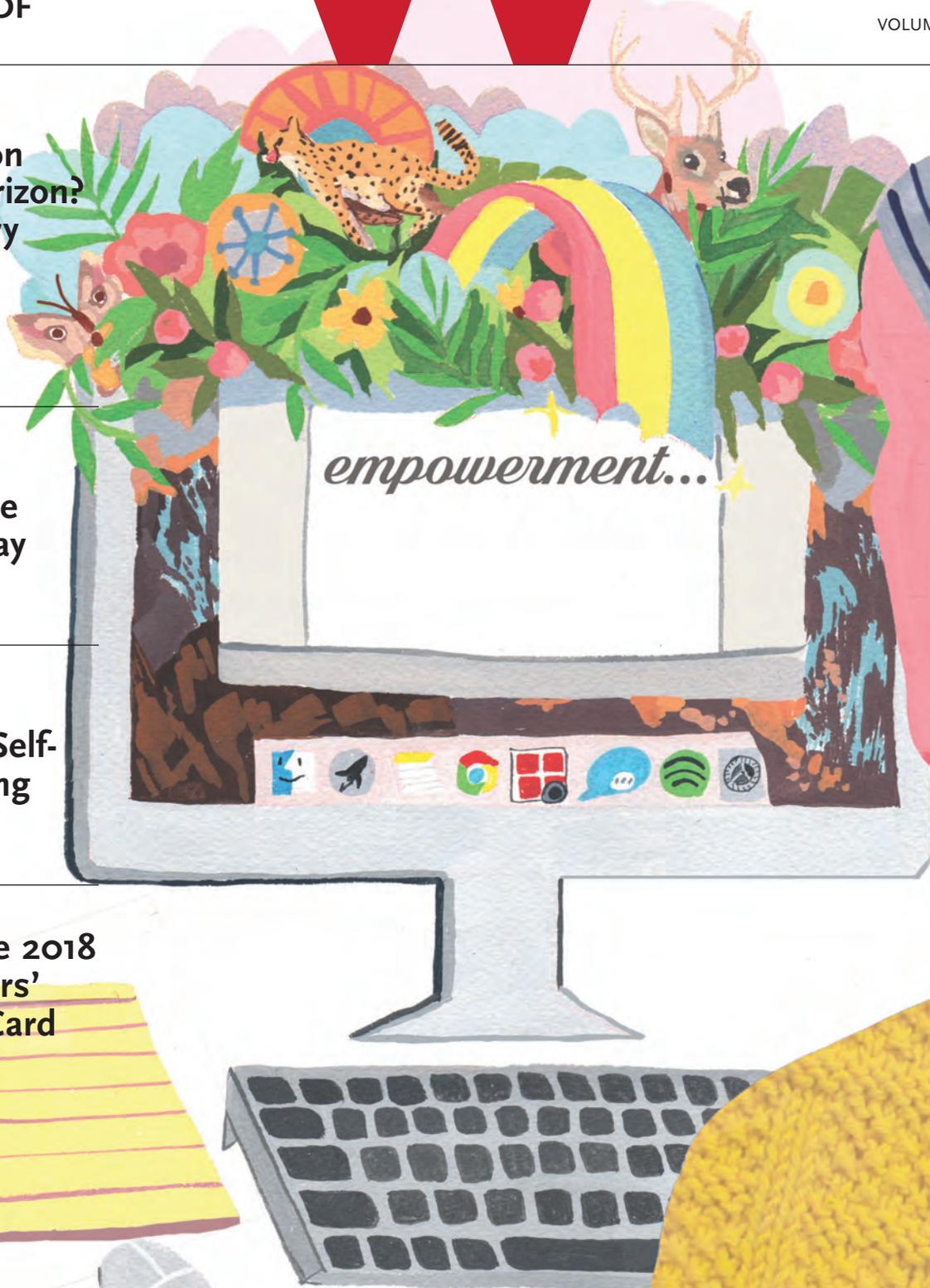
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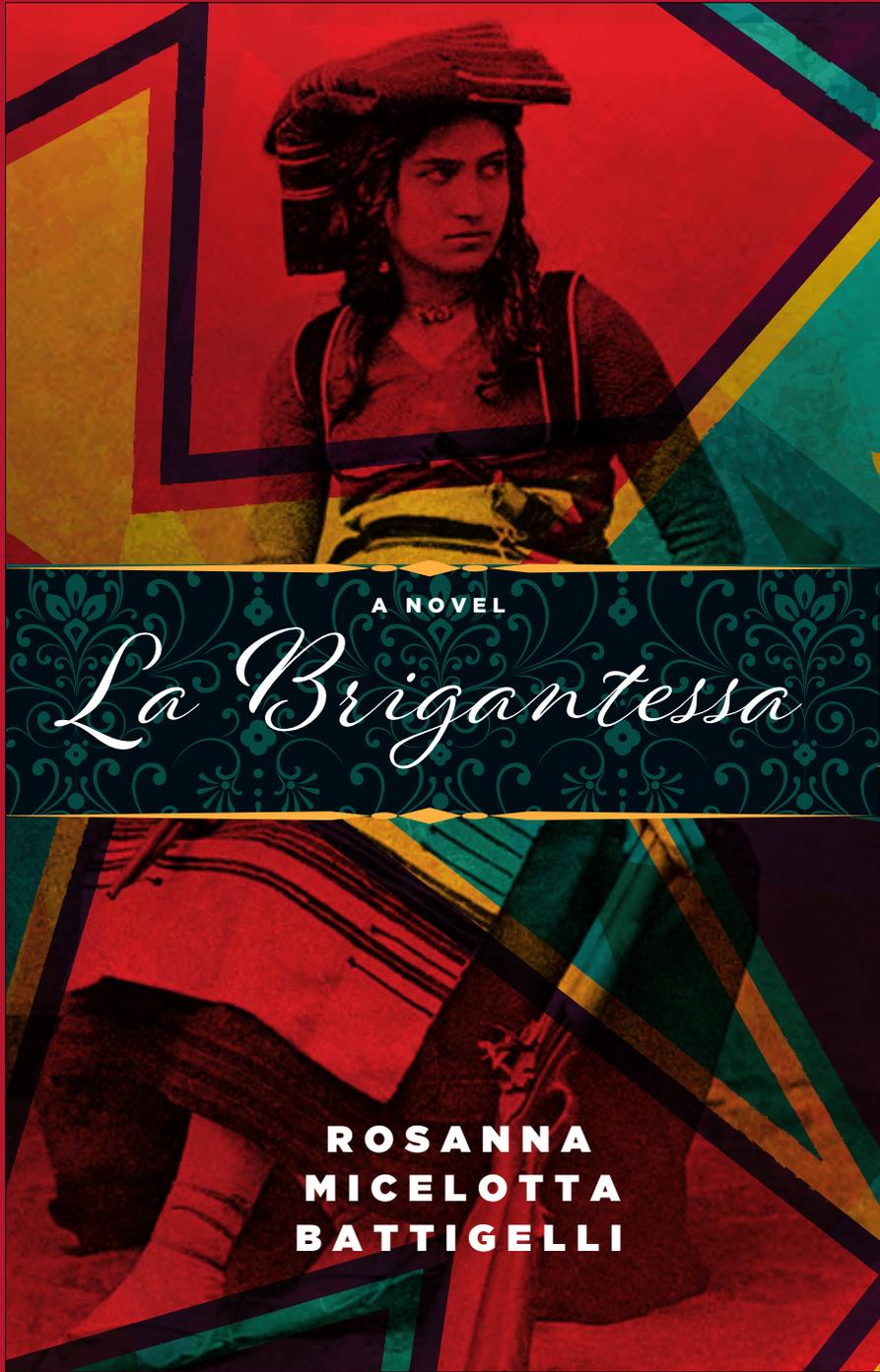
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“This is a beautiful novel, one that vividly recreates the heartbreak and drama of one of the most turbulent periods in Italian history.”  
—NINO RICCI, award-winning author of *The Origin of Species* and the *Lives of the Saints* trilogy





*As I reflect on the year that just ended, I can't help but think that the tide may be finally turning in favour of the creative class.*

Sales of hardcover books, after all, were up more than 3 percent by the end of 2018. It first started to sink in for me the week that John Degen and I were in Ottawa to give testimony to the House of Commons' Standing Committee on Heritage (on November 22).

The day before the Liberal Government released its Fall Economic Statement. The announcement included funding for three initiatives to bolster independent journalism in Canada. The cost is estimated at \$595 million over five years.

"In recent years," states the Fall Economic Statement, "changes in technology and in the way that Canadians consume news have made it difficult for many news outlets to find and maintain financially sustainable business models."

The Government recognized that the market is failing to produce "strong and independent journalism [that] serves the public good." Government initiatives include giving eligible news organizations access to charitable tax incentives, offering tax credits to news organizations, and offering tax credits for subscriptions to Canadian digital news media.

The same could be said of the book publishing industry with the disappearance of bookstores, erosion of collective copyright, loss of midsized publishers, and ultimately decline in writing income. With this government, there may be an opportunity to explore new funding models, such as guaranteed income for artists or even a tax credit to authors.

Tax credits, for example, are routinely used by governments to encourage private-sector investment in industry, especially to spur innovation. Why not a tax credit for authors to incentivize cultural production? In BC, for example, you can receive a 30-percent tax credit for investing in a startup in several eligible sectors. Even if you don't pay income tax — as is the case with many low-income authors — the government will actually send you a cheque for the refundable tax credit. If it is good enough for industry, why not the arts?

The day after the Fall Economic Statement, John and I appeared before the Standing Committee on Heritage in Ottawa along with representatives from Universities Canada and the Canadian Publishers' Council. I was surprised by the pointed questions and incredulity that some MPs had for Universities Canada. Parliamentarians are beginning to understand that free copying of

our works by the education isn't "fair dealing." Our income survey couldn't have been published at a more opportune time. The hard numbers on declining incomes resonated with MPs.

"What has happened is that the Government, [Access Copyright] and authors got into what has turned out to be a Faustian bargain with a sector of the economy that I respect greatly," Liberal MP Randy Boissonault said during the committee hearings. "The deal that was made in 2012 [for a new *Copyright Act*] has not been respected by universities. Why would you choose to pay lawyers and go to court... and not just pay authors?" It was a question that Universities Canada struggled to answer.

With Université Laval settling their class action lawsuit with Copibec and the Federal Court ruling in favour of Access Copyright against York University, it is only a matter of time before the education sector is forced to settle and end their wasteful litigation. The tides are turning.

The year 2018 also wasn't a great one for the big tech platforms, battered by concerns about privacy, Russian hacking, and a lack of transparency. The European Parliament recently approved a new directive laying out rules for how content is protected and paid for by tech platforms that have long avoided regulation. The directive requires platforms and aggregators online to pay licences for the use of content snippets. The directive also imposes greater responsibility on platforms for lawful sharing of online content. The Europeans are disrupting the disruptors.

At the same time, a disruption from the tech sector itself could prove valuable for creators. There's increasing talk that new decentralized technology could allow creators to circumvent the centralized platforms and connect with readers directly. The technology, called a distributed ledger (or blockchain), has been around for decades but has become famous for powering cryptocurrencies such as bitcoin. Blockchain could now disrupt books, and Access Copyright hopes to be a pathfinder by launching Prescient Innovations, a lab to pioneer the application of this technology to the advantage of creators.

So, 2019 may be shaping up to be a year of uncertainties, but also, perhaps, opportunities. It's time for some "creative destruction," as economists like to say, driven by creators.

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Views expressed in *Write* do not necessarily reflect those of The Writers' Union of Canada. As a member magazine, *Write* provides space for writers' individual opinions. We welcome a diversity of views and respectful debate in these pages. All submissions are welcome.

Services advertised are not necessarily endorsed by the Union.

We acknowledge the support of the Canada Council for the Arts, which last year invested \$153 million to bring the arts to Canadians throughout Canada.



Canada Council  
for the Arts  
Conseil des Arts  
du Canada

We acknowledge funding support from the Ontario Arts Council, an agency of the Government of Ontario.



ONTARIO ARTS COUNCIL  
CONSEIL DES ARTS DE L'ONTARIO  
an Ontario government agency  
un organisme du gouvernement de l'Ontario

*Write* is produced four times yearly by The Writers' Union of Canada, 460 Richmond Street West, Suite 600, Toronto, Ontario, M5V 1Y1  
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# Writing Rights

## Getting Your Rights Back

By John Degen



The Writers' Union's grievance service had a busy year in 2018, and in many ways the increased work of our grievance staff and volunteers highlights the need for a larger community discussion about publishing contracts. TWUC has been pushing for this conversation since the release of the International Authors Forum's Ten Principles for Fair Contracts.

The responses to our recent Publishers Report Card survey show a great variety in levels of satisfaction with the contracts that authors in Canada sign for the publication of their work. Digging into the data around those responses reveals key spots where Canadian contracts are falling down.

A robust list of conditions under which one can demand reversion of one's rights (and, therefore, the nullification of a contract that is no longer working for the author) is crucial to the rebalancing of power within the legal agreement. In our Report Card survey we asked about the following conditions: failure to publish; insufficient sales; out of print in Canada; failure to include the work in marketing materials; default in payment; publisher's bankruptcy or insolvency; and a predetermined time period.

Ideally we'd like to see all contracts cover all of these scenarios. When you consider the fact that most of these conditions represent either financial disaster or poor stewardship, or even bad faith on the part of the publisher, there is no reason a publishing house that is truly dedicated to professional service to its authors would refuse any one of these reversion scenarios.

And yet, fewer than 20 percent of respondents indicated they had reversion rights after default in payment. What this means is that a publisher who does not meet even the most basic requirement of their business agreement — paying the author the royalties owed for sales of their book — may still maintain licence to that author's rights. That's simply unacceptable.

Fewer than 60 percent of respondents indicated a reversion clause covering the bankruptcy of the publisher. Past publisher failures in Canada have seen authors' rights trapped behind receivership, unrecoverable sometimes for years while inventory is not replenished and title sales falter. Bankruptcies also see royalty payments unprioritized as other creditors get first kick at the assets. I can think of no compelling reason why a publisher would insist on rights not reverting to individual authors in the event of bankruptcy. Yes, rights are potentially valuable assets, but how is it fair that this value goes in a fire sale rather than back to the original creator?

Finally, fewer than 26 percent of respondents indicated a set reversion time limit within their contract. Considering the economic realities and shelf life of the average new release these days — according to a recent industry report,<sup>1</sup> books from Canadian-owned publishers sell just 343 copies (on average) in

their first season. The author's rights should revert where the publisher has ceased to take reasonable steps to ensure the book continues to sell a minimum number of copies over the course of a few royalty periods. Especially in single-book contracts.

Old-school publishing — sustaining advances, multi-books contracts, the making of an entire career at one house — has given way to a brutal “one and done” reality for most authors. Our Report Card shows an increasing percentage of authors receiving no advance whatsoever, and the average advance shrinking toward irrelevance. Old-school contracting has no place in a market where authors shoulder a greater proportion of the business risk.

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<sup>1</sup> *More Canada: Increasing Canadians' awareness and reading of Canadian books*, p. 34. [morecanadareport.ca](http://morecanadareport.ca)

### INTERNATIONAL AUTHORS FORUM'S TEN PRINCIPLES FOR FAIR CONTRACTS

1. Contracts should not be forever
2. Authors should share in the success of their creation
3. Authors' copyright should be respected
4. Party being granted the right must use it or lose it
5. Ensure authors' work can reach its broadest possible audience, and authors are recognized and rewarded for all forms of access
6. Contractual commitment to regular reporting and payment for all uses of authors' work
7. Safeguard respect for authorship and the integrity of the work
8. Safeguard authors' future availability and choice in the marketplace
9. Clearly defined responsibilities with an agreed definition of what is “reasonable” and “not to be unreasonably withheld”
10. A balance between risk and profit

For more details about the Ten Principles for Fair Contracts: [internationalauthors.org/10-principles-fair-contracts-authors](http://internationalauthors.org/10-principles-fair-contracts-authors)

# Editor's Note

## On Arrival

By Doyali Islam



With the start of the new year, I've been thinking about what I learned in 2018, and how I want 2019 to unfold.

One of the most surprising things I learned in 2018 was that I love connecting with young people to sow early seeds of passion for poetry, writing, and performance. Last year, despite feeling anxious about what I could offer and having virtually no teaching experience, I decided to enact a phrase my former therapist used to use in our sessions — DISCOMFORT = GROWTH — by formulating workshop plans and visiting classrooms through Poetry in Voice's Poet-in-Class program. Since I don't have a car, some of the visits outside of Toronto required two-and-a-half hours of travel time each way. Before one visit, I ended up lost and twenty-five minutes late and felt like giving up entirely. But by the end of that session — once I finally arrived! — some magic had happened. The teacher told me that she'd never seen one of her students participate like that, and that it had been the longest he'd been off his smartphone. This student was new to Canada, having come from Brazil, and wasn't adjusting well. But I saw a spark in

him that day, and my hope is that our encounter helped him to arrive a little more fully — both in this new country and within himself. With each visit I made, my skills of connectivity grew, as did my passion for nurturing and empowering young minds.

It's now 2019. While I'll facilitate Poet-in-Class visits for a few more months, my main activities this year will involve the launch of my second poetry book, *heft* (McClelland & Stewart, March 2019). Given that, as authors, we can't control outcomes of our work — external validation through awards, attention through reviews, or invitations to read at festivals — what can I control? How can I empower myself and others? How do I want to arrive into and move through this new phase of work?

I won't answer here, but these are the same questions I ask of you, dear reader, for whatever you're tackling professionally and/or personally: How do you wish to arrive? How do you wish to move through? This issue of *Write* contains insightful, necessary, and empowering articles that I hope will help you to deepen these questions.

PHOTO: PATRICK SOO

**freedom to read week**  
FEBRUARY 24 to MARCH 2, 2019

Order *Freedom to Read*, our annual review of current censorship issues in Canada, and our 2019 poster at [freedomtoread.ca](http://freedomtoread.ca)

35 years

Visit our Facebook page and join the conversation @Freedom\_to\_Read #FTRWeek

Canada Council for the Arts / Conseil des arts du Canada  
Book and Periodical Council

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# Community Corner

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Member **Phil Hall**, writer-in-residence at University of New Brunswick (UNB) from September 2018 to May 2019, has been participating in readings and mentoring sessions in Sackville, Moncton, Fredericton, and Saint John. At some of these, he and the Acadian poet Rose Després — who translated Hall's award-winning book *Killdeer* — have been reading together in both French and English. Hall has met with graduate and undergraduate writing students as well as writers in all genres from the larger writing community. Besides working on his own new poems, he has attended local festivals, visited classes, and given workshops. An exhibit of Hall's recent artwork — collages and assemblages — has been on display at UNB Library. Pedlar Press will publish Hall's next book of poems, *Niagara & Government*, in 2020.

**Janet Marie Rogers**, writer-in-residence at University of Alberta, says, "I have the great honour of being appointed the writer-in-residence at the University of Alberta on Treaty 6/Metis territory for the 2018/19 school year. I have brought with me research conducted during a previous residency at the Joy Kogawa House in Vancouver in the spring of 2018. I plan to produce a book project based on the research but have not yet, in the first three months of this residency, had time to revisit the book project materials. This is both a good problem to have and just plain problematic, as my time at the University has been quite busy visiting classes, hosting student writing consultation sessions, and producing a public event titled 'Black and Brown Voices United.' This event took place on November 23, 2018, in the University of Alberta's Telus Centre atrium. I saved the months of December and January to immerse myself in the book project which will result in an anthology titled *The New Legends of Vancouver*, inspired by the original *Legends of Vancouver* penned by Mohawk poet E. Pauline Johnson as told to her by Chief Joe Capilano and his wife, Mary Agnes. The book will be a collection of currently-told Indigenous legends by descendants of Capilano and Agnes, transcripts from interviews of Vancouver-based Indigenous persons of note, and new poetry inspired by the city and the territory, by me."

**Katherena Vermette**, writer-in-residence at Athabasca University since November 2018, says, "I have the great pleasure of meeting with writers and students online via my residency email, [writerinres.athabasca@gmail.com](mailto:writerinres.athabasca@gmail.com). I also have the pleasure

of doing this residency from the comfort of my own home in Winnipeg, Manitoba. I am unable to do a visiting residency at the moment, so I am grateful to be able to do this residency online. During my time at Athabasca, I have been exploring Métis history in the area that is now called Western Canada, including researching my own family's history in and around Manitoba and Saskatchewan. This research has thus far helped develop new children's literature and poetry. My most recent poetry collection, *river woman* (House of Anansi Press) was released in September 2018."



## CALL FOR SUBMISSIONS: Community Corner

### Calling All Writers-in-Residence & Poets Laureate!

*Write* seeks writers-in-residence and poets laureate to submit community engagement news briefs. Community Corner is an opportunity to share project updates about the valuable work you're doing for your community.

For more information or to submit, contact *Write* Editor Doyali Islam at [write@writersunion.ca](mailto:write@writersunion.ca). Briefs should be 50–150 words, in third person, with email subject line: "WRITE Magazine: Community Corner Submission."

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# News

THE LATEST ON WRITING AND PUBLISHING  
IN CANADA AND BEYOND

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## BOOKSELLING



### AbeBooks reverses controversial decision after unprecedented boycott

Online antiquarian book dealer AbeBooks backpedalled on a controversial decision to “no longer support sellers located in certain countries,” after hundreds of second-hand booksellers pulled their stock in protest.

The Amazon-owned company informed booksellers in Hungary, the Czech Republic, South Korea, and Russia on November 3, 2018, that it would pull from their markets after November 30. “Our third-party payment service provider is closing at the end of the year,” AbeBooks explained in a statement. “We regret that we cannot continue to serve all sellers.”

The announcement did not go over well with the international community, as more than 580 sellers from twenty-seven countries pulled 3.7 million books from the service — an unprecedented movement that was dubbed “Banned Booksellers Week.” The mass demonstration did not last the complete week, however, as three days in, AbeBooks met with the president of International League of Antiquarian Booksellers and agreed to continue to work with booksellers in the affected countries.

To Robert Wright, president of Antiquarian Booksellers’ Association of Canada, who suspended his own AbeBooks account during Banned Booksellers Week, the movement was not only spurred by a sense of solidarity among booksellers, but also from broader concerns with Amazon’s growing control of the online antiquarian book market. “I think there has been a

buildup of feeling powerless,” Wright told *Quill & Quire*. “Many of us have willingly chosen to participate in their model but I think there is a building sense of concern.”

### Indigo sales down as it further invests in “cultural department store” strategy

In other bookselling news, sales were down in Indigo Books & Music’s second quarter as the retail chain continues to undergo large changes as part of its “cultural department store” strategy.

The retail chain reported a 3.7 percent decrease, down to \$216.3 million from \$224.6 million for the same period last year, ending September 29.

The sales decline was driven by the closure of a “few low-performing stores” and renovations in twelve stores, the retail chain said in a statement to investors, adding that minimum wage hikes and expansion of distribution facilities were also factors.

The renovations are a part of the company’s ongoing strategy to transform its locations from book stores into “cultural department” stores, complete with lifestyle products.

“While this massive transformation has a temporary impact on sales and profitability, we are energized by our customers’ response,” CEO Heather Reisman said in the statement.

In October, Indigo opened its first U.S. location at The Mall at Short Hills in New Jersey. According to *Quill & Quire*, on November 3, 2018, a 29,000-square-foot store re-opened on Vancouver’s Robson Street to replace a Chapters location that closed in 2015.

## COPYRIGHT & FAIR DEALING



### Copibec and Université Laval resolve legal dispute over copyright

After years spent in dispute over the copyright royalty management of Université Laval’s teaching and research activities, Laval and nonprofit Copibec have reached an out-of-court settlement — as approved by Quebec Superior Court Justice Simon Hébert. The settlement has Laval paying all outstanding copyright licence fees from the dispute period. The research university has also signed the licence agreement that applies to Quebec schools, which is what initially sparked the dispute.

The dispute began in 2014, while negotiations were underway between copyright collective Copibec and Quebec universities over the renewal of reproduction rights licences for the schools. Université Laval informed Copibec it did not want to be a part of the agreement the other schools were negotiating, and instead adopted its own “fair dealing” policy where it authorized staff to reproduce some works without the creators’ permission and the payment of royalties.

The policy was similar to those adopted by Canadian schools outside of Quebec, including Toronto’s York University. York had a legal dispute of its own with Access Copyright over its policy, starting in 2011 and ending in 2017 when the school lost and was ordered to pay up for copyrighted materials after a judge ruled York’s guidelines were “not soundly based in principle,” as reported in the

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CBC. York University has appealed the decision, and the Federal Court of Appeals will hear arguments in coming months. The Writers' Union of Canada and two Canadian publisher groups have filed a joint intervention at the appeal in support of the initial decision.

After Laval adopted its own version of the "fair dealing" policy in 2014, Copibec began a dispute that escalated into a class action lawsuit — approved February 2017 — against Université Laval, claiming the university was infringing on copyright protections. In November 2018, Copibec and Université Laval announced they'd resolved the legal dispute and that the university had signed the comprehensive licence agreement applicable to Quebec universities.

### Copyright Board of Canada fills final two vacancies

In other copyright news, economist Katherine M. Braun and law professor René Côté will fill the Copyright Board of Canada's two remaining vacancies. Navdeep Bains, Minister of Innovation, Science, and Economic Development, appointed the pair to four-year positions on the tribunal, which oversees royalties and copyright terms and conditions for rights holders.

Braun's career includes service with the United Nations on international development projects, as well as work with the Ontario and Alberta governments on public policy. Côté, a law professor at Université du Québec à Montréal, has authored publications in the fields of computer law, international law, and intellectual property law.

### INNOVATION



#### Penguin Random House Canada tells bedtime stories on Instagram

When it comes to story time, book publishers are getting experimental. Our latest example is Tundra Books, a Penguin Random House Canada (PRHC) imprint, which launched a reading series, StoriesTime, on Instagram. Twice a week, from September 10 to October 4, 2018, parents could watch a bedtime story with their children on Tundra's Instagram Stories (@tundrabooks). Each video featured one of eight picture books, a lineup that included titles from Tundra's back catalogue and new releases, such as *Goodnight, Anne*, written by Kallie George and illustrated by Geneviève Godbout. The videos were available on Instagram Stories for twenty-four hours before disappearing.

The StoriesTime videos were designed to create a homey feeling, with each video shot from above with the featured book on a table of props. All had the same actor, who — because of Instagram's time limit for videos — had fifteen seconds to read each page. "The fact that you can see his hands and you get to hear the flipping of the page, it's very inviting," PRHC Associate Director Vikki VanSickle told *Quill & Quire*. "It makes you feel like you're part of something cozy; it's not just another thing on a computer or on a telephone."

Tundra collaborated with advertising firm Rethink Canada to create the one-off series. "The last thing we wanted to do was take these books and make a digital version of them," Rethink's partner and

creative director Mike Dubrick told *Quill & Quire*. "This was about using digital as a platform to deliver a bedtime story experience."

### NEW & NOTABLE PRIZE



#### King's College launches new MFA Creative Nonfiction Prize

The University of King's College has announced the creation of the Penguin Random House Canada MFA Prize for "best nonfiction work written by a student in their graduating year or by an alumnus of the King's Master of Fine Arts in Creative Nonfiction program."

The \$2,500 prize, established by PRHC in partnership with literary agency Westwood Creative Artists, includes an offer by Westwood to represent the author.

PRHC has bought and published several books from King's graduates. "The King's MFA program in Creative Nonfiction program has been a remarkable success," PRHC Publishing Director Diane Turbide said in a statement. "We're delighted to sponsor this prize as a measure of our confidence in the program and our belief in the power of nonfiction."

The selection jury will include a PRHC nonfiction editor, a representative from King's School of Journalism or a published MFA graduate, and an agent from Westwood. The prize will be awarded each May, with this year's deadline as February 18, 2019.

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# Writer's Blot

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WRITER'S PROMPT /

## *Qanuq ihumavit?* (What do you think?)

BY NORMA DUNNING



*I had the privilege of being in the company of a First Nations Elder one late fall afternoon. I love Elders. I love their wisdom and their way of talking. It's simple words. Simple words that are packed with meaning.*

I had sat with her and complained, “Elsie, I get so tired. All this university stuff and I get so exhausted and now I have all this academic writing to get finished and I just sit and stare at the cursor on my laptop blinking at me. I can't do it. I just can't write anything.”

Elsie sat quiet for a few minutes. I waited in anticipation of some sage advice, reminding myself that we never interrupt or rush an Elder.

I just knew that some wise words with deep meaning were going to be spoken. I just knew that something that would carry me through all my academic worlds would be given to me. Something that would ground me and wipe this writing block from my head.

Elsie finally looked up at me, her gray long braids framing her wrinkled brown face, and said, “Why don't you just go clean your toilet!”

“What?” I was shocked. Had Elsie not heard my lamenting? My question? Didn't she understand what I was trying to get across to her?

“Clean my toilet?” I asked, my way of doubling-checking. “You think I should clean my toilet?”

“Yes,” and then her old belly started to shake, and the ancient couch we were sitting on started to dance — or at least I was sure it was dancing. Then, I started to laugh with her. When we both decided to settle down, I just shook my head at Elsie and said again, “Really?”

“Yes, really. When you're stuck, Norma, when your head is plugged up and feels heavy, go do something normal. Something that makes your mind and body move away from that computer. Clean your toilet!”

Clean.

Your.

Toilet.

Words that have stayed with me for the last four years. Words that have carried me through most of my academic writing.

Writers are always asked what it is we are working on. We're expected to rattle off a long list of manuscripts and thoughts. We are supposed to somehow validate our existences by spouting off a massive catalogue of creative work that is in progress. I can't think of any other profession that has those same expectations placed on them. I honestly can't.

I know that I always have to be writing something else besides academic work. I know that I have to have something else going on that takes me outside of scholarly writing. But, like all writers, I have those hard days.

I've learned when writing becomes labour — walk away from it. I've learned that even though I think I'm writing the best thing that has ever been written — it probably isn't. I've learned mostly that writing can always be better — even when we think we're done with that one poem, that one story, that one novel.

I've especially learned that cleaning my toilet is one of the healthiest things that I can do for myself — and believe me, that thing just shines and shines.

*Norma Dunning is an Inuit writer, researcher and scholar. She is a fifth-year doctoral candidate with Indigenous People's Education through the University of Alberta. Her well-awarded debut collection of short stories, *Annie Muktuk and Other Stories*, was released in 2017. Her first collection of poetry, *Eskimo Pie*, will be released in the fall of 2019.*

## As One of Our Own

### Doyali Islam converses with PEI Writers' Guild President Mo Duffy Cobb.

**Congratulations on being elected the new PEI Writers' Guild President in July 2018! What motivated you to seek out this position?**



My first introduction to creative writing was the PEI Writers' Guild (PEIWG), attending their workshops and writing festivals. I met a lot of vibrant young creative people there, amongst professors, authors, and elders. I studied literature and went into education, teaching for ten years, so I was a natural organizer. Three years ago, I was asked to sit on the board as secretary of the Guild, and started by writing the minutes.

**How does PEI Writers' Guild foster a sense of community in the province and beyond?**

Prince Edward Island has a thriving writing and arts community. We offer an Open Mic Reading Series with monthly featured readers, organize programming, and bring in guest authors from all over Canada. We partner with the University, the libraries, and our indie bookstore, Bookmark, to share resources and strategies, and to promote each other's events and updates across all our platforms. Each year in May, we host Island Literary Awards, which celebrates emerging writers, and every second year, the PEI Book Awards.

**What new initiatives have you taken on as President?**

Almost ten years ago, I went to my first real writing workshop, which brought in industry pros, authors, and agents. I learned so much, and it was a wonderful opportunity to network and get a crash course in the publishing biz. In August 2019, PEIWG is hosting a similar event, called Wild Threads Writing Symposium, featuring writers Anne Simpson, Pauline Dakin, George Elliott Clarke, and Mi'kmaq storyteller Julie Pelliser-Lush. There will also

be publishing panels with Westwood Creative literary agent Hilary McMahon and McClelland & Stewart President Jared Bland. We aim to create a unique PEI experience, full of memorable moments. For more info, visit [wildthreadscreativewriting.com](http://wildthreadscreativewriting.com).

**How do you make time for both your Guild responsibilities and your own writing? Have you found any time-management strategies that work well for you?**

It can be difficult with a young family and a part-time teaching job. As most writers who take on freelance work, I am deadline driven. Writing is easy, but revision is the challenge. I use an app, Red Hot Timer, which blocks off chunks of time where I have to stay offline. I've also worked with a writing partner and checked in with daily word counts, which I have found really helpful. Krista Foss and Sally Cooper from *Hamilton Review of Books* recommended *Making Your Life as an Artist* by Andrew Simonet. It can be overwhelming to consider the great work of an artist, but Simonet reminds us we must take it one step at a time, however small.

**What advice do you have for those who wish to be or who are already in similar positions of leadership — perhaps in other writers' guilds or federations across the country?**

My advice for others in similar fields is to band together with other arts organizations and to go after larger and larger pockets of funding. Dream big! It is enriching to collaborate with other professionals across arts fields, and rewarding to see inspired visions develop from planning through to implementation stages. While our personal book projects may take months and years to form, it's nice to celebrate each member's launch in our community as *one of our own*.

*Mo Duffy Cobb (moduffycobb.com, @MoDuffyCobb on Twitter, and @AuthorMoDuffyCobb on Facebook) is a freelance writer and the author of Unpacked: from PEI to Palawan. Find her essays in The Rumpus, Literary Mama, Understorey, and Past Ten. She is the founder of Cargo Literary, a digital imprint that publishes transformational travel experiences. Learn more about PEIWG at [peiwritersguild.com](http://peiwritersguild.com).*



# Behind the Books

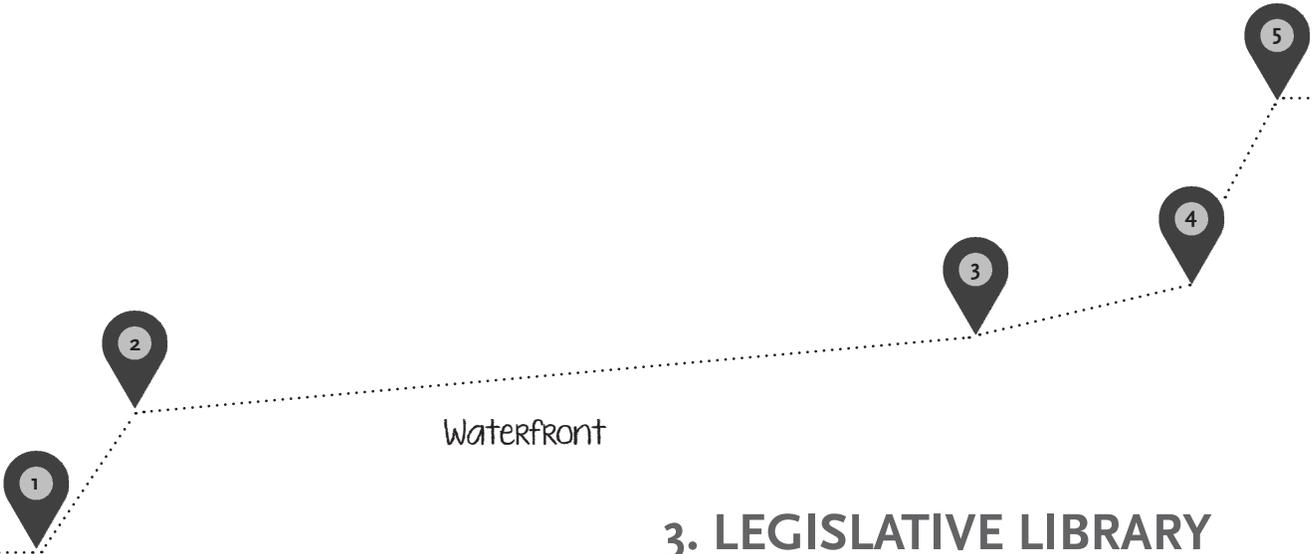
## Eleven Must-See Literary Sites in Halifax

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BY KATIE INGRAM

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At 270 years old, Halifax has its share of stories to tell. As you move between the various buildings and sites, you see smidgens of its history, while also seeing how unique Halifax is in terms of its connection to the written and oral word. There aren't just bookstores or coffee shops or parks — each place is its own story and history, while also carrying pieces of other stories. Here are a few literary sites you might want to visit while in Halifax.



## 1. CORNWALLIS CONCRETE PLINTH

CORNWALLIS PARK, IN FRONT OF THE WESTIN NOVA SCOTIAN AT 1181 HOLLIS STREET

It's not much to look at, but this slab of stone shows how literature can initiate change. From about the 1930s until 2018, the plinth housed a statue of Edward Cornwallis, the controversial Halifax founder who issued a bounty on Mi'kmaq scalps. Many argued this isn't someone who should be celebrated, and while efforts were made to have the statue removed, none were successful until 2017. It was former Halifax Poet Laureate Rebecca Thomas who used her platform to remove Cornwallis from his. Thomas, a Mi'kmaw woman, recited her poem "Not Perfect" to Halifax Regional Council, calling out the government's priorities and pointing out, for example, that they made the donair Halifax's official food before taking down the statue.

*Accessibility information: Park is barrier-free.*

## 2. WRITERS' FEDERATION OF NOVA SCOTIA

1113 MARGINAL ROAD

One of the great things about Halifax and Nova Scotia is the eclectic collection of new and established writers just waiting to be discovered by readers. One local organization that helps promote these creative individuals is Writers' Federation of Nova Scotia (WFNS), located on Marginal Road near the Halifax Seaport Farmer's Market. Along with several programs, WFNS offers workshops and literary events throughout the year. These events are often open to both WFNS members and non-members alike. For more information, contact the office at [contact@writers.ns.ca](mailto:contact@writers.ns.ca).

*Accessibility information: Barrier-free entrance and washroom.*

## 3. LEGISLATIVE LIBRARY

1726 HOLLIS STREET

I'd go to the legislative library for its winding staircase, but of course, there's more there than just steps. The library contains an extensive collection of books and papers related to political science, history, statistics — anything with a strong connection to the politics of the province.

The building itself dates back to 1819, which means it's been part of some of the province's most famous political events, including the 1835 libel trial of newspaper editor, politician, and activist Joseph Howe. It was in the library's main reading room, which also served as a Supreme Court, that Howe argued for freedom of the press after his paper, *The Nova Scotian*, printed an unfavourable editorial. For over six hours, Howe defended himself and his profession, a defence that proved successful: He was acquitted — a first for any libel case involving the press in the British colonies.

*Accessibility information: Two barrier-free parking spaces on the grounds. Barrier-free entrance on Hollis Street and an elevator that goes to all three main floors. Barrier-free washrooms on the main floor and second floor, near the legislative chamber.*

## 4. CITY HALL

1841 ARGYLE STREET

Thomas isn't the only one to initiate change through spoken word. Since 2001, the municipality has had a poet laureate to advocate for literature and the arts. The current laureate is Dr. Afua Cooper, who assumed the role in 2018. Cooper is a Dalhousie University professor who helped establish a minor in Black and African Diaspora studies and an author whose book *The Hanging of Angelique: The Untold Story of Slavery in Canada* was shortlisted for the 2006 Governor General's Award.

Sue MacLeod, El Jones, Tanya Davis, Lorri Neilsen Glenn, and Shauntay Grant have also brought their voices to various issues while in the laureate role.

*Accessibility information: Barrier-free entrance on Argyle Street. Push call button, and someone will come let you in. Elevators go to each floor.*



Downtown

Dalhousie  
& King's



## 5. HUGH MACLENNAN BOOKMARK

CITADEL HILL, 5425 SACKVILLE STREET

Only a few kilometres from this site occurred the largest manmade explosion in history: the Halifax Explosion of 1917. The event, which devastated the former city, caused the deaths of about 2,000 people, and has been the subject of dozens of books.

One of the first to write about this explosion was survivor Hugh MacLennan, who was ten years old in 1917. In 1941, he published *Barometer Rising*, which is partly set against the explosion, as protagonist Neil Macrae arrives home to clear his name after being labelled a deserter.

To honour the novel, Project Bookmark Canada launched Bookmark #19 on December 5, 2017, on Halifax's Citadel Hill.

*Accessibility information: Citadel Hill is wheelchair accessible, including ramparts and ground-level exhibits. Pathways to the fort can be a bit steep. Barrier-free washrooms.*

## 6. HALIFAX CENTRAL LIBRARY

5440 SPRING GARDEN ROAD

It looks like a pile of books. Enough said!

Design aside, Halifax Central Library has redefined what it means to be a library. It's more than just a place to borrow books and movies or to use the computer; it's an experience.

Head to the living room on the fifth floor's rooftop deck where you can see parts of Halifax's downtown and South End and across the harbour to Dartmouth. While there, grab a coffee or tea and browse. Take in a free public talk or event, as there always seems to be something going on.

Also, be sure to ask the information desk about their free public tours.

*Accessibility information: Barrier-free entry and elevator that goes to each floor. Separate elevator from the underground parking garage. Barrier-free washrooms on each floor.*

## 7. BOOKMARK II

5686 SPRING GARDEN ROAD

The sister bookstore of Charlottetown's Bookmark, Halifax's version describes itself on Twitter as "independent, small, and blue" — and it's all that and more.

Nestled between a beer garden and a pet store, Bookmark II has been in Halifax since 2001 and is going strong with a knowledgeable and friendly staff. Not only do they sell local books, but they also have the latest international bestsellers, new releases, and literary memorabilia like tote bags and mugs.

With wall-to-wall shelves and displays lining the middle of the store, you are guaranteed to spend a whole afternoon looking for something you didn't know you wanted or needed!

*Accessibility information: No steps to entrance, but no power-assist button for doors. It might be a tight squeeze between shelves for those using mobility devices.*

## 8. PUBLIC GARDENS

SPRING GARDEN ROAD, ROBIE STREET, SOUTH PARK STREET, SACKVILLE STREET

Once you have a book in hand and the weather cooperates (Halifax is known for being quite windy and rainy), the Public Gardens are perfect for sitting and reading. There are dozens of spots to choose from.

I'd recommend taking a walk around before settling down for the day, as the gardens are a sight to behold. Created in 1867, they feature a variety of architectural and vegetal wonders, like the Victoria Jubilee Foundation, the carpet beds, a Boer War Memorial Foundation, a tropical plant display bed, and a bird enclosure.

Also, be sure to go inside Horticultural Hall for an ice cream from Uncommon Grounds Café.

*Accessibility information: Both the gardens and Horticultural Hall have barrier-free access. Barrier-free washrooms are near the Spring Garden Road side.*



North End



## 9. KING'S CO-OP BOOKSTORE

6350 COBURG ROAD

Bookmark isn't the only indie to enjoy in Halifax.

Located in a section of hallway in University of King's College's New Academic Building is King's Co-op Bookstore. Opened in 2006 as a student bookstore, the shop has expanded over the years to include dozens of books from local authors. This section has grown over the last few years due to the King's Masters of Fine Arts in Creative Nonfiction program. Local authors who have come through the program include Lezlie Lowe (*No Place to Go*), Pauline Dakin (*Run Hide Repeat*), Jen Powley (*Just Jen*), RC Shaw (*Louisbourg or Bust*), and Jason Murray (*A Distorted Revolution*).

*Accessibility information: Barrier-free entrance and elevator to each floor. Barrier-free washroom accessible by elevator.*

## 10. OPEN BOOK COFFEE

3660 STRAWBERRY HILL STREET

Books and coffee in the same building as one of the region's largest publishers? It sounds like heaven. Open Book Coffee is a joint venture with Nimbus Publishing. The shop not only has tasty treats and delicious caffeinated drinks, but is also full of books from Nimbus authors like Sheree Fitch (*Maple Murple*), Lesley Crewe (*Relative Happiness*), and Carole Bruneau (*A Bird on Every Tree*). It's a great spot to pop in for a quiet afternoon of reading on a rainy day or for browsing the shelves for what is sure to become a new favourite.

*Accessibility information: Barrier-free washroom and counter. No steps to entrance, but no power-assist button for door (there are plans to install one in the near future).*

## 11. AFRICVILLE PARK

5795 AFRICVILLE ROAD

Africville Park is a place with storied history that is both oral and written. Originally it was the home of Africville, a small African-Nova Scotian village that was demolished and its residents relocated following a city order in the 1960s.

Today, it's hard to imagine what the community looked like, although we aren't without a reference: the Africville church — Seaview United Baptist Church — was reconstructed on the site as a museum to share the community's story. There are also many books that showcase both the injustice and the spirit of Africville as it was. These books include *The Hermit of Africville* by Jon Tattrie, *The Last Days of Africville* by Dorothy Perkyins, *Africville* by Shauntay Grant, and *Big Town: A Novel of Africville* by Stephens Gerald Malone.

*Accessibility information: Barrier-free entry via ramp to the museum.*

*Katie Ingram is a freelance journalist, journalism instructor, and author of Breaking Disaster: Newspaper Stories of the Halifax Explosion. She is based in Halifax.*

## ONWORDS 2019 IN HALIFAX

Check out some of these literary landmarks this spring during OnWords 2019, The Writers' Union of Canada's annual professional development conference.

**City Hall's** poet laureate program will be on show at the OnWords opening event the evening of May 30. Poets Laureate in Conversation: Creating for the Community will feature Dr. Afua Cooper, El Jones, and Rebecca Thomas.

**Halifax Central Library** is the venue for this year's Margaret Laurence Lecture, presented each year by the Writers' Trust of Canada. This year's lecturer is award-winning writer of poetry, fiction, nonfiction, and children's books Olive Senior.

Plus enjoy plenty of free time to explore the rest of Halifax's literary sites!

OnWords 2019 runs from May 30 to June 1. The Writers' Union's Annual General Meeting will take place May 31. More details available at [writersunion.ca/annual-conference-agm](http://writersunion.ca/annual-conference-agm).



# Has the Writer Been Paid?

## Why and How to Negotiate Your Pay

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BY STEVEN ROSS SMITH

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Eighty-five percent of Canadian literary writers earn well below the poverty line from their publications and public appearances, according to recent studies.

**Y**et often we feel vulnerable around the presentation of our work and so grateful for any kind of attention that we passively accept the remuneration system that is in place. If we do so, we are enabling the perpetuation of our poverty within a flawed system.

When invited to take part in publications, conferences, residencies, and other activities as a result of my practice as a professional writer, I ask, “What is the fee for this?” I’ve found that payment varies widely across the country among writers’ organizations, community groups, universities, festivals, and publishers. Fees can range from paltry to generous. My

“favourite” offer on the paltry side goes like this: “We have no fees in the budget.” Sometimes there’s a corollary: “You’ll get exposure.” Or, “You’ll get two free copies.” We writers can’t pay our bills with exposure or copies (though they may stroke the ego). Of course, at my discretion, I can agree not to be paid. Like most writers, I have donated work or time when the cause suits.

For much of my career I have earned money as a freelance literary, journalistic, and underpaid writer. I have also worked part time as a literary coordinator and, for a six-year period, as a well-paid and full-time literary-arts director. I know the writer payment scene from both sides. When I had power in my administrative

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roles, I paid writers and artists well, and often above “standard,” realizing that without them I wouldn’t have had my salaried job.

Marjorie Doyle of St. John’s, Newfoundland, is a past chair of The Writers’ Union of Canada. She’s a writer, journalist, radio host, and producer. In early 2018, I asked her about writers and payment, and she said, “I have always seen myself, as a writer, the same as any other labourer or professional. I expect to be compensated for my skill and my toil.”

Recently I wrote a letter to a publisher on behalf of several anthology contributors who were to receive no fee for publication. I wrote: “It interests me that the printer, designer, courier, distributor, postal service, even the donut shop will be paid, but the writer will not.” Professional staff members in literary organizations — most often dedicated arts workers — receive respectable salaries, and managers are paid amounts that most writers only dream of. And those administrators often get substantial health benefits. Even paid vacations! It is shameful for these organizations to produce books, magazines, events, festivals, and so on, on the backs of unpaid or low-paid artists. I can happily report that the aforementioned publisher, on receipt of my letter, agreed to pay each contributor — a modest sum, in the end, but still real dollars. Their openness was exemplary; their budget proved flexible; and their operative mode shifted.

Okay, so I look like a hero in that example, yet — though I’ve been writing, publishing and performing for over four decades — I’ve often felt hesitant to push the money issue. But I endeavour to remind myself that I have to do it, not only for my own financial bottom line, but also as a matter of principle and for the benefit of all writers.

Onjana Yawnghwe, a Vancouver writer and micro-press publisher, exemplifies the quandary of many young writers. On the subject of negotiating fees, she said, “I generally accept what is offered. Being in the field of poetry, I’ve learned not to expect much... I’m genuinely surprised if I’m offered an honorarium. Even a small honorarium feels nice, because I feel valued for my work.”

As long as we accept things as they are, the system will not improve. Yes, we have terrific organizations like TWUC and Access Copyright lobbying on our behalf, and we have, in some provinces and territories, writing organizations paying reasonable fees to presenters, mentors, workshop leaders, and other contributors. But across the board, writers are underpaid and therefore we are, as professionals, undervalued.

Sanchari Sur, Mississauga-based writer and editor, understands the value of her work. “Writing, editing, and reading are activities that require emotional or intellectual labour, especially if the content of the work requires a critical engagement with issues of race, class, gender, etc. As soon as I started thinking of these activities as labour, it was easier for me to start negotiating.”

While the Canada Council no longer sets a standard fee for readings, TWUC recently raised the fees in its National Public Readings program to a somewhat respectable \$300 per solo reading and the less respectable \$150 per author for a shared reading. Some travel is compensated, but not necessarily all. I argue that, at least for a two- or three-person reading, each reader should receive the full fee. It takes as long to prepare for a shared reading as for a solo reading; it takes years to create the material

**I’ve often felt hesitant to push the money issue. But I endeavour to remind myself that I have to do it, not only for my own financial bottom line, but also as a matter of principle and for the benefit of all writers.**

that will be read, and each author is present at the event for the same amount of time. Frankly, I don’t see why the fee standard can’t be \$400, or even \$500.

Many writers are unsure of what fee is suitable to ask for an engagement. Vancouver writer Carleigh Baker turns to her colleagues for advice. “All of my education about negotiation has been through my group of peers. I don’t have any specific rates, but I can go to my peer group, to writers who’ve been working a lot longer than me. So far when I’ve asked for a particular fee, people have said ‘yes.’”

Think about corporate-world compensation, where professionals are paid over and above their salaries: all travel expenses, per-diem and accommodation, and, often, additional fees at rates that make writers’ compensation look like pocket change. No couch surfing, Safeway sandwiches, or connecting-flight shuffles for business types.

Baker takes a very practical view when it comes to negotiating for travel. “I’m over forty, and my knees start to hurt when I’m on a flight, and I get stressed out when there’s a stopover. That’s what opened the door for me, to simply ask, ‘Well, thank you for this, but what about a non-stop flight?’ — and the response has been very good. Asking has been difficult, but it’s been very useful for me to just ask.”

When I’m approached for an event, a workshop, an article, or a talk, I have another preferred line, which even I, flag-waver, sometimes forget to say: “Is that your best offer?” The response may be “Yes, it is,” but I’m often pleasantly surprised when it is, “Well, how about \$x more.” We have to remember that budgets are discretionary and flexible, even in tight-to-the-wire arts organizations. We have a right to ask for more. If we do, then the hiring organization will have to push to find more money from funders and donors, or will have to rethink its budget. The pressure pushes upward, and can result, in the long term, in a higher standard and higher regard for the writer.

Sur cites a recent example: “I negotiated my fee with a literary festival I was contributing to, as I felt the fees offered were not commensurate with the labour asked of me. In that particular case, I was successful in negotiating a considerably higher amount, but it did take some back and forth with the organizer.”

With regard to writing for specialized magazines, this one in particular, I was surprised to find that TWUC’s payment for

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## Sanchari Sur understands the value of her work: “Writing, editing, and reading are activities that require emotional or intellectual labour. As soon as I started thinking of these activities as labour, it was easier for me to start negotiating.”

publication in *Write* is between \$150 and \$250 per article, no matter what length, which works out to a mere 13–30 cents per word, a long way from Marjorie Doyle’s goal stated below of \$1 per word, and lower than even provincial writers’ magazines. (While the editor of *Write* can negotiate, and has some fee discretion with set boundaries, she has a modest overall budget for each issue and each year and does not set the overall rate “range” or “scale” for each type of article. Further, see “A Sample of Rates” below for more information on *Write* compensation.)

Writers are like farmers. We grow the crop (the poems, stories, and articles), and everyone who takes that crop to market earns more than we do.

It is time to rise up. Each of us would do well to set a value based on our perception of our worth, and then do away with vulnerability and unearned gratitude, and memorize the phrases that I and others have cited here, and practise them in front of a mirror until they come easily:

“What is the fee?”

“Sorry, I can’t work for free.”

“Is that your best offer?”

“What about my out-of-pocket expenses?”

“I need compensation for my travel time.”

“My rate for this activity is \$(your fee).”

Marjorie Doyle notes a sobering conundrum that may work against our activism. “[Writers] can decide among ourselves we are not going to write for less than \$20 an hour, or \$1 a word. But it won’t change anything because there are always newer writers coming on stream. They are building publication history and experience [and] so will write for less or little or nothing... I think all we can do, as individuals, is believe in our work and put our own value on it.”

We’re not talking about greed, over-inflated egos, begging, or extortion, but about an expression of value. Until we demand more, things will not improve. By speaking up constantly, whether we’re novices or pros, we can initiate change. It might take time, but we can shift the system incrementally, to our benefit, one negotiation at a time.

Sanchari Sur puts it succinctly: “Negotiating for me is more than just getting paid for my labour; it’s asking for what is rightfully owed to me, and standing up for myself.”

### A SAMPLE OF RATES

#### The Writers’ Union of Canada

Pays \$150–\$250 per article for *Write*, usually in the 500- to 1500-word range, which works out to 13–30 cents per word. Pay-scales for various types of articles exist, and each issue has an overall budget which the editor must adhere to and calculate individual payments to fit within. Research required is another factor for pay. Also, several options for compensation exist for each type of article: straight payment; a smaller amount of pay in combination with a \$225-value magazine ad; or a smaller amount of pay in combination with a \$100-value one-year TWUC membership for writers who have never joined the Union. Additionally, it’s worth noting that TWUC has a content agreement with Literary Hub, an online aggregator of writing and publishing content. Literary Hub does not pay for the content it posts; if a *Write* piece is selected for inclusion on Literary Hub, TWUC pays the writer an additional fee for that use.

The National Public Readings Program pays \$300 for a solo reading and \$150 for a shared reading.

Ontario Writers-in-the-Schools program pays \$150 toward a half-day school visit and the school pays \$150 plus the balance of the author’s individual rates if they charge higher than the base rate. For a full day, the subsidy is \$200 toward a base rate of \$400.

#### Saskatchewan Writers’ Guild

Pays 20 cents per word for *Freelance*, its print magazine.

For other programs, fees are based on Canada Council and other national organizations’ rates.

#### Writers’ Federation of New Brunswick

“Fees are based on what we can afford... our events must be self-supporting.”

Workshop facilitators and keynotes speakers: honorarium of \$200, plus travel, meals, and accommodation.

Annual writing competition judges: honorarium between \$100 and \$300.

Readings are usually financed through Canada Council grants (cost to WFNB: \$75 per application).

#### Writers’ Guild of Alberta

Pays 31 cents per word for its print and online magazine, *Westword*.

Payments for readings, mentorships, publication, and so on are “national standard” or better. For readings, they match the Canada Council rate, and if there are two readers, each earns the full rate. Travel expenses and per diems are provided.

*Steven Ross Smith is a poet, sound poet, prose writer, and arts journalist. He is the current Banff poet laureate. His latest poetry book is Emanations: Fluttersong 6. His work appears in Canada, the U.S., and abroad. Find him at fluttertongue.ca.*

*Editor’s note: Detailed information about payments to authors in Canada and abroad is publicly available in The Remuneration of Canadian Writers for Literary Works: A Benchmarking Study at [writersunion.ca/reports-writers](http://writersunion.ca/reports-writers). This study was jointly commissioned by TWUC and Union des écrivaines et des écrivains Québécois (UNEQ) as part of ongoing efforts to ensure writers are fairly remunerated for their work.*



# Being Visible Online — On Our Terms

## Writers and the Canadian Heritage Digitization Strategy

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BY HEATHER MENZIES

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In 2016, Library and Archives Canada (LAC) launched an initiative to coordinate all the work of digitizing Canada's documentary heritage that was already going on across the country, calling it the National Heritage Digitization Strategy (NHDS).

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**One of the goals motivating this cross-institutional collaboration is the creation of a conduit to Canadian knowledge and culture that is easily accessible so Canadians will know what Canadian information, knowledge, and stories are available to them when they go online as students, researchers, or simply as citizens who want to read a good story or learn.**

**I**t hosted a conference where representatives from, for example, the E.U., spoke about their coordinated efforts, and representatives from a range of Canadian institutions brainstormed about an agenda to do likewise in Canada. These organizations included major research institutions and networks, such as the National Research Council, l'Association pour l'avancement des sciences et des techniques de documentation, and the Canadian Research Knowledge Network; museums such as the Canadian Museum of History, Société historique de Saint-Boniface, and the Canadian Heritage Information Network; university libraries and related archives, including [Canada.org](http://Canada.org) and Internet Archive Canada; and some public libraries. These kinds of institutions sometimes refer to themselves collectively through the acronym GLAMs (galleries, libraries, archives, and museums).

I was there representing The Writers' Union of Canada, bringing the perspective of both a creator and a user of documentary information. At the end of the conference, I also accepted an invitation to join the national steering committee that would move a Canada-wide digitization agenda forward, supported by a secretariat of LAC staff.

Two years later, I'm still feeling lonely at times. However, it's been good to have witnessed the progress that has been made: first identifying what digitization has been done, what technical infrastructures developed, and what collaborative associations formed, plus a lot of relationship building to make wider coordination and collaboration effective; and then reaching agreement on priorities in a long-range plan for action on the four areas identified from the beginning — content and scope of digitization, technical infrastructure, organizational capacity, and community engagement.

One of the goals motivating this cross-institutional collaboration is the creation of a conduit to Canadian knowledge and culture that is so easily accessible so Canadians will know what Canadian information, knowledge, and stories are available to them when they go online as students, researchers, or simply as citizens who want to read a good story or learn. In short, the creation of a Canadian “discovery platform” search engine that is both inclusive and broadly accessible.

A preliminary survey posted on the NHDS website to gauge priorities for digitization found that digitizing newspaper archives is a high priority, followed closely by attention to materials that are fragile and at risk of deterioration. This information, in turn, informed a special funding initiative for digitization that was launched in the summer of 2018. Specifically, the purpose of this initiative was to “digitize, make accessible, and preserve” documentary heritage material. With a \$50,000 donation from Salamander Foundation, another \$50,000 from HBC Foundation, and an anonymous donation of \$1,000,000 in funding, the call for proposals attracted 213 responses. These responses have been reviewed by an external advisory committee, with the results still pending as I write this. I am sorry that there is no creator or creator group represented on the committee; still, there is broad representation across organizations and geographic regions.

With the NHDS's second goal being to develop a collaborative distributed national infrastructure with relevant expertise, a lot of technical work has gone forward parallel to the first goal of growing a national digital collection. On the content side, this work has involved identifying file format standards. On the accessibility side, it has involved defining goals for a discovery platform that “federates/ searches the metadata of content stored in multiple repositories.” I am quoting here from one of the NHDS documents, as this is an area about which I know little beyond being aware of how important it is to get this right. A technical working group has emerged from this preliminary work, open to participants outside the NHDS Steering Committee, and it operates with a mandate to support the technical side of what the NHDS is doing, keep up with the latest tech trends and developments, and collaborate with groups and institutions in support of an inter-connectable and accessible technical infrastructure that is being successfully developed.

While I also sit on the community engagement working group, it's been as part of the content working group associated with the first priority — about building a national digitized collection and making it widely accessible — that most of my efforts have been focussed. Because it's here that making digitized material accessible bumps up against the question of creator rights and related obligations. It does so specifically in the second of the Content Strategy priorities: the first priority being funding to

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grow digital content; the second priority being the development of a discovery platform that will serve as an index to all digitized collection, a go-to place for anyone wanting to get a sense of Canadian cultural heritage collections.

To support this second priority, the strategy envisages descriptive metadata that is

1. re-usable, by being placed in the public domain;
2. described based on NHDS-defined standards;
3. linkable through an unambiguous URL; and
4. open — that is, accessible without barriers (e.g., paywalls).

It's this last element with which I've been most engaged, trying to bring some forward thinking to policies and infrastructure design points that will address where payment or some other obligation to the created object and/or its creator is due.

I have readily agreed with my colleagues that copyright is not much of an issue in this first phase of the NDHS's work, either because it doesn't pertain or it is expired for much of the archival material being digitized and made publicly accessible now. Nonetheless, I have pressed the case for addressing copyright and protocols to be honoured for access to, for example, certain sacred Indigenous material, and to have mechanisms for addressing these built into the technical infrastructures. My argument is that by treating these issues simply as part of taking care of business, this early work will prevent artificial barriers to access down the road. It's been an uphill struggle, and I've been aware of contending with alienation among cultural institutions that has emerged over recent copyright battles around "fair dealing."

I have also found myself trying to advance an understanding of "heritage" as something dynamic, not just a set of heritage documents. Specifically, I hope that we can understand "heritage" as an ongoing and creative dialogue between present and past, and between centre and margin, with resultant struggles over meaning and revisions to received wisdom. It's through this perspective that I keep pushing the copyright and related rights and responsibilities question, keep pushing that the NHDS include building mechanisms for clarifying copyright status and other access terms and, as applicable, providing links to bodies like Access Copyright.

I tell stories from my own career to make the point that what contemporary writers produce can often shed new light and spark new interest in dust-covered archival material on which copyright has expired. So, it's important to avoid creating barriers between the present and the past for the sake of the larger story, to allow the narrative to evolve and change.

I managed to get some of my perspective included in the latest draft of our Content Strategy, drawing from Canadian historian Peter Russell's recent suggestion that Canada isn't just a multicultural country, but a multinational one. Here's an excerpt from its opening statement:

Canada is a multinational country, defined by differences as much as by common values. These differences range from the language, culture, and self-governance traditions of Canada's First Nations to the language, legal, and other traditions

**I have also found myself trying to advance an understanding of "heritage" as something dynamic, not just a set of heritage documents. Specifically, I hope that we can understand "heritage" as an ongoing and creative dialogue between present and past, and between centre and margin, with resultant struggles over meaning and revisions to received wisdom.**

of the French and English and also the successive waves of immigrants and refugees who have added their mother tongues, customs, and perspectives to the mix. Because of these differences, the heritage that is being considered as the "content" of a national heritage digitization strategy is both richly diverse and constantly evolving through dialogue among the sometimes competing narratives of memory, as well as through the recovery of knowledge that has sometimes languished in the margins [as new writing and other creative work sparks fresh interest in it].

All pretty lofty stuff that does little to help us writers survive and keep writing unless and until the implications of these values are coded into the operating systems of this digitized heritage network.

And so, I will keep pressing on the copyright question, and the related question of permission and compensation responsibilities around accessing some documentary heritage.

In the unfolding system, I see the possibility of incorporating some of the features of Public Lending Right (PLR), with annual payment based on holdings, and those of Access Copyright, with payment based on institutional use. Like others working on cultural policy, I'm also doing my bit to push back against the seeming monopoly of production-model thinking that sees our creative work as just more data, more product, more interchangeable content. In this, I'm also consciously allying my efforts with Indigenous creators and their still-vital traditions of seeing creation as embedded in the sacredness of Creation. And that feels good.

*Heather Menzies is a past chair of The Writers' Union of Canada.*

# Publishers in 2018

## The Good, the Bad, and the Disappointing

In Autumn 2018, The Writers' Union of Canada undertook its fourth Publishers' Report Card survey.

While all of the average scores for publishers in the final results fell in the average-to-excellent category — a positive sign for Canadian publishing — there were some notable disappointments in the results.

### MARKETING

While many authors expressed a positive experience with their publisher, frustrations remain and are growing. As in past years, authors expressed their displeasure with the marketing of their work. The category of marketing and promotion was by far the lowest-rated of the seven categories surveyed (contract negotiation, fair contract, editing, book layout and design, marketing and promotion, payment practices, and communication). Many authors noted that the publicity work fell to them as they organized their own book launches, readings, endorsements, and other promotional opportunities:

“Publicity and marketing and social media were left to me.”

“Book reviews, readings, and festival appearances happen relatively infrequently, considering the amount of time that is put into writing a book, ...[it] feels like missed opportunities for both the author and the press.”

“In retrospect, they did very little of use, gave me no direction in this respect. I don't think this publisher considers publicity to be its business.”

### ADVANCES

Anecdotal reports of decreasing advances were confirmed in the survey results, with 36 percent of un-agented respondents indicating they had received no advance and another 14 percent indicating their advance was under \$500. Average advances for un-agented authors fell from \$3,792 in 2007 to \$2,053 in 2018, a 45 percent drop in just over ten years. Advances provide authors with necessary income and indicate a publisher's commitment and investment in the manuscript. Far too often, the Union hears about authors who have signed contracts without an advance only to have the publisher delay or walk away from the project. With no financial outlay, the publisher has nothing to lose by walking away from the project. As one author noted, “Most authors do need both the expression of good faith and the financial benefit of even a small advance.”

The Union did find that agented authors receive much higher advances than un-agented authors; however, agented authors have also seen a decrease, with an average advance of \$17,340 in 2018 compared to \$28,886 in 2007. There is, not surprisingly, a correlation between authors with agents and authors published by multi-national publishing companies who are known to offer larger advances. However, with only 18 percent of respondents represented by agents, access to the larger publishing houses (and consequently larger advances) continues to be difficult for most authors.

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## NEW EXPENSES

A disturbing trend in the 2018 survey was the offloading of responsibilities that had previously been undertaken (and paid for) by publishers onto authors. Many authors noted that they hired their own editors or publicists, and that they covered the costs of their own book launch and other marketing costs. In extreme cases, some authors noted that they were required to purchase copies of their books as part of their publishing agreement.

## ROYALTIES

At the same time that authors were experiencing a reduction (or elimination) of advances and increasing costs, the Union noted a trend to lower royalties. More than forty authors reported that their royalties are being paid on net (the revenue the publisher receives), rather than the traditional and more lucrative list price (the amount listed on the book). With royalties on net, authors incomes are unprotected from deep discounting (or any discount) of their titles. Only 17 percent of respondents indicated their book was published in a hardback edition, while 87 percent noted their book was published in trade paperback. The elimination of a hardback edition of a book reduces the overall shelf life for that title.

## REVERSION OF RIGHTS

The first principle of the International Authors Forum's (IAF) Ten Principles for Fair Contracts for Authors is "contracts should not be forever," and yet the absence of strong reversion of rights clauses in the contracts surveyed will make it difficult, if not impossible, for authors to revert their rights.

Of those surveyed, only 19 percent indicated that rights revert to them for non-payment, 55 percent indicated rights revert when the work is out of print in Canada, 19 percent indicated rights revert from insufficient sales, and 6 percent indicated rights revert if the publisher fails to include the title in the publisher's marketing materials. When a publisher is no longer able — or willing — to market a work or make it available for sale, the rights should revert to the author to allow them to find new opportunities to exploit and benefit from their copyright. And an author's rights should always revert immediately to them when a publisher enters bankruptcy.

## DIVERSITY

The need for diverse voices within publishing houses was also noted:

"My experience with this first book of fiction is that Canadian publishers and their teams should be required to engage in diverse hiring practices which can better represent the diverse nature and range of their authors and their books in more complex and nuanced ways."

## EDITING

On a more positive note, many authors commended the editing of their publishing house. "The final product of the editing was a better book," noted one author, while another said, "The editing was excellent. A seasoned editor, clear deadlines, excellent focus. Loved it!"

## CONTRACT NEGOTIATION

When asked what contract clauses authors regretted agreeing to, many mentioned the right of first refusal clause while others noted their subsidiary rights clause. "I am bothered as to how independent publishers often want so many subsidiary rights with which they do very little." This speaks to the IAF's "use it or lose it" principle.

Many first-time authors indicated that their interest in being published obscured some of the downsides of a publishing agreement.

"This was my first contract of this kind (commercial versus academic) and since new authors tend to be grateful to have their book published, I admittedly didn't pay too much attention to the contract itself. Next time round I will work with an agent and/or lawyer to better understand and negotiate the terms of the contract. I wasn't even aware I could negotiate the contract."

Or as one first-time author so succinctly put it, "I didn't know what I didn't know."

Knowledge is power, as the saying goes. We encourage authors to review their contracts, ask questions, consider the IAF's Ten Principles for Fair Contracts (see p. 5), and consult with the Union. All members have free access to TWUC's *Model Trade Book Agreement* and Marian's Hebb's *Help Yourself to a Better Contract*. Use them! As one respondent noted, "TWUC was a most helpful and necessary element. Worth the fees for this service alone."

## NOTES ON THE 2018 PUBLISHERS REPORT CARD RESULTS

All questions were ranked on a scale of 1 to 5, with 5 being the most positive response.

All responses in the results that follow were taken from summary questions in each section:

- Overall, the publisher was fair and reasonable during the contract negotiations.
- Overall, the editing was satisfactory.
- Overall, I was satisfied with the design of the print edition of my book (i.e., layout, typefaces, style, and illustrations).
- Overall, I was satisfied with the design of the ebook edition of my book (i.e., layout, typefaces, style, and illustrations).
- Overall, the publishing house did an effective job in marketing the book.
- Overall, payment for my work was fair and followed the terms of my contract.
- Overall, they treated me with respect and in a professional manner.

These results only include publishers who received four or more responses.

## 2018 PUBLISHERS' REPORT CARD RESULTS

Publishing House	No. of Responses	Contract Negotiation	Fair Contract	Editing	Book Layout & Design: Print
Mother Tongue Publishing	17	5	5	4.88	5
Brick Books	4	5	5	4.75	5
Scholastic	5	4.67	4.83	5	5
Pajama Press	6	5	5	5	5
Simon & Schuster	7	4.71	4.86	5	4.67
Groundwood Books	7	4.56	4.44	5	5
Tundra Books	5	4.4	4.4	4.8	5
Nimbus Publishing	8	4.6	4.6	4.83	5
Coteau Books	5	4.6	4.8	4.6	5
McClelland & Stewart	8	4.6	4.8	4.75	4.57
Silver Bow Publishing	5	5	4.83	4.83	4.83
Arsenal Pulp Press	6	5	4.83	4.3	4.17
Douglas & McIntyre	5	5	5	4.8	4.6
Biblioasis	5	5	5	5	3.8
Annick Press	5	5	4.6	4.2	5
ECW Press	9	4.89	4.78	4.67	4.78
Ronsdale Press	6	4.4	4.33	4.5	4.83
Caitlin Press	11	4.73	4.55	4.18	4.5
Signature Editions	4	5	5	5	4.5
Guernica Editions	5	4.5	4.5	4	4.75
Orca Books	11	4.4	4.75	4.75	4.56
Lorimer & Co.	5	4.4	4.2	4.2	5
HarperCollins Publishers	6	4.86	4.71	4.75	4
Véhicule Press	4	4.75	4.75	3.5	4
Red Deer Press	5	4.5	4.5	5	4.17
Inanna Publications	11	4.18	4.31	3.31	4.36
TouchWood Editions	4	4.25	4.5	3	5
Thistledown Press	8	4.43	3.88	4.63	4.38
Penguin Random House Canada	5	4.2	4.2	4	4
Cormorant Books	11	4.2	4.27	4.33	4
Anvil Press	4	3.71	3.86	3.4	4.75
Dundurn Press	16	3.71	3.59	3.93	4.47
Oolichan Books	8	3.25	3.75	3.67	5
<b>Average</b>		4.43	4.42	4.31	4.49

Book Layout & Design: Ebook	Marketing & Promotion	Payment Practices	Communications	Average Score	Would Work with Again (% yes)	Would Recommend (% yes)
4.71	4.93	4.91	5	4.93	100	100
5	4.67	5	5	4.93	100	100
5	4.75	5	5	4.91	100	100
5	4	5	5	4.88	100	100
4.5	5	5	5	4.84	100	100
5	4.6	5	5	4.83	100	100
5	4.5	5	5	4.76	100	100
4.75	4	5	4.5	4.66	100	88
5	3.25	5	5	4.66	100	100
4.6	4.6	4.83	4.38	4.64	88	88
5	3.6	4	4.83	4.62	100	83
4.75	4	5	4.83	4.61	83	67
4.3	3.8	4.5	4.75	4.59	100	100
4	4.25	4.67	5	4.59	100	100
5	3.8	4.25	4.8	4.58	100	60
4.57	3.56	4.43	4.88	4.57	100	87
4.67	3.33	5	5	4.51	83	83
5	3.4	4.29	4.82	4.43	78	55
4.3	3.25	4.5	3.75	4.41	100	100
4.5	2	5	5	4.28	100	80
4.29	2.86	4	4.5	4.26	78	70
4.5	3	5	3.75	4.26	50	0
3.75	3	4.67	4.17	4.24	100	60
4.25	3	5	4	4.16	75	75
4	2.8	4.67	3.6	4.16	100	60
4.29	3.22	4.14	4.3	4.01	70	27
4.5	3.5	3	3.75	3.94	67	50
4	2	4	4.13	3.93	63	50
5	3.5	2.5	4	3.93	100	50
4	2.25	4	3.2	3.78	62	44
4	3	—	3.67	3.77	25	0
4.23	2.13	4	4.06	3.77	60	44
5	1.5	1	2.29	3.18	14	0
4.43	3.38	4.16	4.29			

## ADVANCES

Publishing House	No. of Responses	Negotiated by Agent	Reviewed by Lawyer	\$0	up to \$499	\$500 – \$999	\$1,000 – \$4,999	\$5,000 – \$9,999	\$10,000 – \$24,999	\$25,000 – \$49,999	\$50,000 – \$99,999	\$100,000+
Annick Press	5			1		1	3					
Anvil Press	4					3	1					
Arsenal Pulp Press	6						6					
Biblioasis	5	1				1	3	1				
Brick Books	4			2	2							
Caitlin Press	11	3	1	7		2	2					
Cormorant Books	11	5	1	1			9		1			
Coteau Books	5			4		1						
Douglas & McIntyre	5	1		1			2	1	1			
Dundurn Press	16	7	1			3	12		1			
ECW Press	9	3		1	1	1	5		1			
Groundwood Books	7						3	4				
Guernica Editions	5			2	3							
HarperCollins Publishers	6	6							3	1	1	1
Inanna Publications	11			10	1							
Lorimer & Co	5		1		1	1	3					
McClelland & Stewart	8	6				1	2	1	2	2		
Mother Tongue Publishing	17			6	5	6						
Nimbus Publishing	8	1		4	1		1	1	1			
Oolichan Books	8				4	4						
Orca Books	11	2	1				10	1				
Pajama Press	6						4	2				
Penguin Random House Canada	5	5						1	1	2	1	
Red Deer Press	5						5					
Ronsdale Press	6			5		1						
Scholastic	5	3					2	2			1	
Signature Editions	4	1			2	2						
Silver Bow Publishing	5			3	2							
Simon & Schuster	7	7							5	1	1	
Thistledown Press	8			8								
TouchWood Editions	4	1		3			1					
Tundra Books	5	2	1				1	4				
Véhicule Press	4			1		1	2					

## AUTHOR– VERSUS AGENT–NEGOTIATED CONTRACTS

	2007		2012		2018	
	Author	Agent	Author	Agent	Author	Agent
<b>Report Card Results</b>						
Total Respondents	226	66	428	101	336	73
Contract Negotiation	4.15	4.42	4.09	4.24	4.42	4.64
Fair Contract					4.39	4.62
Editing	4.17	4.58	4.34	4.46	4.33	4.6
Print Book Design	4.26	4.43	4.53	4.64	4.55	4.56
Ebook Design					4.38	4.45
Marketing	3.01	3.24	3.14	3.51	3.21	3.63
Payment Practices	3.43	4.1	3.83	4.34	4.28	4.24
Communications	4.13	4.26	4.16	4.28	4.35	4.64
Average	3.86	4.17	4.02	4.25	4.24	4.42
Would Work with Again (% yes)	73.5	83.3	79.8	85.7	80	86
<b>Range of Advance</b>						
\$0	61	0	114	4	109	0
Up to \$499	24	2	58	1	42	0
\$500 – \$999	37	2	39	6	56	6
\$1,000 – \$4,999	69	14	125	24	72	25
\$5,000 – \$9,999	19	8	22	13	13	7
\$10,000 – \$24,999	7	12	6	16	8	15
\$25,999 – \$29,999	4	15	4	15	0	7
\$50,000 – \$99,999	0	11	1	4	2	4
\$100,000 +	1	2	2	6	0	2
Average Advance*	\$3,792	\$28,886	\$2,849	\$21,581	\$2,053	\$17,340
Median Advance	\$500 – \$999	\$10,000 – \$24,999	\$500 – \$999	\$5,000 – \$9,999	\$500 – \$999	\$5,000 – \$9,999

\* Average Advance was calculated using the middle value of each range for calculations.

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# Dispatches

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NOTES ON THE WRITING LIFE

EMPOWERMENT /

## Two Publishing Paths Diverged in a Digital World: A Stark Look at Self-Publishing

BY MARK LESLIE LEFEBVRE



*“Self-publishing is the best way to kill your writing career!”*

*I let those harsh words, spoken by a respected fellow writer who was earning a living as a full-time writer, hang in the air.*

“But...” I wanted to say. Except, I knew better.

I’d been a bookseller since 1992 and had seen plenty of crappy, unedited, terribly designed self-published books. Despite loving books in all shapes, sizes, and guises, I had a difficult time scrapping together any affection for the many self-published books that had been pitched to me. They usually stood out like that mutt in the litter of beautiful frolicking puppies, or that kid with the thick line of snot trailing down his lip from his nostril, making you want to look away.

I nodded. This trusted mentor wanted to prevent me from being cast in that same unholy light. He’d watched me slowly claw my way out of magazine slush piles, first earning contributor copies, then minimal cash payments, and, finally, the pro rate of five to six cents per word for my stories.

A dozen other writers offered similar advice — but I did it anyway. That was in 2004, when you’d be as likely to admit to

self-publishing as you would to masturbating.

To hide my shame, I crafted the Stark Publishing imprint. Stark wasn’t just a great word considering the raw, bare, and sharp DIY ethic, but it was derived from Stark Entertainment, the DJ service company my best friend Steve and I ran in our university days. Steve + Mark = Stark.

Despite the advice of friends who wanted to protect me from embarrassing myself like poor little snot-faced Johnny, I felt justified in publishing a collection of mostly previously published stories. Different editors had already selected them for their magazines, so the stories had already fought their way through “legitimate” publishing gatekeepers.

*One Hand Screaming* was released in October 2004. That experiment in self-publishing was like a Lay’s potato chip for me. I couldn’t just have one. I had opened my mind to the possibilities that now existed via new publishing technology.

Not even fifteen years after that first book, I now have more than twenty books out, from different publishers and my own imprint. The count is higher if you include digital-only titles. Because a book doesn’t have to be defined as “300 pages bound between two pieces of cloth.” And an author doesn’t have to limit their fate to a business model that consists mostly of agents and publishers trying to sell a book to a chain bookstore buyer in New York or Toronto on a four-season buying cycle.

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## I've seen hundreds of authors earning five-, six-, and seven-figure incomes from their ebook sales alone, and many others who've been able to write full-time. Embracing both traditional and self-publishing options has doubled my income.

It's not about rejection. It's about control.

When done properly, the only "self" in self-publishing is "self-directed." Successful authors are hiring editors, designers, and marketing experts just like a publisher.

Running Kobo Writing Life, Kobo's free self-publishing platform, I've seen hundreds of authors earning five-, six-, and seven-figure incomes from their ebook sales alone, and many others who've been able to write full-time. That's something that's almost impossible for most traditional-only published mid-list authors, whose declining incomes are negatively impacted by smaller advances and domino-like publishing mergers.

Embracing both traditional and self-publishing options has doubled my income. Approximately 90 percent of my traditional publishing revenue comes from print sales, and roughly 75 percent of my self-publishing revenue comes from ebook sales. I get paid from my publishers twice annually. My self-publishing income comes monthly, directly into my bank accounts from Amazon, Kobo, and Draft2Digital.

In the fall of 2017, I left my high-paying corporate job to write full-time and to independently assist authors in their own journeys via my podcast and consulting.

Including that dear author friend who sincerely wanted to help me by warning me what I was getting into. He was right, back then. But things change. I have helped him sell more copies of a

hybrid title published internationally than he made from the same title in domestic traditional publishing sales. Seventy percent of a \$5.99 ebook (\$4.19) versus 12 percent of a \$14.99 ebook (\$1.80). Combine the larger margin with a higher volume of sales, and you see why more writers who embrace the hybrid publishing model can earn a respectable living.

The truth is, there's no single publishing solution. Each book project is as unique as you the author. To riff off Robert Frost: Two publishing paths stand before you. You can choose both. I have. Being open to the possibilities has made all the difference.

*Mark Leslie Lefebvre is a writer, speaker, and book nerd interested in empowering authors. In his weekly podcast, Stark Reflections on Writing and Publishing, he speaks with inspiring and innovative creatives and shares his perspective about the publishing landscape.*

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COMIC BY SCOT RITCHIE

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WRITERS IN EXILE /

# Interpreting Fear and Violence from Arabic into English

BY JACKLEEN HANNA



*I have had about a quarter of a century in Canada since my arrival as a landed immigrant from Syria. My tongue still stumbles sometimes to reach the heart of the second language — English.*

I write poetry, stories, and articles. I want my tongue to speak and write in creative and journalistic writing between two contradictory languages, each with their own style, construction, and rules.

My university studies in Syria were in the field of electrical engineering. After years of self-testing, I decided to work as freelance interpreter and translator for organizations that need to serve newcomers.

I was once asked to interpret for a police division in Toronto. I was afraid to appear before the police officer. I said to the agency employee, “I am worried, I don’t want to take this assignment.” She replied, “But you passed the exams, and you have the professional and linguistic competence to do the job. There is a woman who needs your language skills to testify.”

I challenged myself and went to the police department. I felt terrified, my hand was sweating, and my heart beat quickly. I thought back to Syria, where the police humiliate and mistreat citizens for no apparent reasons. I was thinking of women who are victims of daily domestic, political, and religious violence back home and in Canada.

I did my job that day and felt like a heroine. My tongue had become a skillful parrot. I know how violence tastes; I know that when we fear, our tongues become broken and the words fall dead with no echo between our lips.

After years of experience, I became a parrot for the stories of others. My heart became a sponge to contain the plight of the refugees. I became a channel to carry the meaning between two languages. The interpretation in “first person” weighs heavily on

**I became a channel to carry the meaning between two languages. The interpretation in “first person” weighs heavily on me.**

me. I tested the depths of the others — their progress and fears — closely. I was even called to translate for women in labour! No need to translate tears, cries, and joy.

At the end of the day, I go to my apartment in Scarborough. I salute the walls and the plants. In my head, I repeat the stories of refugees and victims. I witness the fear in the eyes and lips of those who claim refugee status as they await the judge’s decision. I remember tears of joy and pain. Histories of violence and persecution are present in front of me in various forms. I leave everything behind and try to write poems about love, beauty, and peace.

It’s a rich experience, and I’ve even learned some modern insults in both languages, besides new legal and medical terms.

As a self-employed interpreter, “I’m not just a tool,” as one service provider angrily said to me once. I am a Syrian-Canadian poet and translator. I have two languages that I dream and work with. My mother became a refugee in Sweden recently. I dream of embracing her, crying and singing with her in all languages after a forced absence that lasted more than a decade.

*Jackleen Hanna is an award-winning poet who published five poetry collections. She has written an enormous number of articles for Arabic media, including Al Jazeera. She has been heard on radio channels as a cultural reporter. She emigrated from Syria in 1997.*

*This column is part of a series exploring the lives of writers in exile now living in Canada. It is a partnership between TWUC and PEN Canada.*

# My Longest Journey: from Prison to Page

BY SHAWN GALE



*A warning: What I'm about to share might sound strange, but then, aren't all great stories strange?*

In 2009, in a cold, grungy seven-by-nine prison cell, I chose to change my life. After weeks of witnessing my crying victims hug my crying family members, after hearing over and over the damage that my selfish, reckless actions caused, I was utterly shattered. Then, I was sentenced...

So, how does the story go from that prison to this page? How does it go from destruction to redemption? In late 2009, I was faced with two extreme options: 1) I could accept prison as my new reality, fit in where I could, and be utterly forsaken, or 2) I could overcome my personal demons, rebuild my life from the ground up, and make amends for my past actions. The first was simple, guaranteed. God knows, I've witnessed enough men inside who drift through the years as drug-dazed zombies. On the other hand, the second was complex, uncertain. It meant struggling against the currents, both internal and external — such as trauma and stigma, forgiveness and reconciliation.

Over the following weeks, reliving those courthouse events, shuddering at every tear and sob, my vision crystalized. Complex and uncertain it would be. Vowing to the universe to never turn back, to always strive toward my vision, I embarked on my journey. I'd had enough chaos in my twenty-nine years. I'd soon find out if chaos could indeed give birth to a dancing star, as Nietzsche believed.

Now, the social and cultural pressures within the prison system are tremendous. The kind of tremendous that crushes all but the strongest to dust. Over the years, I've watched men of all stripes be ground up — through drugs, gangs, and nervous breakdowns, to list a few. Fortunately, I not only had — and continue to have — a strong will but also a childhood love for books. I read Margaret

Atwood's works. I read Cormac McCarthy's. I read authors who plumbed the human condition and honed their craft while serving time, such as O. Henry, Fyodor Dostoyevsky, Gregory David Roberts, and Canada's own Stephen Reid. And I recited poetry spanning the last two millennia — lots and lots of poetry. Reading, writing, and education became my vehicle for change.

## Reading, writing, and education became my vehicle for change.

Oh, sure, I met my share of shape-shifters and villains galore; this was prison after all. But I met allies and mentors, too, who helped guide me on my journey. It was as if the universe brought us together at just the right time: psychologists, correctional staff, First Nations elders, a retired Fulbright professor, a Scotiabank Giller Prize winner, and an array of post-secondary faculty. Their support bolstered my hope, empathy, and commitment, helping me transcend my circumstance. All the while, I completed courses, programs, and therapy. I earned diplomas, certificates, and a degree. I tutored English and wrote letters, stories, and books. With every word, every paragraph, and every page, I strived to rebuild my life and make amends. And here today is this page.

I once read a speech from the Suquamish Chief George Seattle in which he said, "Mankind did not weave the web of life. He is merely a strand in the web. Whatever he does to the web, he does to himself." When you live this belief every day with your heart, mind, body, and spirit, the universe not only speaks to you but conspires to help. That, my friends, is my Longest Journey.

*Shawn Gale (@AuthorShawnGale) writes on Canada's West Coast. He is the author of the acclaimed, award-nominated story collection The Stories That Make Us. He is also the author of the acclaimed YA fantasy series World of Dawn.*

ACCESSIBILITY.DOC /

# A Disabled Perspective on Federal and Provincial Literary Funding

BY ADAM POTTLE



*Several months ago, I was mired in a task familiar to most Canadian writers: researching and applying for grants.*

If grant writing was a literary form, several Canadian writers would have already won Nobel Prizes for it. It is a tedious but necessary task that many of us have to master if we want to eat while pursuing our craft.

Last year, I applied for both a Canada Council grant and a Saskatchewan Arts Board grant, and I was struck by the differences in accessibility between the two organizations. The Canada Council provides application guidance in both American Sign Language (ASL) and Langue des signes québécoise (LSQ); it also allows applicants to “request funding to contribute to costs for services to assist them specifically in completing a grant application” and to “apply for funds to cover disability-related supports and services required to complete a project funded through a Canada Council program” ([canadacouncil.ca/commitments/equity/access](http://canadacouncil.ca/commitments/equity/access)). Since its restructuring, the Council has incorporated multiple funding pools, so within the personal application portal, a disabled writer such as me must choose whether to apply as a “Deaf and Disability Artist” or as a “Literary Writer.” According to the Applicant Profiles PDF ([canadacouncil.ca/funding/grants/guide](http://canadacouncil.ca/funding/grants/guide)), the eligibility requirements for Deaf and disabled fiction writers are half that of literary writers: For instance, a Deaf or disabled author must have a minimum of two published short stories or novel excerpts, whereas a literary writer must have a minimum of four.

The Saskatchewan Arts Board had none of the above provisions. A disability search of the Arts Board website yielded exactly one result: an article about a disabled painter who has succeeded “despite his disability.”

I became curious about the difference between federal and provincial funding structures, so I researched other provincial organizations and found some fascinating variations. The Ontario Arts Council (OAC) explicitly proclaims its commitment to Deaf

and disabled artists. Like the Canada Council, it encourages artists to self-identify and offers alternative means for artists, assessors, and organizations to communicate with the OAC, participate in meetings, and submit applications. By contrast, the Saskatchewan Arts Board application, which is done online, does not ask for self-identification, nor does the BC Arts Council application; the BC application form for creative writers is available only as either a Word or PDF document. Neither organization offers provisions or accessibility supports for Deaf and disabled artists.

I interpret the differences between federal and provincial funding, not to mention the variations of provincial support, in two ways: one, Ontario artists benefit from having the biggest population of Deaf and disabled people; and two, more comprehensive and accessible funding structures are needed at the provincial level, especially in the western provinces. Disabled artists often hear the familiar refrain that there are not enough of them to justify specific funding programs and accessibility supports. This refrain is a lie. Deaf and disabled artists are out there, and they want to apply and create wonderful work, but they have little support at the most fundamental level to help them through the application process. As a result, they seldom show up on provincial funders’ radar. That radar must be broadened to pick up Deaf and disabled artists.

Author’s Note: I received my funding results before this article came out, so it has not influenced my applications. If I have rankled any funding executives or assessors, I ask that you take comfort that this is my final contribution to this ongoing column.

*Adam Pottle’s books include The Bus, winner of the Ken Klonsky Award, and Mantis Dreams, winner of the Saskatoon Book Award. His nonfiction book Voice is due this spring from University of Regina Press. He lives in Saskatoon.*

*This ongoing column explores disability and accessibility issues in the writing community.*

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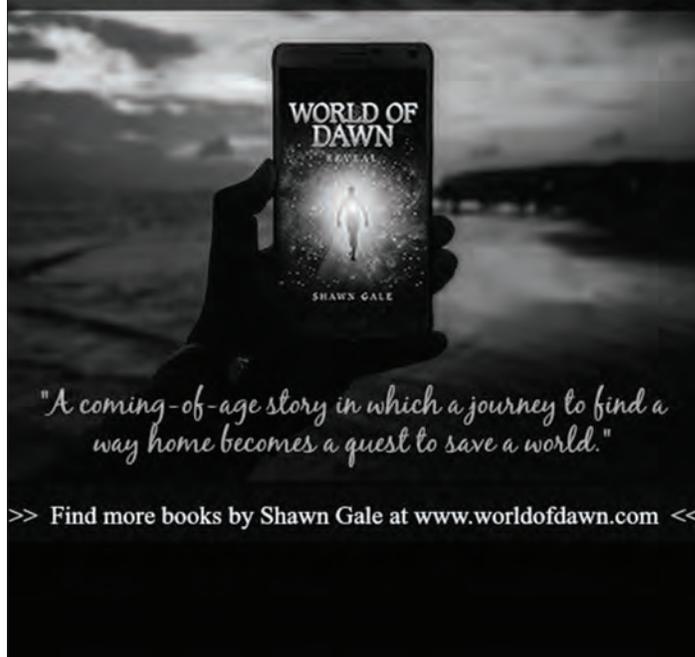
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# Member News & Awards

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## Announcements

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**Mark Abley** has had two books published in the past year. *Watch Your Tongue: What Our Everyday Sayings and Idioms Figuratively Mean* appeared from Simon & Schuster in October 2018. A much more heartfelt and personal book, *The Organist: Fugues, Fatherhood, and a Fragile Mind*, was published by University of Regina Press in January 2019.

South Asian Literary Association (SALA) awarded **Shauna Singh Baldwin** their annual Distinguished Creative Writer prize. The award ceremony was held on January 7 in Chicago at the South Asian Literary Association's annual convention. The prize is given for a body of work. There is no application process.

**Betty Cullen**, long-time TWUC member, had a book, *Arise the Dead* (Guernica Editions, March 2018) published in two volumes under her maiden name, Elizabeth Langridge. This book is largely family memoir, with some historical fiction, about the two World Wars; Cullen's parents lived through both wars (she lived through WWII in southeast England), and were both in the British Army in WWI.

**Doyali Islam** and 2012 Pulitzer finalist Forrest Gander were recently in conversation about their latest/forthcoming books (*Be With* and *heft*), and the interview can be found in *The Adroit Journal* (January 2019 Issue).

**Lillian Boraks-Nemetz's** book, *Mouth of Truth: Buried Secrets*, was published by Guernica Editions in April 2018.

**Rebecca Păpacaru's** collection *The Panic Room* (Nightwood Editions) has been awarded the 2018 Canadian Jewish Literary Award for Poetry. Now in its fourth year, the Canadian Jewish Literary Awards recognizes and rewards the finest Canadian Jewish writing.

**Dorothy Anne Phillips's** book, *Victor and Evie: British Aristocrats in Wartime Rideau Hall* (McGill-Queen's University Press, 2017), was shortlisted for the 2018 Ottawa Book Awards for nonfiction. Using previously unpublished letters, the book describes the life of the Duke and Duchess of Devonshire and their family while he was Governor General of Canada in the early twentieth century.

**James R. Stevens** was honoured by a letter from Chief and Council of Sandy Lake First Nation for his work of compiling and translating into books the history and storytelling of the Indigenous people of Sandy Lake. Three books on legends, history, and culture were published by Penumbra Press. One book, *Sacred Legends* (McClelland & Stewart) has been in print since 1971.

## Awards

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The Gesellschaft fuer Freie Publizistik (Association for Freedom of Expression) in Germany awarded **James Bacque** the 2017 Von Hutten Medal for his books: *Other Losses, Crimes and Mercies*; *Dear Enemy*; and *Our Fathers' War*.

Several TWUC members were 2018 Governor General's Literary Award English-language finalists: Toronto-based member **Dionne Brand's** *The Blue Clerk* (McClelland & Stewart) in the Poetry category; Port Coquitlam-based member **Carys Cragg's** *Dead Reckoning: How I Came to Meet the Man Who Murdered My Father* (Arsenal Pulp Press) in the Nonfiction category; Waterloo-based member **Heather Smith's** *Ebb & Flow* (Kids Can Press) and **Lindsay Mattick** for *Winnie's Great War* in the Young People's Literature (Text) category; as well as Halifax-based member **Shauntay Grant's** *Africville* (Groundwood Books) and Guelph-based member **Werner Zimmermann's** *At the Pond* (North Winds Press) for the Young People's Literature (Illustrated Books) category.

Several TWUC members were shortlisted for the 2018 Vine Awards: for the fiction category, **Bonnie Burstow's** *The Other Mrs. Smith* (Inanna Publications) and **Rebecca Rosenblum's** *So Much Love* (McClelland & Stewart); and for children's/young-adult category, Melanie Fishbane's *Maud* (Penguin Random House) and Kathy Kacer's *To Look a Nazi in the Eye: A Teen's Account of a War Criminal Trial* (Second Story Press).

**Licia Canton** was awarded the Premio all'eccellenza del lavoro e alla cultura Italiana nel Mondo.

**David Chariandy** won the 2018 Toronto Book Award for his second novel, *Brother* (McClelland & Stewart).

Three TWUC members were shortlisted for the 2018 Toronto Book Award for *The Unpublished City* (Volume One): **Dionne Brand** (editor) and anthology contributors **Doyali Islam** and **Phoebe Wang**.

Edmonton-based member **Laurel Deedrick-Mayne** won a 2018 Whistler Independent Book Award (Fiction category) for *A Wake for the Dreamland* (FriesenPress).

**David Demchuk** won the 2018 Sunburst Award for Excellence in Canadian Literature of the Fantastic (Adult Fiction category) for *The Bone Mother* (ChiZine Publications).

Several TWUC members are finalists for the RBC Taylor Prize: **Bill Gaston** for *Just Let Me Look at You: On Fatherhood* (Hamish

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Hamilton); **Kate Harris** for *Lands of Lost Borders: Out of Bounds on the Silk Road* (Knopf Canada); and Ottawa-based member **Elizabeth Hay** for *All Things Consoled: A Daughter's Memoir* (McClelland & Stewart). In addition, **Allan Levine** was longlisted for the prize for *Seeking the Fabled City: The Canadian Jewish Experience* (McClelland & Stewart). Three TWUC members were honoured with Writers' Trust Awards: Ottawa-based member **Elizabeth Hay** was awarded the Hilary Weston Writers' Trust Prize for Nonfiction for *All Things Consoled: A Daughter's Memoir* (McClelland & Stewart); Salt Spring Island member **Kathy Page** received the Rogers Writers' Trust Fiction Prize for *Dear Evelyn* (Biblioasis); and Winnipeg-based member **David Bergen** won the Matt Cohen Award, which recognizes a lifetime of distinguished work by a Canadian writer.

*Prism International* nominated Toronto-based member **Doyali Islam**'s poem "sites" for the 2019 Pushcart Prize.

One TWUC member was a 2018 Governor General's Literary Award French-language finalist: Montréal-based member **Michel Tremblay** for *Enfant insignifiant!* (Leméac Éditeur) in the Drama category.

Many members had books that were Forest of Reading nominees.

For the Blue Spruce Award: **Jessica Scott Kerrin**'s *The Better Tree* (Groundwood Books); author **Deborah Kerbel**'s and illustrator **Suzanne del Rizzo**'s *Sun Dog* (Pajama Press); and **Aviaq Johnston**'s *What's My Superpower?* (Inhabit Media).

For the Silver Birch Award (Fiction category): **Kevin Sylvester**'s *The Almost Epic Squad: Mucus Mayhem* (Scholastic Canada); **Linwood Barclay**'s *Chase* (Penguin Random House Canada Young Readers); **Heather Smith**'s *Ebb and Flow* (Kids Can Press); **Eric Walters**'s *Elephant Secret* (Puffin Canada); **Terry Lynn Johnson**'s *Falcon Wild* (Charlesbridge); **Natalie Hyde**'s *Mine!* (Scholastic Canada); and **Deborah Ellis**'s *Sit* (Groundwood Books).

For the Silver Birch Award (Nonfiction category): **Kevin Sylvester**'s *Basketballogy: Super Cool Facts You Never Knew* (Annick Press); **Rob Laidlaw**'s *Bat Citizens: Defending the Ninjas of the Night* (Pajama Press); **Catherine Rondina**'s *Carey Price: How a First Nations Kid Became a Superstar Goaltender* (James Lorimer & Company); and **Jan Thornhill**'s *The Triumphant Tale of the House Sparrow* (Groundwood Books).

For the Silver Birch Award (Express category): **Kyo Maclear**'s *Bloom: A Story of Fashion Designer Elsa Schiaparelli* (Tundra Books); **Margriet Ruurs**'s *The Elephant Keeper: Caring For Orphaned Elephants in Zambia* (Kids Can Press); **Cary Fagan**'s *The Hollow Under the Tree* (Groundwood Books); illustrator **Mike Deas**'s *Meet Viola Desmond* (Scholastic Canada); and author **Liam O'Donnell**'s and illustrator **Mike Deas**'s *Tank and Fizz: The Case of Firebane's Folly* (Orca Book Publishers).

For the Red Maple Award (Fiction category): **Marsha Forchuk Skrypuch**'s *Don't Tell the Enemy* (Scholastic Canada); **Eric Walters**'s

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*Fourth Dimension* (Penguin Teen); **Jean Mills's** *Skating Over Thin Ice* (Red Deer Press); **Lorna Schultz Nicholson's** *A Time to Run: Stuart & Sam* (Clockwise Press); and **Pam Withers's** *Tracker's Canyon* (Dundurn Press).

For the Red Maple Award (Nonfiction category): **James Bow's** *Canadian Structures and Sustainability* (Beech Street Books); co-author **Mary Beth Leatherdale's** *#NotYourPrincess: Voices of Native American Women* (Annick Press); **Monique Gray Smith's** *Speaking Our Truth: A Journey of Reconciliation* (Orca Book Publishers); and **Eldon Yellowhorn's** and **Kathy Lowinger's** *Turtle Island: The Story of North America's First People* (Annick Press).

For the White Pine Award: **Vicki Grant's** *36 Questions That Changed My Mind About You* (Running Press Teen); **Heather Smith's** *The Agony of Bun O'Keefe* (Penguin Teen Canada); **Regan McDonnell's** *Black Chuck* (Orca Book Publishers); **Tanaz Bhathena's** *A Girl Like That* (Farrar, Straus & Giroux); **Darren Groth's** *Munro vs. the Coyote* (Orca Book Publishers); and **Tanya Lloyd Kyi's** *Prince of Pot* (Groundwood Books).

For the Prix Peuplier: **Mireille Messier's** *Moi aussi! Moi aussi!* (Éditions de la Bagnole) and **Danielle Daniel's** *Parfois je suis un renard* (Éditions Scholastic).

For the Prix Tamarac: **Diane Carmel Léger's** *L'Acadie en baratte*:

*Petit guide inusité des Maritimes* (Bouton d'or Acadie).

And for the Prix Tamarac Express: illustrator **Geneviève Côté's** *Perdue sans elle* (Soulières Éditeur).

**Anna Porter** was shortlisted for the inaugural Staunch Prize for her thriller *The Appraisal* (ECW Press).

Two TWUC members won 2018 High Plains Book Awards: in the Indigenous Writer category, **David A. Robertson** won for *Strangers: Book 1, The Reckoner Trilogy* (HighWater Press); and in the Poetry category, **Emily Ursuliak** won for *Throwing the Diamond Hitch* (University of Calgary Press).

**Eden Robinson's** *Son of a Trickster* (Vintage Canada) won the 2018 Copper Cylinder Adult Award for Canadian Literature of the Fantastic.

For the Canadian Children's Book Centre (CCBC) Book Awards, **Joanne Schwartz** won the TD Canadian Children's Literature Award for *Town is by the Sea* (Groundwood Books), and **Mary Beth Leatherdale** (co-editor) won the Norma Fleck Award for Canadian Children's Non-fiction for *#NotYourPrincess: Voices of Native American Women* (Annick Press).

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## New Members

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**Gloria M. Alcock**, *Nurse at the Top of the World*, Art Bookbindery, 2010

**Mina Athanassious**, *A Face Like the Moon*, Mosaic Press, 2018

**G. Barton-Sinkia**, *By the Next Pause*, G. Barton-Sinkia, 2018

**John Belshaw**, *Becoming British Columbia: A Population History*, UBC Press, 2009

**Amelinda Bérubé**, *The Dark Beneath the Ice*, Sourcebooks Fire, 2018

**Tarah Brookfield**, *Cold War Comforts: Canadian Women, Child Safety, and Global Insecurity*, Wilfrid Laurier University Press, 2012

**Andrew Caddell**, *The Goal: Stories About Our National Passion*, Rock's Mills Press, 2017

**Natalee Caple**, *In Calamity's Wake*, HarperCollins Publishers, 2014

**Aidan Cassie**, *Sterling, Best Dog Ever*, Farrar Straus and Giroux, 2018

**Meryl Cook**, *One Loop at a Time: a Story of Rug Hooking, Healing, and Creativity*, Full Circle/Marquis Printing, 2016

**Arlene Cotter**, *From This Moment On: A Guide for Those Recently Diagnosed with Cancer*, Villard Books, 1999

**Angie Counios**, *Along Comes a Wolfe*, Your Nickel's Worth Publishing, 2016

**Onder Deligoz**, *Love After You Have Gone*, Bookcity.Co, 2017

**Barbara Dickson**, *Bomb Girls: Trading Aprons for Ammo*, Dundurn, 2015

**Anne T. Donahue**, *Nobody Cares*, ECW Press, 2018

**Jerrod Edson**, *The Dirty Milkman*, Oberon Press, 2005

**Prudence Emery**, *Nanaimo Girl*, Cormorant, 2018

**Evelyn L. Forget**, *Basic Income for Canadians: The Key to a Healthier, Happier, More Secure Life for All*, Lorimer, 2018

**David Gane**, *Along*

*Comes a Wolfe*, Your Nickel's Worth Publishing, 2016

**Susan Goldberg**, *And Baby Makes More: Known Donors, Queer Parents and Our Unexpected Families*, Insomniac Press, 2009

**Elaine Harvey**, *Encounters on the Front Line, Cambodia: A Memoir*, Promontory Press, 2015

**Vanessa C. Hawkins**, *The Curious Case of Simon Todd*, BWL Publishing Inc., 2018

**Kate Heartfield**, *Armed in Her Fashion*, ChiZine Publications, 2019

**Michelle Hébert Boyd**, *Enriched by Catastrophe: Social Work and Social Conflict After the Halifax Explosion*, Fernwood Publishing, 2007

**Victoria Hetherington**, *I Have to Tell You*, OS&IS, 2014

**Michael Hingston**, *Let's Go Exploring: Calvin and Hobbes*, ECW Press, 2018

**Doyali Islam**, *Yusuf and the Lotus Flower*, BuschekBooks, 2011

**Aparna Kaji Shah**, *The Scent of Mogra and Other Stories*, Inanna Publications, 2018

**Rich Larson**, *Annex*, Orbit Books, 2018

**Mary Ann Lichacz-Karwatsky**, *My Father's Store and Other Stories*, Longbridge Books, 2018

**Becky Livingston**, *The Suitcase and the Jar: Travels with a Daughter's Ashes*, Caitlin Press, 2018

**Moira MacDougall**, *Bone Dream*, Tightrope Books, 2009

**Kath McLean**, *Translating Air*, McGill-Queen's University Press, 2018

**Anubha Mehta**, *Peacock in the Snow*, Inanna Publications, 2018

**Braz Menezes**, *Beyond the Cape: Sin, Saints, Slaves, and Settlers*, CreateSpace, 2015

**Rod Michalko**, *Things Are Different Here*, Insomniac Press, 2017

**Graeme Krupinski**, *Puerto Montt*, Crowsnest Books, 2018

**Nina Newington**, *Where Bones Dance: An English Girlhood, An African War*, Terrace Books, 2007

**Brigitte Pellerin**, *Down the Road Never Travelled*, Dundurn, 2003

**Renée Pellerin**, *Conspiracy of Hope: The Truth About Breast Cancer*, Goose Lane Editions, 2018

**Marion Reidel**, *We Drank Wine and Other Stories*, Sun Dragon Press, 2017

**Laura Rock Gaughan**, *Motherish*, Turnstone Press, 2018

**Nancy Thorne**, *Victoria Town*, Soul Mate Publishing, 2018

**Alejandro Saravia**, *Red Yellow Green*, Biblioasis, 2017

**Laurie Sarkadi**, *Voice in the Wild: A Memoir*, Caitlin Press, 2018

**Andrea Scott**, *Better Angels: A Parable and Eating Pomegranates Naked*, Scirocco Drama, 2018

**Liana M. Scott**, *Sweet Melody*, Dare 2 Dream Pub, 2004

**Bev Sellars**, *Price Paid: The Fight for First Nations Survival*, Talonbooks, 2016

**Dawn Service**, *The Cabin: A Misanthropic Journal*, Printorium Bookworks/Island Blue, 2015

**Jillian Tamaki**, *They Say Blue*, House of Anansi, 2018

**Jowi Taylor**, *Six String Nation*, Harbour Publishing, 2009

**Aaron Tucker**, *Y: Oppenheimer, Horseman of Los Alamos*, Coach House Books, 2018

**Joshua Whitehead**, *Jonny Appleseed*, Arsenal Pulp Press, 2018

**Ethel Whitty**, *The Light a Body Radiates*, Caitlin Press, 2018

**Andrew Wilmot**, *The Death Scene Artist*, Wolsak & Wynn, 2018

**S.G. Wong**, *Die on Your Feet*, Carina Press, 2015

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# In Memoriam

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Linda Kay

BY SHELAGH PLUNKETT

1951–2018

Linda Kay — journalist, writer, teacher, mentor, and a great friend — has died. She was sixty-six on her death in October.

Memorials are usually comprised of lists of accomplishments, high points in the bereaved's life, and this one certainly warrants such a list. Linda achieved much during her life: the first female sports journalist for the *Chicago Tribune*, the Montreal *Y's Woman of Distinction*, a string of national awards (in both the U.S. and Canada) for her reporting, another string of research grants, full professorship and the chair of the Journalism Department at Concordia University, a long list of publication credits, four books authored, and a Pulitzer won in 1979 as part of a reporting team.

Linda and I were good friends for more than twelve years but that last achievement, the Pulitzer, was something I first learned of at her funeral. It made me chuckle and shake my head despite the constant flow of tears: It was so much like Linda to have not bothered mentioning it during any one of the hundreds of talks we'd had. It's that which I miss most about Linda, and it's that aspect of who she was that is most difficult to convey.

A neat list of high points may give a sense of her impressive career, but it can't fully express her dedication to words, to writing, to telling the story. She loved to write but was never precious about her work, making no value judgements between an article she wrote for Costco's magazine and her book *The Sweet Sixteen*, named a finalist for the Prix du Canada. Although she wasn't self-deprecating or falsely modest, she referred to her writing as her "work." It was what she did, not who she was. Had the conversation naturally warranted mention of her Pulitzer, she would have brought it up. Instead we talked about our latest projects — articles, essays, and books.

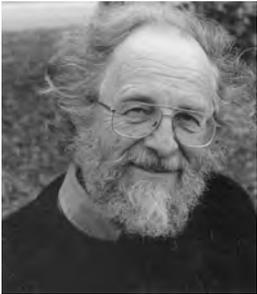
Nor does a list of achievements reveal that her dedication extended beyond her own writing. She was the most generous writer I have had the great fortune to have known. I met Linda through a mentorship program, but regardless of that introduction, teaching and the sharing of her knowledge, support,

and contacts were simply parts of Linda's nature. Her generosity extended to all those engaged in the work of writing. So many of her former students and colleagues came to Linda's memorial that it had to be moved to a larger room at the last minute and those unable to attend shared on social media stories of how she'd changed their lives or helped launch their careers as writers of one sort or another.

Her love of and commitment to the work of writing never left Linda. She continued writing through the final days of her life, submitting for posthumous publication an essay now on the Concordia University website. In anticipating her death, she wrote about wisdom acquired through hindsight and offered some phrases representing insights that had helped her through her life and then her dying. Among them was one I find particularly poignant: "Let it be." She wrote that Paul McCartney's words brought solace and became a mantra that soothed her when her thoughts were at their worst. When her pain was at its peak, those three words "ushered in love."

Communication is the point of what we do when we write, and Linda devoted much of her life to that task. She was focussed, passionate, resilient, and gracious — all qualities that form the bedrock of human relationships. Without them, there is little motivation to communicate anything, and with them communication is recognized as genuine and outlives all of us.

Had she heard it before her death, I think Linda might have included in her "final words of wisdom" the phrase "memories are made of this." She was an example of somebody who never quit no matter what, and who, by her grace and commitment, motivated all those who knew her to be more than they thought they could possibly be. Linda's daughter — Emily Kay-Rivest — echoed my own words when she said that, without fail and no matter how despondent she may have been, after spending time with her mother she was enlivened and inspired. I know exactly what she felt.



# David Helwig

BY HUGH MACDONALD

1938–2018

David Helwig died on October 16 at King's County Memorial Hospital in Montague surrounded by family, close friends, and his dog, Star. David spent the final chapter of his brilliant and productive life happily, here on Prince Edward Island.

In April 1996, he left behind a huge legacy of literary and other artistic accomplishments in his native Ontario and moved to a rambling former doctor's house in Eldon, PEI, across from Cooper's Red & White Food Store and the Belfast Post Office, and a couple of minutes away from the Belfast Highland Green's golf course. David was able to carry out many repairs and updates, and the house quickly became a warm and welcoming home for him and his partner, Judy Gaudet.

Sandra and I met David at the Charlottetown Farmer's Market and began a more than twenty-year friendship that brought him and Judy, Sandra and me, Joseph and Ann Sherman, Deirdre Kessler, and several other local writers and friends together on Saturday mornings for wonderful lunches and coffee, for lively, productive, and exciting conversations about culture and art, exchanges and ideas, and for much-needed artistic encouragement and fellowship.

David brought with him a kind of uplifting aura — a fresh and guiding light — as we were exposed to the astonishing power and perfection of his written work, and to the resonance and conviction of his spoken words. His presence seemed to “up” the game of everyone around him. A few acquaintances began to refer to David, Joe, and me as the Three Bearded Chaps — a somewhat prophetic designation as, following a conversation about how there were several excellent women poets locally who were not getting published, we decided to form a small publishing enterprise we named Saturday Morning Chapbooks. David took the lead and

supplied most of the financing and editing as we approached our first batch of writers. I arranged ISBNs, etc., and we produced (David's idea) a limited and signed artistic edition which sold out at cost. We broke even and repeated the process four times, adding three deserving men to the final series. These books were legitimate publications, complete with publication data and ISBNs and listed in National Library of Canada. It was a thrill for all of us to open new doors for these talented writers.

The idea for a Prince Edward Island poet laureate arose at market discussions. The late Joe Sherman successfully carried the torch on this one. This Poet Laureate program has helped elevate the literary arts on the Island year after year since its inception. Our friend Deirdre Kessler is our current (sixth) poet laureate.

David wrote more than fifty books, many while living here on PEI. Much poetry and two of his novels — *Close to the Fire* (Goose Lane Editions, 1999) and *Saltsea* (Biblioasis, 2006) — are set on PEI. He loved living here. He and Judy tended beautiful flower and vegetable gardens at home in Eldon. David was an excellent cook and baker of sweet, crusty bread. He, Judy, and Star walked the woods and beaches many kilometres around home.

David was a wonderful singer, a great teacher, a playwright, a literary manager for CBC TV Drama, Radio Drama, founder and longtime editor of *Best Canadian Stories*, a *Buzz* essayist for eight years, an artist of vibrant landscapes, a photographer, a brilliant writer and mentor to many, a spellbinding reader, proud father and grandfather, member of the Order of Canada, poet laureate of Prince Edward Island, lover of visual art and patron of artists and musicians, my golf partner of a dozen years, and a friend to all he knew and to PEI, Canada, and the world.



## Priscilla Galloway

BY HEATHER KIRK

1930–2018

“Cool Schools: Elementary Alchemy” was the title of the article on Priscilla in the *Toronto Star* on September 30, 2003. “Author Puts Magic in the Curriculum” was the subtitle. The photo showed a dignified elderly woman in an alchemist’s outfit surrounded by enthralled grade four and five students. The kids were listening to Priscilla read from her new book, *Archers, Alchemists, and 98 other Medieval Jobs You Might Have Loved or Loathed* (Annick Press).

The necessity of teaching evolved into the joy of storytelling in Priscilla Galloway, Ph.D., award-winning author of about twenty-five children’s books. Priscilla grew through a wide variety of impressive experiences to become a full-time writer at sixty-three.

Many details about Priscilla’s early life can be found in a lengthy profile of her that appeared in the August 1997 issue of *Resource Links*. These details and others I can verify from my thirty-year friendship with her.

Born July 22, 1930, in Montreal and raised in London, Ontario; Victoria, BC; and Ottawa, Priscilla’s late teens and twenties were a personal and financial struggle. In her final year of high school, her father — Director of the Unemployment Insurance Commission of Canada — had his first heart attack. Priscilla worked long hours typing and lifeguarding to pay for her studies in English at Queen’s University.

Marriage to a fellow student, Bev Galloway, a veteran of World War II, did not improve the financial situation greatly. Even though they found employment in Noranda, Quebec, and then Haileybury, Ontario, the newlyweds both had student loans to pay off. Anyway, two babies came in quick succession, and this made Priscilla’s substitute-teaching gigs challenging. Then Bev, a geological engineer, was seriously injured and required extensive medical care in Toronto.

In the next years, Priscilla looked after her children, finished her university degree, and got her teaching qualifications. She also operated a trailer park, managed an apartment building, sold cosmetics, and farmed cucumbers. Finally, in 1956, she found full-time and permanent employment as a high-school English teacher with the North York Board of Education, a position from which she retired in 1986. In 1976, she had been voted “Teacher of the Year” by the Ontario Council of Teachers of English.

In the early 1970s, she had begun to do a Ph.D. at Ontario Institute for Studies in Education (OISE). She finished this degree in 1977. The title of her doctoral thesis was *Sexism and the Senior English Literature Curriculum in Ontario*. Between 1979 and 1993, she was a part-time instructor at University of Toronto. Subsequently, she lectured at various other institutions such as Christchurch Teacher’s College in New Zealand. She also did a writer-in-residence stint at libraries in northern Ontario (Cobalt, Haileybury, New Liskeard). From 1989 to 1992 she was president of Canadian Society of Children’s Authors, Illustrators and Performers (CANSCAIP).

Priscilla did not become a full-time writer until 1993. Still, she had been writing — and not just academic papers. She tried writing a novel. She had short stories published in *Chatelaine* and broadcast on CBC’s *Anthology*. She also wrote a picture book about a single-parent family, *Good Times, Bad Times: Mummy and Me* (Peter Martin and Associates). Then she wrote another picture book, *Jennifer Has Two Daddies* (Women’s Press), but, mostly, her writing did not find a publisher.

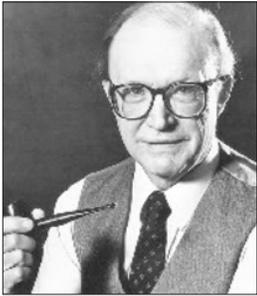
One of her long-unpublished writing projects was a collection of macabre short stories — untraditional interpretations of eight traditional fairy tales from the Grimm brothers, Charles Perrault, and Hans Christian Andersen. During a five-year period, Priscilla’s imaginative tales were rejected by fourteen Canadian publishers. Not until Transatlantic Literary Agency sold the collection to Bantam in the USA and Lester in Canada did *Truly Grim Tales* come out. It was a finalist in the competition for the 1996 Canadian Library Association Young Adult Book Award.

Encouraged by this success, Priscilla, a lover of Greece, proposed a series of “tales of ancient lands” to Annick Press. These books would retell well-known stories from ancient Greece, like the faithfulness of Penelope in Homer’s *Odyssey*.

Annick committed to the series. Priscilla’s *Daedalus and the Minotaur* was a finalist for the 1999–2000 Red Cedar Award. It was also a finalist for the Mr. Christie’s Book Award. The other titles in the series also did well, appearing on various best-books lists.

Priscilla was about seventy and eighty respectively when she received two particularly stellar awards. One late prize was for *Too Young to Fight* (Stoddart Kids, 1999). This book was Priscilla’s compilation of true stories by herself and other Canadian children’s authors about their experiences in the Second World War. The award was the international Bologna Ragazzi Prize for best nonfiction children’s book of the year, and Priscilla was the first Canadian to win this award.

The second amazing accolade was the Norma Fleck Award for nonfiction for young people. The winning book was Priscilla’s *Adventures on the Ancient Silk Road* (Annick Press, 2009). Many years had she worked on that book! Illness plagued her, but she did not give up. Overcoming obstacles was just something Priscilla did while teaching young people to love the written word.



## Bruce Allen Powe

BY B.W. POWE

1925–2018

Bruce Allen Powe slipped silently away on November 16, 2018, at Sunnybrook Veterans Centre (K2 East), Toronto, at age ninety-three. Sadly missed by son, Bruce William (Auxi Sánchez Ledesma), daughter Kathleen, and grandchildren Kate (Tom Weeks), Tom, Jeremy Earley, and Elena Sanchez Powe. Bruce is predeceased by his wife Alys (2015) and son-in-law Paul Earley (2010). He will be missed by brother-in-law Ernie (Edmonton). Dear uncle to Dan (Geraldine), Nancy (Brad), and Joel (Colleen). A great loss to Joe Schlesinger (Judith Levene) (Toronto), Ann (Dave), and Leah (Helmut) Schlesinger.

Bruce was born in Edmonton in 1925. He served overseas in the Canadian army 1943–1945, and then returned to Canada to take officer training (unfinished). He completed his BA and MA in economics at University of Alberta. He married Alys Brady in 1949. Shortly after, they moved to Ottawa where Bruce spent many years working in government and politics, most notably with Lester Pearson and the team rebuilding the Ontario arm of the federal Liberal Party in the early 1960s. After he left politics, he spent most of his corporate life with Canadian Life and Health Insurance Association in Toronto, in government and public relations. All these jobs were, in reality, to support his true passion for writing. A gifted storyteller and eloquent writer, he published six novels — several to critical acclaim. His masterpiece remains

his novel, *The Aberhart Summer* (Lester & Open, Denny's; Penguin; New West Books); a beautiful book, drenched in the dust of remembrance.

Bruce was a gentle and sweet man who was remarkable in his ability to connect with people on any level. His knowledge of history, politics, and literature was profound. His good nature, kindness, generosity, and keen sense of humour endeared him to all who met him. He was good company, perceptive and wise, and lots of fun to be around.

Up until two years ago, Bruce was in good health and still lived on his own. After suffering a debilitating stroke in November 2016, he moved to K-wing at Sunnybrook Veterans Centre. The care and compassion the staff and volunteers have for the vets is remarkable. We are forever in their debt.

A celebration of Bruce's life took place on January 12 at the Mount Pleasant Visitation Centre, Toronto.

In lieu of flowers, please consider a donation to the Bridge Hospice in Warkworth, Ontario ([thebridgehospice.com](http://thebridgehospice.com)). This is an organization that Bruce admired and supported.

*At the request of B.W. Powe, this In Memoriam is a slightly-modified reprint of the obituary that ran in Edmonton Journal and The Globe and Mail.*

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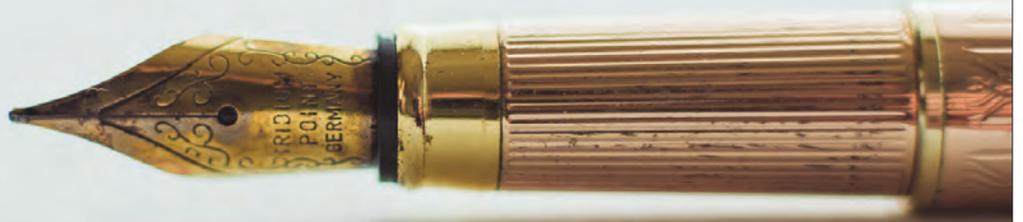
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