



APPLICATION DOSSIER

## **Vancouver World City of Literature**

SUBMITTED TO UNESCO CREATIVE CITIES NETWORK

BY THE VANCOUVER WORLD CITY OF LITERATURE STEERING COMMITTEE

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Submitted July 2009 by the  
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Photographs: Tourism Vancouver; *Encyclopedia of British Columbia*; Vancouver International Writers Festival, Vancouver Public Library

## Introduction

Vancouver has grown from a quiet clearing in a rainforest to become one of the world's most beautiful and vibrant cities. Its stunning natural environment of mountains, coast, and sea inspires local and visiting artists and writers and draws tourists from around the world. A young city in a new-world country with a storytelling tradition going back thousands of years, Vancouver is a cultural meeting point and a hotbed of ideas and creativity.

It is home to a dynamic community of writers—including aboriginal writers, those writing from a Euro-Canadian tradition, and immigrant-authors who have come from around the world—and celebrates its love for literature by hosting events that present both local and international writers to an enthusiastic public. The overall arts scene is bustling: more than three million people per year attend the city's live performances, screenings, exhibitions, and festivals.

Both a gateway to the literary and cultural communities of British Columbia and Canada and a focal point for exchange between cultures and communities around the world, Vancouver wants to reach out and contribute to the global literary community by becoming a UNESCO City of Literature.

This document outlines the case for such a designation. It is divided into four chapters: Chapter One provides a quick understanding of Vancouver's geography, history, and character; Chapter Two sketches out the cultural life of the city; Chapter Three details Vancouver's rich literary tradition and current goings-on; and Chapter Four explains how Vancouver would honour, leverage, and administer the distinction of City of Literature (WCL).

A WCL designation could have important and far-reaching implications for Vancouver, including:

- further stimulating the city's literary community, and celebrating its achievements
- strengthening the economic benefits of literary activities taking place in Vancouver
- raising the international profile of Vancouver's literary culture, and supporting exchange and collaboration within the UNESCO Creative Cities Network and with other international partners

In short, the City of Literature designation will be a catalyst for expanding the public space for literature and literary culture in Vancouver, and to further connect Vancouver's literary community to others across the world. This is an incredible opportunity, and Vancouver is ready for it.



*Cyclists at Spanish Banks, one of Vancouver's most popular beaches.*

## Chapter One

# Vancouver: The City in Brief

### GEOGRAPHY

Vancouver is the largest city in British Columbia (BC)—the westernmost of Canada's ten provinces—located on the traditional territory of the Coast Salish First Nation. BC is bordered by the Pacific Ocean on the west, by the American state of Alaska to the northwest, and the Canadian province of Alberta to the east. On a more global scale, BC is almost halfway between Western Europe and the Asia Pacific countries.

Vancouver sits at the southwestern edge of BC on a peninsula that juts into a part of the Pacific Ocean called the Strait of Georgia. To the north are the Coast Mountains, a major draw for hikers, skiers and snowboarders, and nature enthusiasts. Water is everywhere: to the north is the Burrard Inlet (the city's main harbour) and to the south, the Fraser River; English Bay demarcates the edge of the Vancouver downtown core. Thousands of fishing and recreational boats dot these waterways, providing a scenic vista.

Vancouver has often been compared to Santiago in Chile and Cape Town in South Africa—cosmopolitan cities that feature both mountains and ocean.

### HISTORY

Vancouver has a rich and layered history that goes back much earlier than its official incorporation in 1886. Aboriginal peoples (the Squamish, Musqueam, and other Coast Salish First Nations), were the original settlers, and they occupied the land that is now Vancouver at least as far back as 3,000 years ago.

The aboriginals' lifestyle was threatened by the arrival of English and Spanish explorers in 1792 and then displaced by the gold rush of the 1850s and 60s, which ushered in the era of industrialization. This era saw the establishment of huge lumber mills and the arrival of the transcontinental railway. A CPR executive chose the name Vancouver upon the city's incorporation in 1886 to honour the British naval explorer George Vancouver.



*“...a rich and layered history...”*

The opening of the Panama Canal in 1914 allowed Vancouver to become one of the world's major seaports. This, as well as natural resource extraction, was the foundation of Vancouver's economy for most of the twentieth century.

In the 1960s, Vancouver began to develop into a major city. The construction of three bridges and a tunnel to bypass waterways speeded along the city's expansion, giving rise to suburbs outside the main core. The major success of the world fair, Expo 86, solidified Vancouver's new profile and attracted waves of Asian immigration. This immigration (especially from India and China) was another catalyst in transforming Vancouver into a global city. Since the 1980s, Asian immigration (and more recently, immigration from the Middle East, Eastern Europe, and Africa) has been steady, and Vancouver's British heritage is but one more layer in the mix.

Although Vancouver's earliest settlers—the aboriginal peoples—had their communities fragmented and their land dispersed over the past two hundred years, they are working toward renewed economic and social stability aided by a positive relationship with the BC government. Aboriginal peoples exert a strong creative voice and influence in Vancouver, and their art is world-renowned.

Today's Vancouver is a kaleidoscope of cultures, industries, and interests. It is in the midst of a period of dramatic growth; experts predict that by the year 2040, Vancouver will be a megacity of 10–25 million people.

## CHARACTER AND PEOPLE

Vancouver is consistently rated one of the most livable cities in the world—judged on such factors as stability, healthcare, culture and environment, education, and infrastructure—keeping company with Zurich, Geneva, and Melbourne in this regard. Contributing to Vancouver’s livability is its balmy climate; though often wet, the city is rarely either very hot or very cold.

Neighborhoods are walkable and bikable; public facilities are designed with accessibility in mind for people with special challenges; the downtown core is dense and busy; and everywhere you look, there is green. Vancouver has one of the highest ratios of green space in Canada and boasts one of the country’s longest continuous stretches of public access to the waterfront—more than half of the city’s waterfront is public.

*“...one of the most livable cities in the world...”*

The population of Metro Vancouver is roughly 2.2 million<sup>1</sup>, making Vancouver the largest metropolitan area in Western Canada and the third largest in Canada. The city functions as the terminus of the trans-Canada transportation system and the gateway to the Pacific Rim. This has contributed to the incredible ethnic diversity of Vancouverites: Vancouver is among the most multicultural and multilingual cities in Canada. Over half of Vancouver’s population consists of visible minorities, and over half speak a first language other than English.

This is a city of paradoxes: modern but steeped in history, technologically advanced but devoted to nature and simple living, cosmopolitan but committed to healthy communities and the environment. Amazingly, the contradictions tend to work in everyone’s favour, infusing the city with just enough friction and diversity to make it interesting and progressive.



## ECONOMY

Vancouver's economy has historically been tied to the city's natural advantages: its location on the Pacific Ocean and within one of the most natural resources-rich ecosystems in the world. The seaport in Vancouver is the biggest in Canada and exports more cargo than any other port in North America. Forestry, mining, fishing, and agriculture continue to be important contributors to the economy.

But while natural resources remain key components of Vancouver's economy, the last two decades have seen new sectors take their place at the table. The economy is currently very diversified, with software development (especially video gaming), biotechnology, and film industries noteworthy stars driving the city's economic success.

Vancouver's economy is also infused by its links to the economies of other Pacific Rim countries and by the Asian financial resources that have flowed here along with immigrants. The tourism industry is thriving in Vancouver. Every year, nearly nine million tourists flock to Vancouver<sup>2</sup>, and this number will increase greatly during and after the 2010 Olympics.

### SIDEBAR: CITY LAYOUT

Vancouver is laid out in a grid wherein streets run north-south and avenues run east-west. Streets are all named, while avenues are numbered (First, Second, etc.) with the exception of the major avenues such as Broadway and King Edward. Ontario Street marks the east-west divide in terms of addressing: addresses east of Ontario are designated an eastern prefix (e.g., East Broadway) and those that are west of Ontario carry a western prefix.

Just outside Vancouver proper are several suburban municipalities: Burnaby to the east, and Richmond and Delta to the south. While these are thriving communities in and of themselves, many residents of the adjacent municipalities work in Vancouver and add to its energy.

### SIDEBAR: GOVERNMENT

Vancouver is incorporated under a statute known as the Vancouver Charter, which gives it more and different powers than many other BC communities. Governing Vancouver are the Vancouver City Council, a School Board, and a Parks Board, all of which are elected for three-year terms. In addition, residents of Vancouver vote for representatives in the Legislative Assembly of British Columbia and the Canadian House of Commons.

Vancouver is also represented federally in the Canadian House of Commons, currently via five constituencies: the Liberals (centre-left in the Canadian political party system) hold three seats, and the NDP (left) and the Conservatives (centre-right) hold one each. The federal Canadian political system is parliamentary, with strong democratic foundations. It is based on the British parliamentary system.



*2007 performances (from left to right): the Vancouver International Jazz Festival, the Vancouver Symphony, the annual Bard on the Beach Shakespeare Festival.*

## Chapter Two

### Vancouver: The Cultural City

Vancouver is a meeting place for the world's cultures and a focal point for creative and cultural industries in North America. Vancouver and its sister city, Victoria, have the two highest concentrations of cultural workers in Canada. In Vancouver, this translates into 28,000 jobs—roughly 14% of the city's workforce<sup>3</sup>.

Festivals in Vancouver parks and community centres showcase more than 1,700 performances each year. Music, dance, and theatre groups present more than 750 different live productions, and the city's major museums and galleries feature more than 600 exhibitions<sup>4</sup>.

The scope and quality of Vancouver's cultural infrastructure will only become greater as the 2010 Olympics approach, and with them, a world spotlight on the Vancouver arts scene.

*A poster from the 2007 Vancouver International Film Festival*



## MUSEUMS

The city's museums offer permanent and special collections for all interests, ranging from the Museum of Anthropology, with its collection of more than 13,000 aboriginal and international artifacts, to other major exhibiting institutions, such as the Vancouver Museum and the Vancouver Maritime Museum.

**The Vancouver Museum** is over one hundred years old, designed by the well-known architect Gerald Hamilton. It boasts a planetarium whose distinctive dome—similar in shape to that of a woven basket hat made by the Northwest Coast First Nations peoples—has become one of the best-known landmarks on the city skyline. The museum explores the human and natural history of the Vancouver region, the Pacific Northwest Coast, and the Pacific Rim with ever-changing exhibitions.

**The Vancouver Maritime Museum** is 45 years old and is Canada's principal maritime museum on the Pacific. It features maritime history, art, culture, industry, and technology. Each year, more than 100,000 people visit the Maritime Museum, and thousands of students take part in the museum's guided education programs.

## GALLERIES

Vancouver is noted for its visual arts, and galleries of all sizes and schools can be found throughout the city. Major galleries include the Contemporary Art Gallery, the International Centre for Contemporary Asian Art, and the city's major exhibiting institution for the visual arts, the Vancouver Art Gallery.



*The Vancouver  
Art Gallery*

The Vancouver Art Gallery was once described by TIME magazine as “an institution that moves at the same speed as the cyclotron that is Vancouver’s art scene.” Cutting-edge exhibitions feature the work of emerging stars as well as leaders in the field of contemporary art, and Vancouver’s internationally renowned artists. The gallery also houses the works of major historical artists, including the most extensive collection of BC’s most famous artist, Emily Carr’s paintings in the world. The gallery boasts one of the most valuable collections in Canada, with more than 9,000 artworks. It is now in its 76th year of operation.

Vancouver also has many private (commercial) and artist-run galleries. These include galleries specializing in Inuit and/or Northwest Coast art; contemporary North American art; crystals, minerals, and fossils; jewelry; printmaking; Russian art; and Chinese art.

## THEATRES

Theatre is a major cultural activity in Vancouver, with more than 30 professional groups, two major international theatre festivals (The Fringe and The Push Festival), and two outdoor theatrical events (Bard on the Beach and Theatre Under the Stars). More than 20 venues are available for local and visiting theatre and performance groups.

Some of the larger theatre venues include:

**The Stanley Theatre:** Opened in 1998, the Stanley Theatre is an intimate version of a Broadway or London classic theatre. This elegant venue allows its owner company (The Arts Club Theatre Company) to produce large musicals, twentieth-century classics, and acclaimed productions from around the world.

**The Chan Centre for the Performing Arts:** Since its opening in spring 1997, the Chan Centre for the Performing Arts has earned an international reputation for its striking design and stellar acoustics. A variety of performances and events are offered year-round, from classical recitals and jazz concerts, to avant-garde theatre and opera productions, to folk and world music.



*Left to right:  
The Arts Club Theatre  
on Vancouver's  
Granville Island;  
The Chan Centre for  
the Performing Arts*

**The Centre for the Performing Arts:** Designed by acclaimed Canadian architect Moshe Safdie, the Centre for the Performing Arts is Western Canada's premier performing arts facility. From the spiraling glass cone to the curvilinear marble staircase, the centre is an architectural kaleidoscope. It hosts everything from theatre to movie screenings and award presentations.

**The Queen Elizabeth Theatre:** Built in 1959 by the City of Vancouver, the Queen Elizabeth Theatre is the home of Vancouver Opera and Ballet British Columbia. The 70-foot-wide stage easily accommodates Broadway shows, pop and rock concerts, opera and dance, as well as live broadcast gala award ceremonies and telethons.

**The Orpheum:** Originally opened as a vaudeville hall in 1927, the Orpheum re-opened on April 2, 1977, as the permanent home of the Vancouver Symphony Orchestra. Its restored concert hall hosts a variety of pop, classical, choral and chamber recitals, as well as concert recordings, conference sessions, seminars, and film shoots.

**Vancouver Playhouse:** Opened in 1963, the Vancouver Playhouse in its current era focuses on contemporary theatre. It is home to the Vancouver Playhouse Theatre Company, Friends of Chamber Music, and Vancouver Recital Society. It accommodates professional theatre, recitals, chamber music, contemporary dance, and business events.

The Orpheum, the Queen Elizabeth Theatre, and the Vancouver Playhouse (all under the umbrella of Vancouver Civic Theatres) are enjoying renovations and upgrading because of the upcoming 2010 Olympics. The Vancouver Civic Theatres will be the premier live performance venues hosting the Olympic and Paralympic Arts Festivals. The work being put into the Vancouver Civic Theatres is reflective of an intensifying priority of strengthening the arts and cultural backbone of Vancouver: Georgia Street. This geographic zone is already brimming with energy and excitement, and this will only heighten in 2010.

#### CULTURAL CENTRES

Vancouver has a myriad of cultural centres, which is not surprising given its complex of languages, cultures, and arts. Following are just a few examples:

**Vancouver East Cultural Centre:** This once-abandoned church, currently undergoing an extensive expansion, has developed into a national treasure and a diverse performance space. VECC opened in 1973 and was warmly welcomed. Critic Max Wyman wrote that it “had a look and feel of a miniature European Opera house,” and many musicians have remarked on the warmth and intimacy of the theatre.

**Chinese Cultural Centre:** The Chinese Cultural Centre of Vancouver was founded in 1973 with the support of the government and of 53 community organizations. It takes up an entire city block and provides a performance space for Chinese artists, a museum exhibiting Chinese and Chinese-Canadian work, and meeting facilities for Chinese-Canadians to rent. It also runs a popular tour of Vancouver’s Chinatown.

**Le centre culturel francophone de Vancouver:** Incorporated in 1975, le centre culturel francophone de Vancouver presents French-language performances and promotes French-speaking and francophone artists. The centre also provides French-language courses, a library, and summer camps.

**The Jewish Community Centre:** The Centre is the home of various leading Jewish organizations, including the Jewish Federation of Greater Vancouver and important cultural facilities, such as the Norman Rothstein Theatre. Equally importantly, the Centre is a gathering place that reflects and accommodates the diverse needs of Vancouver’s Jewish community.

**The Canadian Music Centre:** The Canadian Music Centre holds Canada’s largest collection of Canadian concert music and makes available on loan over 15,000 scores and/or works of Canadian contemporary music composers through its lending library. The centre also offers an on-demand printing and binding service and music consultations.

**The Roundhouse Community Centre:** The Roundhouse is a unique facility dedicated to community development through arts and culture—an arts-oriented community centre that serves not only the residents of the area but all citizens of Vancouver.

**The Carnegie Centre:** This centre provides a range of social, recreational, and educational programs for residents of Vancouver’s Downtown Eastside. It features a reading room, a seniors’ centre, a learning centre, an auditorium, and a dark room and pottery room.

#### CINEMA

In addition to dozens of first- and second-run movie theatres featuring popular Hollywood and foreign films, Vancouver boasts many other facilities and events for the filmmaking industry and film-loving public. Examples of these include:

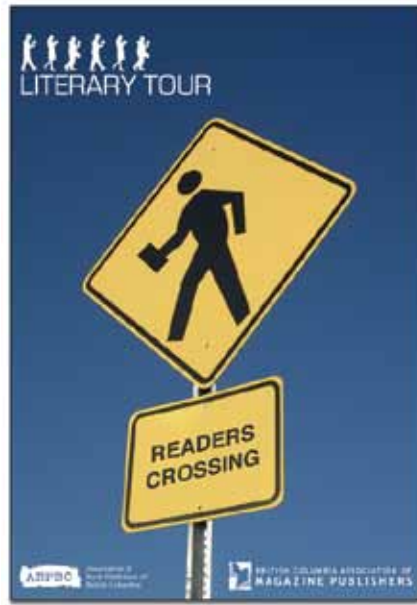
**The Vancouver Film Festival:** Over 17 days, the VFF screens 300 films from 50 countries spread over nine venues. More than 130,000 people attend each year, and while the festival is on Vancouver is alive with industry insiders from around the world. The city is also home to other major festivals throughout the year, including the DOXA Documentary Film Festival and Out On Screen, the Vancouver Queer Film and Video Festival.

*“...third largest centre for film production...”*

**The Vancouver Film Centre:** This exciting new centre serves both Vancouver’s filmmakers and cinephiles. It is outfitted with state-of-the-art projection and sound equipment, and it allows the Greater Vancouver International Film Festival Society to broaden its public, cultural, and educational mandate. It boasts the stunning 175-seat VanCity theatre, a production room, and many spaces for meetings and forums.

**The Vancouver Film School:** More than half of the students at this Vancouver institution come from countries other than Canada. The VFS offers programs ranging from acting to 3-D visual effects, and from make-up artistry to classic film production.

The profusion of film resources in Vancouver complements the city’s position as the third-largest centre for film production in North America and contributes to Vancouver’s alias of “Hollywood North.” Located only two hours away from Los Angeles, Vancouver’s mild climate makes it a perfect place for year-round filming. The thriving industry here includes skilled crews, technicians, and creative talent, with an infrastructure set up to handle all aspects of production and up to 40 projects at once. Total spending on film and TV production in BC amounted to nearly \$950 million in 2007.<sup>5</sup>



*BC Book & Magazine Week is an annual week-long literary festival centred in Vancouver.*

## Chapter Three

### Vancouver: The Literary City

Vancouver is home to the largest community of English-language publishers in Canada outside of Toronto. Many publishers operating in Vancouver and British Columbia today can trace their origins to the surge of nationalism and local expression that swept through Canada in the 1960s and 1970s.

Several pioneering publishing houses established themselves during this time: Gray's Publishing, Douglas & McIntyre (now D&M Publishers, the largest Canadian-owned English-language publisher), and Canada's first aboriginal-owned and operated publisher, Theytus Books. These publishers demonstrated that culturally significant BC titles could find a wide audience throughout the province and beyond.

Since then, Vancouver's literary community has been characterized by an openness to experimentation, a plurality of voices, and a mingling of cultures and traditions—all of which has contributed to the city's emergence as a major cultural centre.

#### THE ABORIGINAL IMPETUS

The first BC literature was aboriginal literature, which began as a highly developed oral form comprising poetry, song, drama, and prose. This literature ranged from complex origin myths to simple tales for children, and it often featured the character of the trickster. Whether a raven, minx, or coyote, the trickster in BC's aboriginal literature plays pranks and disobeys the rules, introducing surprise and revelation into narratives.

With the arrival of the Europeans, aboriginal storytelling began to make its way into print form and to be translated into English. By the 1970s, aboriginal writers had begun to adopt



traditional forms of English literature to relate their experience, while retaining some of the distinctive storytelling elements of original aboriginal expression. It was about this time that a mainstream reverence for aboriginal literature began to take hold in BC, Canada, and internationally; substantial efforts are currently underway to retrieve and preserve the oldest aboriginal stories and to encourage contemporary aboriginal writers to continue developing their literature.

*“...the first BC literature was aboriginal literature...”*

Today, many great non-native Canadian writers acknowledge the influence aboriginal writers have on their own work. Aboriginal literature—a good deal of it originating in BC—has a richly deserved place in the Canadian literature landscape.

#### THE EUROPEAN TRADITION

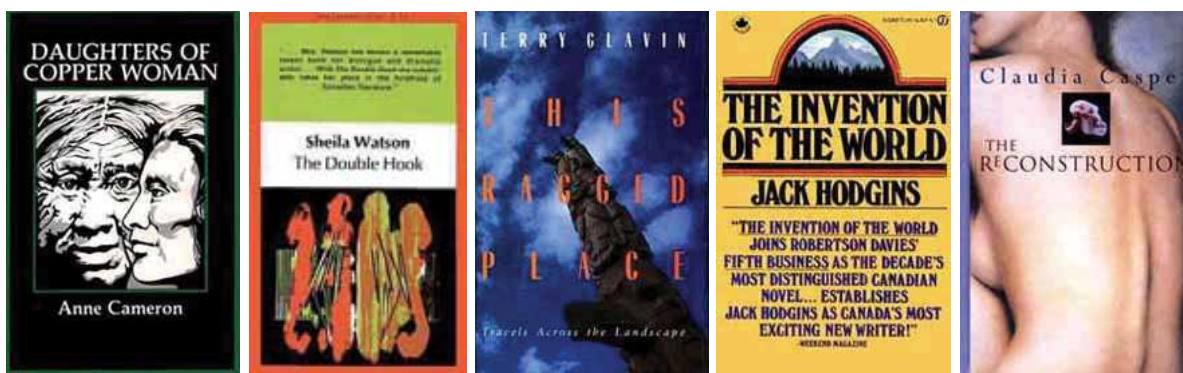
The first Euro-Canadian BC literature was often manifested through diaries and memoirs documenting the early settlers’ experience of coming to the rough new world of Canada’s West Coast. By the mid-nineteenth century, a couple of newspapers had sprung up to serve fledgling communities; the first books were published soon after. This early literature was often of a geographical and historical nature, describing travels, encounters with natives, and the tough work of establishing a civilized way of life in uncharted territory.

Non-fiction accounts of life in BC eventually made way for poetry and novels at the turn of the nineteenth century, but the literature of BC would always be influenced by the powerful environment from whence it came (resulting in many works on the BC wilderness, fishing, trapping, and logging) and by a journalistic sensibility. As the *Encyclopedia of British Columbia* (a unique reference work and a landmark achievement in BC writing and publishing in its own right) notes, “most British Columbians, up to the 1970s, would not have named a poet or novelist but a leading journalist like Margaret ‘Ma’ Murray, Bruce Hutchison, Pierre Berton, Jack Webster, Paul St. Pierre, Eric Nicol, Barry Broadfoot, or Allan Fotheringham ... far more than mere reporters, such writers helped define BC’s place in the nation.”

## NEW INFLUENCES IN THE TWENTIETH CENTURY

In the 1960s, BC literature was invigorated by new platforms (e.g., radio and TV), personalities, and influences, culminating in an environment known as the West Coast scene. The 1960s and 1970s saw the creation of Canada's first creative writing school at the University of British Columbia as well as an ideological rift between poets writing from a nationalist tradition and those opening up to the avant-garde and surrealist influences emerging in the United States. This exciting time injected tension into the BC literary community and connected it with other important writing centres and figures outside of Canada.

But it was the 1980s that ushered in the multiplicity of voices, races, and influences that continues to characterize the Vancouver literary scene today. The wave of Pacific Rim immigration to Vancouver began to be reflected by writers whose perspectives bridged the gap between Canada and innumerable countries of origin around the world. Also during this time, contemporary aboriginal writers were revisiting their people's histories and stories to create new expressions of ancient traditions as well as new perspectives on the place of First Nations in modern-day Canada. The complexities of identity joined the traditional Canadian fascination with place at around this time, and Vancouver writers were among the vanguard of those widening the scope of Canadian literature.



*Left to right: Anne Cameron's Daughters of Copper Woman (Harbour Publishing, 1981), Sheila Watson's The Double Hook (McClelland & Stewart, 1966), Terry Glavin's This Ragged Place (New Star Books, 1996), Jack Hodgins' The Invention of the World (Macmillan Company, 1994), Claudia Casper's The Reconstruction (Viking Canada, 1996).*

## THE SCENE TODAY

Today, some of BC's most prominent writers have international as well as regional and national followings. They evoke fluid, global perspectives that reflect the modern city and people of Vancouver and their place in the wider world.

BC authors enjoy a great diversity of publishing options, many of them within BC itself: there are dozens of BC magazines and publishing houses that support BC writing of all genres. The strength of the BC writing and publishing community, as well as the presence of several outstanding writing schools in the area, have paved the way for a culture in which writing and the arts are firmly supported.

*“...BC’s residents flock to the many public events that celebrate literature...”*

Reading materials, including books and magazines, are a major cultural goods category in British Columbia, accounting for 19% of the \$3.6 billion<sup>6</sup> spent each year in the province on cultural goods and services. The consumer book market in BC alone is valued at roughly \$204 million<sup>7</sup>.

BC's residents flock to the many public events that celebrate literature. These include The Word On The Street Festival, BC Book & Magazine Week, International Writers and Readers Festival, CBC Studio One Book Club, the Jewish Book Festival, the Storytelling Festival, the Summer Dreams Literary Arts Festival, and the World Poetry Reading Series. Just as important as these big events are the virtually continuous smaller gatherings that take place every week throughout the city: author readings, poetry and story slams, book launches, haiku contests, and literary panels and book clubs, to name a few.

## AUTHORS

Vancouver and British Columbia are home to a dynamic and diverse community of writers, including indigenous authors, those writing from a Euro-Canadian tradition, and immigrant authors who have come to BC from around the world. Among Canadian provinces, British Columbia is second only to Ontario (a province with roughly three times the population of BC) in its number of resident-authors and is the only region of the country to host its own branch office of The Writers' Union of Canada.

Vancouver and the surrounding area is rich with writers who are producing work in a wide variety of genres: literary non-fiction, fiction, children's books, regional titles, natural history, poetry, illustrated books, and more. The work of Vancouver's authors in these genres has had a profound influence on Canada's national literature, and on Canadians' understanding of themselves as well as the perception of Canada abroad.

*“...a dynamic and diverse community of writers...”*



*Top row, left to right:  
Pauline Johnson, Earle  
Birney, Hubert Evans,  
George Clutsei, Emily  
Carr, Milton Acorn,  
Joy Kogawa, Patrick  
Lane; bottom row, left  
to right: John Vaillant,  
Margaret Ormsby,  
Al Purdy, George  
Woodcock, Jeanette  
Armstrong, Douglas  
Coupland, Roderick  
Haig-Brown*

Vancouver launched itself as a major centre for poetry in the 1960s, and some of the Canada's most established poets—Al Purdy, Earle Birney, Dorothy Livesay, Bill Bissett, Pat Lowther, Lorna Crozier, Robert Swanson, Susan Musgrave, Patrick Lane, Kate Braid—have lived, or live currently, in and around the city. As well, a tribe of younger, cutting-edge poets has taken root here, with the likes of Lisa Robertson, Elizabeth Bachinsky, and Evelyn Lau. And Vancouver—home to internationally acclaimed slam poet Shane Koyczan—is lively with slam poetry celebrations and events every night of the week (including Canada's longest-running poetry slam, which happens every Monday night in Vancouver's east side). In 2006, Vancouver appointed its first Poet Laureate, George McWhirter, who in April 2009, published *A Verse Map of Vancouver*, an innovative anthology of poetry that celebrates the streets of Vancouver. Vancouver's second Poet Laureate, Brad Cran, will focus attention on bringing poetry into Vancouver's schools. In another notable first, BC poet George Bowering was named Canada's inaugural Parliamentary Poet Laureate in 2002.

The city is also a hotbed for literary and journalistic non-fiction and major writers in this genre have included George Woodcock, Pierre Berton, Roderick Haig-Brown, M. Wylie Blanchet, and, more recently, Charles Montgomery, J. B. MacKinnon, Ivan E. Coyote, John Vaillant, and Alisa Smith, all of whom have won major national and international awards for their groundbreaking true-storytelling.

British Columbia is a province that likes to celebrate its own, and books that honour and explore the region and its history are popular here. Sydney Cannings, Tim Bowling, Teresa Kishkan—these are just a few of the authors who write about Vancouver and BC, and who celebrate its extraordinary natural history and cultural heritage. David Suzuki, world-famous environmentalist and journalist, writes his internationally bestselling books from his home in Vancouver.

The children's book scene is active in Vancouver, home to bright lights like fiction writers Sarah Ellis (winner of the Governor-General's Award, whose books have been translated into French and other languages), Polly Horvath, Susan Juby (whose *Alice* series was the basis for a popular television series), Dennis Foon (author of the bestselling fantasy series *The Lonelight Legacy*), and Kit Pearson (multiple-award winner whose books are available in languages and territories around the world), and illustrated book creators such as Linda Bailey, Nan Gregory, and Cynthia Nugent. Indeed, UNESCO has already recognized a BC children's author: in 2002, *Caged Eagles* by Eric Walters of Victoria received Honourable Mention in the UNESCO Prize for Children's and Young Peoples' Literature in the Service of Tolerance. Children's book writers and illustrators are well served in BC by two organizations: CWILL BC (Canadian Writers and Illustrators of BC) and the BC Chapter of CANSCAIP (Canadian Society of Children's Authors, Illustrators and Performers).

Contemporary Vancouver literature has featured a strong tradition of fiction writing, and it is in this area that the city's writers have made some of their farthest-reaching contributions to the national and international scene. Some of Canada's most beloved and exciting fiction writers—crafters of both novels and short stories—are at home in and around Vancouver, while their work travels across the globe. Timothy Taylor, Kevin Chong, Eden Robinson, Wayson Choy, Steven Galloway (whose last novel *The Cellist of Sarajevo* was a massive international hit), Gail Anderson-Dargatz, and genre-writers such as William Gibson, William Deverell, Laurence Gough, and Daniel Kalla—can all be found on the streets of Vancouver or enjoying the creative energy on the nearby Gulf Islands.

Some of Canada's literary superstars have lived and written in BC, including:

**Margaret Atwood**, whose seminal works *The Circle Game* and *The Edible Woman* were written in BC, and who won the Booker Prize in 2000 for *The Blind Assassin* (among countless other awards for her many other works).

**Margaret Laurence**, most of whose troubled heroines were drawn to Vancouver, and whose book *The Stone Angel* (written here) is often cited as the greatest Canadian novel ever.

**Alice Munro**, whom the *New York Times* called “Canada’s Chekhov,” and who has won dozens of major awards and international acclaim for her collections of short stories, which include *The Lives of Girls and Women*, *The Love of a Good Woman*, and *Runaway*.

**Carol Shields**, whose fiction about the domestic lives of the middle class has been read by audiences around the world. Her smash success *The Stone Diaries* won her the Pulitzer Prize in 1995 and was also nominated for the Booker Prize.

Other notable work in BC fiction includes Douglas Coupland’s landmark *Generation X*; Michael Turner’s urban fiction, such as *American Whisky Bar* and *Hard Core Logo*; and Marilyn Bowering’s haunting novels *To All Appearances a Lady* and *Visible Worlds*.

Vancouver’s position as a cultural crossroads is reflected in the work of its writers. BC publisher Howard White speaks to this in one of his essays in the *Encyclopedia of British Columbia*:

*“Beginning in the 1980s, BC writing belatedly began to shed its all-white coloration, with works reflecting its Pacific Rim heritage from [Joy] Kogawa, Roy Miki, Wayson Choy, Sky Lee, Larissa Lai and Jim Wong-Chu. Modern aboriginal writing also began to appear in the work of George Clutesi, Jeanette Armstrong and Lee Maracle. All worked in their own way at solving the riddle of the BC experience, and their books are British Columbian in the sense that no reader could mistake them from being from anywhere else.*

*The emergence of truly indigenous voices could hardly be said to have dominated the scene, as BC continued to serve as a literary crossroads. It provided a home not just to writers from other parts of Canada like [George] Ryga, W. D. Valgardson, W. P. Kinsella and D. M. Fraser, but also to many expatriate writers like Jane Rule (US), Audrey Thomas (US), William Gibson (US), Keith Maillard (US), David Watmough (UK), Kevin Roberts (Australia), Bill Schermbrucker (Kenya), Jan Drabek (Czech Republic), and later, Anita Rau Badami (India) and Goh Poh Seng (Singapore). Some, like Rule, Thomas and Roberts, followed Malcolm Lowry’s example by gradually merging their former identities into the new to develop a hybrid voice; others such as Gibson, Watmough and Drabek found BC a congenial retreat from which to continue engaging their former cultures.”*

The city’s distinctive viewpoint from the edge of North America has promoted a cultural mosaic of aboriginal and immigrant voices that simultaneously blend and challenge one another to create a unique literary expression in Vancouver.

Please see Appendix A for a list of associations that provide support, community, and advocacy for Vancouver’s writers and publishers.

#### SIDEBAR: CHILDREN’S BOOKS IN VANCOUVER

Book-consuming children are well fed in Vancouver’s literary scene. Numerous children’s authors—including internationally acclaimed Kit Pearson and Sarah Ellis—are at home in BC. As well, Vancouver is home to the Vancouver Book Camp, an annual weeklong camp where adolescent writers can learn from and mingle with some of Canada’s best grown-up writers. Vancouver Kidsbooks—with three locations across Metro Vancouver—is the best source for children’s books in Canada, maybe even North America, with its extraordinary selection of books in every genre for kids of all ages, a jam-packed schedule of readings and events with local and visiting authors, and special programs for teachers and librarians. The Red Cedar Award and Stellar Book Award are British Columbia’s Young Readers and Teen Choice book awards. Every year, thousands of children and teens from across the province are invited to read books from the nominated lists of non-fiction and fiction titles and vote for their favourites. The awards are presented at raucous events where enthusiastic fans cheer on their most-loved books and writers. And the world-renowned Vancouver International Writers & Readers Festival always features a special line-up of writers and events for young readers.

#### SIDEBAR: ANTHOLOGIES OF WRITING ABOUT AND FROM VANCOUVER AND BC

- *Fugue: The University of British Columbia’s Annual Anthology of Literary Non-fiction* (2000)
- *Genius of Place: Writing about British Columbia*, David Stouck and Myler Wilkinson, editors (2000)
- *Imagining British Columbia: Land, Memory, Place*, Daniel Francis, editor (2008)
- *Skookum Wawa: Writings of the Canadian Northwest*, Gary Geddes, editor (1975)
- *Tapestry: Stories by Vancouver Writers*, Sydney Butler, editor (1994)
- *The Fed Anthology: Brand New Fiction and Poetry from the Federation of BC Writers*, Susan Musgrave, editor (2003)
- *Vancouver Fiction*, David Watmough, editor (1985)
- *Vancouver Stories: West Coast Fiction from Canada’s Best Writers*, introduction by Douglas Coupland (2005)
- *Vancouver Poetry*, Allan Safarik, editor (1985)
- *Vancouver Short Stories*, Carole Gerson, editor (1985)
- *West by Northwest: British Columbia Short Stories*, David Stouck and Myler Wilkinson, editors (2000)

## PUBLISHING HOUSES

BC publishing activity is the highest in Canada outside of Toronto and BC ranks among the most prolific and successful publishing hubs in North America. There are approximately 70 book publishers operating in the province. They produce roughly 1,200 titles every year and generate annual revenues of approximately \$150 million<sup>8</sup>.

In recent years, BC publishers have achieved notable success in developing international markets and growing export sales. The country's largest Canadian-owned English-language publisher, D&M, is based in Vancouver, and a number of other BC-based publishers play leading roles in Canada and abroad.

Even so, the publication of titles of regional interest for a local audience has long been a defining characteristic of BC publishing, and it remains so today. This reflects both a commitment on the part of publishers to engage local authors and support local stories and strong demand among readers for books of and about British Columbia.

This demand has been an invaluable foundation for BC publishers. It has allowed authors and publishers to create an extensive body of regional literature, helped to support a critical mass of writing and publishing activity in the province, and given BC authors and publishing firms the wherewithal to compete on the larger national and international stage.

A representative sample of BC-based publishing houses follows.

**Arsenal Pulp Press:** A bastion of counterculture and an important player in Vancouver's burgeoning publishing scene in the 1970s, Arsenal Pulp remains a sophisticated and culturally significant publisher of literature and niche non-fiction titles.

**D&M Publishers:** BC's largest trade book publisher, D&M Publishers is also one of the largest independent publishing houses in Canada. With three imprints, Douglas & McIntyre, Greystone Books, and New Society Publishers, D&M Publishers publishes significant fiction and non-fiction writing in all genres.

**Harbour Publishing:** Located on BC's idyllic Sunshine Coast, Harbour is a key regional publisher famed for its books on BC history and culture.

**International Self-Counsel Press:** The leading Canadian publisher for do-it-yourself legal titles, Self-Counsel also specializes in business, reference, and self-help titles.

**Orca Book Publishers:** Based in Victoria, Orca publishes beautiful illustrated and non-illustrated books for children and teens.

**Talonbooks:** Talonbooks is an important Canadian publisher of poetry, fiction, drama, and non-fiction works of literary criticism, ethnography, and environmental and social issues.

**Theytus Books:** One of the most prominent aboriginal publishers in North America, Theytus publishes both adult and children's books.

**UBC Press:** A formidable university press, UBC Press publishes books in areas including political science, native studies, Asian studies, forestry, environmental studies, planning, and urban studies.

Please see Appendix B for a complete list of BC book publishers.

#### WRITING ACROSS CULTURES

With its diverse influences and ethnicities, Vancouver is home to writers whose imaginations stretch far beyond Vancouver or Canada, and often beyond the English language. Vancouver writers are contributing to an era of Canadian literature that is marked by strong immigrant voices and by writing that questions the very notion of fixed place or "home." Margaret Atwood, perhaps the most well-known Canadian author in the world, puts it this way:

*"When you come to a different country ... you have a couple of choices. One of them is to write about the place you came from, so that you have novels about India or novels about Africa that are being written in Canada, by people who now live in Canada. But their subject is not Canada. Their subject is the place from which that writer came. The other kind would be the immigrant novel—the kind of story in which you arrive with your preconceptions and your luggage and you find that things are quite different from what you imagined in this place that you have come to."*<sup>9</sup>

An intermingling of the traditional and the contemporary, and an equally potent mingling of world cultures, is thus a notable thread in the literature coming out of Vancouver.

At the same time, writing and publishing in languages other than English is at an apex in Vancouver and BC, due to:

- immigration having created enough demand for publications in native languages (e.g., Punjabi, Mandarin)
- the BC government's intensified monetary support for the revitalization, promotion, and preservation of aboriginal languages and cultures

In 2001, the BC government doubled the net value of the fund devoted to the strengthening of aboriginal language and culture. Through both the BC and federal governments,

aboriginal artists and publishers can apply for substantial grants to help them publish in English, French, or aboriginal languages. Major funding has also been announced for the preservation and dissemination of BC's aboriginal languages.

Regarding French and French/English translations there is not a notable amount of BC work in this area, primarily because of the important role publishers in Canada's province of Quebec play in bringing such works to the world. That said, one of the finalists for the 2007 Scotiabank Giller Prize for fiction (arguably Canada's most prestigious award program) was a French/English translation published by BC's Douglas & McIntyre: Daniel Poliquin's *A Secret Between Us* (originally published in French by Boréal publishers under the title *La kermesse*).

Similarly, while some major international works translated from other languages are published in Canada or imported into local markets, this is not a particular area of focus for BC-based publishers.

#### LITERARY MAGAZINES AND BOOK MEDIA

BC's magazine industry is among the most vibrant in the country, boasting more than 300 hundred magazines including Canada's most widely read literary magazine, *Geist*, and the groundbreaking international magazine *Adbusters*. BC magazines are estimated to reach up to 85% of British Columbians, generating annual revenues of approximately \$99 million<sup>10</sup>. They include such notable and award-winning literary magazines as *FRONT*, *Event*, *The Malahat Review*, *Neo-Opis Science Fiction Magazine*, *PRISM International*, *Ricepaper*, *Room*, *subTerrain*, *The Capilano Review*, and *The Claremont Review*.



The BC magazine industry is an integral part of literary culture in Vancouver, providing local authors with a wide range of important outlets for their work and participating in a number of innovative collaborations with authors, artists, and book publishers. For the past seven years the British Columbia Association of Magazine Publishers and the Association of Book Publishers of British Columbia have joined together to host a much-loved week-long literary festival throughout the province: BC Book & Magazine Week. This festival—comprising readings, workshops, parties, and performances—highlights the strength of the BC publishing industry as well as the popular support that exists for it.

The BC publishing community is well served by both national and regional media. BC-published work is regularly covered by the Canadian Broadcasting Corporation, Book Television, Canada's national newspapers the *National Post* and the *Globe and Mail*, major BC weeklies like the *Georgia Straight*, online platforms like the *Tyee*, Book Television, and last but not least, the venerable *BC BookWorld*, Canada's largest circulation publication about literature, which is published four times a year.

Please see Appendix C for a complete list of literary periodicals in Vancouver.

#### LITERARY EVENTS AND FESTIVALS

There are literally hundreds of literary events occurring in Vancouver throughout the year, from poetry and story slams to readings to special nights honouring a certain ethnicity's literature. These happen all over the city in places like cafés and bars as well as libraries and other public buildings.

*“...literally hundreds of literary events...”*

On any day of the week one can find any number of literary events close at hand by picking up locally published literary and entertainment papers such as the *Georgia Straight* or *BC BookWorld* (or, these days, simply by visiting these papers' online homes, [www.straight.com](http://www.straight.com) and [www.bcbookworld.com](http://www.bcbookworld.com)).

There are also major celebrations that attract huge crowds, some of which are described briefly below.

**BC Book & Magazine Week:** For ten years, this BC-wide festival has celebrated the province's literary arts scene.

**Vancouver International Writers & Readers Festival:** Inaugurated in 1988, this is one of North America's premier literary events, held annually over six days in late-October. Over its twenty years the festival has attracted luminaries such as Martin Amis, Margaret Atwood, Maeve Binchy, Peter Carey, Roddy Doyle, Timothy Findley, Tomson Highway, John Irving, P. D. James, Thomas Keneally, Rohinton Mistry, Frank McCourt, Alice Munro, Michael Ondaatje, Anita Rau Badami, JK Rowling, Salman Rushdie, and Carol Shields.

**The Word On The Street:** This national annual celebration has been going on for fourteen years, uniting the country in a love of reading and writing. In Vancouver it includes author readings, exhibits, and performances.

*Left to right:  
Authors  
Alistair MacLeod  
(PHOTO: CHRIS CAMERON)  
and Nancy Huston  
(PHOTO: LALO ESPEJO)  
in recent appearances  
at the Vancouver  
International Writers  
Festival*



**Asian Heritage Month:** Throughout the month of May, the explorAsian society fêtes the diverse Asian cultures in Vancouver through various events including Asian author readings and panels and a Mandarin and Taiwanese storytelling competition.

**Black History Month:** In February, the Vancouver Park Board hosts a series of free storytelling sessions at community centres across Vancouver to celebrate Black History Month.

**CBC Studio One Book Club:** This popular radio segment originated in BC spotlights prominent Canadian and international authors in front of a live studio audience.

**Family Literacy Week:** This week includes panels by experts on childhood learning as well as exciting activities stimulating literacy in children aged 5–12.

**Freedom to Read Week:** This nationwide event discusses literary freedom, complete with readings from banned books.

**One Book, One Vancouver (OBOV):** This book club for the entire city cultivates a culture of reading and discussion in Vancouver by bringing people together around one great book.

**Raise-a-Reader:** Started in Vancouver in 1997, this fundraising campaign has since raised more than \$4.5 million dollars in support of children and family literacy in British Columbia. The Raise-a-Reader program went national in 2001 but Vancouver continues to lead in annual fundraising.

**Three-Day Novel Contest:** This unique contest originated in 1977 in Vancouver and now draws hundreds of entries from around the world.

## AWARD PROGRAMS

There are several well-established literary award programs available to authors and publishers in Vancouver. These awards have the dual effect of promoting local or national literature and encouraging public engagement with the literary arts. The long-running BC Book Prizes offers regional awards in a variety of genres, and Canada's largest literary prize for non-fiction—British Columbia's National Award for Canadian Non-Fiction—is based here as well.



*Jury chair  
Max Wyman (left)  
presents the 2007  
BC Award for  
Canadian Non-  
Fiction to winning  
author Noah Richler.*

Please see Appendix D for a list of major literary awards offered to BC's authors and publishers.

## EDUCATIONAL PROGRAMS

Vancouver boasts a wealth of resources for aspiring authors just beginning to explore their craft, published authors wanting to continue to hone their skills, and people wishing to join the publishing community in other roles (e.g., editor, designer, publisher). Some of the country's most prestigious and innovative programs in the field are found here.

Canada's first creative writing school at the University of British Columbia (one of Canada's leading universities, and an institution of international reputation) remains a prodigious producer of writing talent, but it has been joined by a half dozen other formidable writing and publishing institutions in Vancouver.

In recognition of the importance of UNESCO's educational mission as well as the current UN Decade of Literacy (2003–2012), we have prepared the following outline of the main institutions offering publishing/writing education:

**Douglas College:** Offers courses in creative writing, as well as professional writing, document design, editing, and research through a unique program called Print Futures.

**Kwantlen University College:** Offers a variety of undergraduate creative writing programs and recently announced a new Master of Fine Arts in Creative Writing.

**Langara College:** Delivers a Magazine Publishing certificate as well as a creative writing program, a journalism program, and a publishing program emphasizing technology.

**Simon Fraser University:** Boasts the Canadian Centre for Studies in Publishing, Canada's only master's degree in publishing, and a vast selection of creative writing, technical writing, editing, and design courses.

**University of British Columbia:** As well as its Creative Writing School (offering a Master of Fine Arts in Creative Writing) and Writing Centre, UBC now also has a School of Library Archival & Information Studies and a School of Journalism.

**Vancouver Community College:** Offers courses in business and creative writing.

In addition to these options for the writer or aspiring publishing professional, there are countless other courses available at any time in Vancouver providing skills for the design and production aspects of publishing.

## LIBRARIES

With 22 branches of the Vancouver Public Library to choose from, Vancouver's population is never far from free access to books and other reading materials. Funded by the City of Vancouver, the VPL is the third-largest public library system in Canada, with over 373,000 cardholders. The central branch (Library Square) opened in downtown Vancouver in 1995 and cost 106.8 million dollars to build (the largest capital project ever undertaken by the City of Vancouver). It currently holds over 2.6 million items<sup>11</sup>.

*The central branch  
of the Vancouver  
Public Library at  
Library Square in  
downtown Vancouver.  
Architect:  
Moshe Safdie.*



The VPL was designed by internationally renowned architect Moshe Safdie. From the outside, it bears a resemblance to a Roman coliseum. From the inside, a glass ceiling frames seven stories of beautifully designed book stacks and reading and study areas. The library is surrounded by public spaces busy with pedestrians and often literary or cultural events.

Also accessible to the public are the number of important academic libraries located on university and college campuses through the city. These include the Emily Carr Art + Design + Media Library. Library users can find a wealth of research materials here on contemporary art, media and design, including print and electronic resources; slides and digital images; films, videos, and DVDs; sound effects; and archived collections.

## BOOKSTORES

The Vancouver public can also choose to buy books in stores across the city ranging from Chapters/Indigo (15 locations in the greater Vancouver area), to mid-sized chains like Book Warehouse (seven locations), to more specialized independent bookstores including:

- Banyen Books (spiritual traditions and alternative health)
- Barbara Jo's Books to Cooks (food and cooking)
- Biz Books (film, television, theatre)
- Blackberry Books (regional fiction, history, political writing)
- Dead Write Books (crime and mystery)
- Duthie Books (general interest)
- Hager Books (general interest)
- Humpty Dumpty Books and Music (children's literature)
- Kestral Books (new, used, out of print, rare, fine, first editions)
- Kidsbooks (seven locations, children's literature)
- Life Now Books and Sound (spiritual and alternative health)
- Little Sisters Books & Art Emporium (gay, lesbian, bisexual, transgender)
- Odin Books (self-help and professional titles in mental health area)
- People's Cooperative Bookstore (general interest)
- Sophia Books (multilingual photography, architecture, and manga)
- Spartacus (non-profit, volunteer-run bookstore and resource centre featuring new and used books, comics, zines, and more)
- Tanglewood Books (general interest)
- Travel Bug Books (travel)
- University of British Columbia Bookstore (scholarly and general interest)
- White Dwarf Books (science fiction and fantasy)

There are also a number of long-established used bookstores throughout the city where bibliophiles can sell and buy books much more cheaply. Meanwhile, BC magazines are stocked in numerous types of retail outlets, including corner stores, bookstores, and stores devoted specifically to magazines.



## Chapter Four

# Vancouver: The City of Literature

Previous chapters have established Vancouver's rich culture and literature scene; this one explains how Vancouver's becoming a City of Literature would further strengthen this essential aspect of the city's character.

### THE ROLE OF THE CITY OF LITERATURE

The overarching aim of establishing Vancouver as a City of Literature (VCL) would be to leverage the efforts of the many authors, publishers, booksellers, librarians, and other professionals that compose the city's writing and publishing community to:

1. promote Vancouver's literary culture
2. encourage public engagement—within Vancouver and Canada as well as internationally—with literary culture and the literary arts in Vancouver

In short, the purpose of the designation, and the function of the VCL, would be to expand the public space for books in Vancouver.

The VCL would aim to contribute new public space for books in Vancouver in many forms, including:

- new Internet or media platforms for books (virtual public space)
- new events and exhibitions (temporary public space)
- new Vancouver facility for the literary arts—an accessible community centre for showcasing Vancouver authors and publishers, hosting events and exhibitions, providing services and facilities for artists, and delivering lectures and workshops (permanent public space)

Vancouver's literary culture is invigorated by the efforts and achievements of writers, storytellers, publishers, librarians, booksellers, and educators. However, much of this work is carried out by small or medium-sized businesses, artists, and volunteers and is accomplished with limited financial and staff resources. There is a great opportunity to join these efforts together; to leverage them and aggregate their effect by attracting new funding and supporting new collaborative initiatives that bring Vancouver's literary culture to wider public attention. This is the opportunity the UNESCO designation would present.

#### SCOPE OF ACTIVITY

The VCL executing agency would undertake programming in four areas: education, events, information, and partnering. In total, these activities would aim to accomplish the following objectives:

- encourage greater public participation in reading and writing, and more public engagement with Vancouver's literary culture
- further stimulate the writing and publishing community in Vancouver, and to celebrate its achievements
- strengthen the economic impacts of literary activities taking place in Vancouver
- raise the international profile of Vancouver's literary culture, and to support exchange and collaboration within the UNESCO Creative Cities Network and with other international partners

In pursuing these objectives, the VCL would operate within the following parameters.

**The VCL would be a catalyst.** The VCL would be a catalyst for drawing public attention and support to literary resources and activities that already exist in Vancouver or, more broadly, within British Columbia. It would do this by promoting existing programs or resources, facilitating cooperation among partners within the writing and publishing community as well as other sectors, and fundraising for new or expanded initiatives that would leverage existing efforts to promote public engagement with literary culture.

The organization might implement new programs as well, but it would prioritize initiatives that complement or leverage existing projects.

The VCL would promote writing from Vancouver, but also other Canadian and international work. The City of Vancouver would be the direct recipient of the UNESCO City of Literature designation. The programs of the VCL executing agency would accordingly emphasize the work of Vancouver-based writers and publishers. In promoting the literary culture of Vancouver, however, the VCL would recognize that the city’s writing and publishing community is connected with colleagues, readers, influences, subjects, and cultures that extend well beyond the city limits. Therefore, the VCL would incorporate into its programs a balance of activities, writers, literary organizations, and resources from elsewhere in British Columbia, throughout Canada, and around the world.

The following table provides illustrative examples of the range of activity the VCL would explore in each of its four main areas of programming.

<p>1. Education</p> <ul style="list-style-type: none"> <li>• Establish a creative writing scholarship for secondary and post-secondary students</li> <li>• Develop and promote reader resources, including those for Vancouver’s diverse cultural communities and those for works published in languages other than English</li> <li>• Develop and promote a book club kit for use within BC’s school system</li> </ul>
<p>2. Events</p> <ul style="list-style-type: none"> <li>• Facilitate cooperation among existing programmers of literary events in Vancouver to establish new or expanded events</li> <li>• Develop a programming guide to support individuals or organizations coordinating and carrying out literary events</li> <li>• Develop and promote a book club kit for the general public, including components to assist parents in encouraging reading within the family</li> </ul>
<p>3. Information</p> <ul style="list-style-type: none"> <li>• Develop a comprehensive website on literary culture in Vancouver and British Columbia, including information on literary events, public listings of educational programs and literary groups, and downloadable resources for readers and writers</li> <li>• Create and maintain a public listing of literary works and resources available in the languages of BC’s First Nations communities</li> </ul>
<p>4. Partnering</p> <ul style="list-style-type: none"> <li>• Cooperate with other BC industries—including food, wine, and hospitality—to cross-promote BC literary works with other prominent BC products or industries, including cultural tourism initiatives</li> <li>• Cooperate with arts organizations and funding bodies to commission new projects to promote the literary culture of Vancouver and BC</li> <li>• Establish media partnerships to expand coverage of BC books</li> <li>• Liaise and cooperate with UNESCO and other international arts and culture organizations to promote Vancouver’s literary culture, establish joint initiatives, and support international exchange and communication with other world literary centres</li> </ul>

## ORGANIZATIONAL MODEL

The VCL executing agency would be a non-profit foundation operated by a combination of paid and volunteer staff, with governance provided by a board of directors. As is the case with the current VCL advisory committee, the board would include broad representation from Vancouver's literary and professional communities.

The organization would support a single staff position, an executive director, in its initial phase of operations. The executive director would work with the board to establish an ongoing process of strategic planning and prioritization, and would be responsible for carrying out established programs and plans for the day-to-day operations of the VCL.

The VCL's volunteer complement would consist of qualified interns drawn from the writing and publishing programs of Vancouver-area universities and colleges, as well as specialist project committees made up of representatives from Vancouver's literary community and from other stakeholder groups. VCL interns would join the organization for specified terms and in the context of defined responsibilities. Project committees would be struck by the executive director and might operate on an ongoing basis, or might be composed for specific terms or to address specific priorities or programs.

## FUNDING MODEL

The funding model for this new organization would be informed by the following.

- The board of the VCL would determine a base of annual activity and related performance indicators and budget requirements for the organization. This base would constitute the core programming of the VCL, and the board would undertake to raise endowment funding in order to secure an annual operating budget.
- This annual operating budget would provide for administrative expenses and overheads as well as costs associated with core programming.
- In addition to this base budget, the organization would engage in targeted fund-raising on an ongoing basis to support specific project priorities.
- The VCL would focus on acquiring incremental funds to support the literary community in Vancouver and British Columbia, and would not apply for funding from established sources for literary groups, including publishers and writers. The organization would focus instead on funding sources to which literary groups either do not have access or are generally not able to pursue (e.g., private or corporate foundations).

- In establishing programs to disburse funds, the VCL would prioritize opportunities to match funds from complementary sources, or to contribute targeted funding that would leverage existing resources of activities within the writing and publishing community.
- The VCL would pursue both cash and in-kind contributions.

#### ENDOWMENT FUNDING AND THE ANNUAL BASE BUDGET

The VCL would pursue an initial endowment in order to both capitalize the organization and provide secured base funding for an annual operating budget. This secure base funding would (1) allow for greater certainty in both near- and long-term planning and programming, and (2) relieve the staff and volunteers of responsibility for raising operating funds each year, thereby allowing them to concentrate on program delivery and incremental, targeted fundraising as required.

The board's initial endowment target would be \$6 million, from which the VCL expects to generate an operating budget of approximately \$300,000 per year.

#### EXPECTED IMPACTS

An impact study conducted in spring and summer 2007 projected far-reaching economic and cultural effects arising from the CL designation. From that study:

*"It is our belief that the CL designation will not only benefit the economy but also open the door to many other possibilities important to all Vancouverites, British Columbians, and Canadians. It will provide more space and resources for storytelling, a rich and uniting cultural activity; promote literacy and education; develop the potential of cultural tourism; lead to expanded cultural and commercial exchange; solidify Vancouver's image as a compelling place to live, visit, and do business; and strengthen our identity, confidence, and aspirations.*

*In terms of direct and secondary economic impacts, we calculate the effect of the CL designation, and the associated activities of the VCL organization, as:*

*Increased book sales: \$2.10 million per year*

*Increased cultural tourism: \$4.60 million per year*

*Total annual impact in British Columbia: \$6.70 million per year"*

#### CHARITABLE STATUS

The VCL would operate as a registered non-profit society and would pursue charitable status with Canada Revenue Agency. As such, the objects and activities of the organization, as framed in its by-laws and non-profit registration, would be entirely charitable at law, as defined by Canada Revenue Agency.

Establishing the VCL's charitable status would allow the organization to issue tax receipts to donors. More significantly, charitable status is an important requirement for grant eligibility for a number of potential funding sources and would have a significant effect on the VCL's ability to pursue funds outside of established channels for literary organizations. Given the importance of this issue in the organization's financial plan, the management team has already secured pro bono legal representation to support the VCL's application for charitable status.

#### FUNDRAISING

The VCL would pursue cash and in-kind contributions from municipal, provincial, and federal governments; private and corporate foundations; private donors, institutions, and corporations; and any other viable funding sources.

Aside from its capital campaign to establish an initial endowment, the VCL would conduct ongoing fundraising activities to support prioritized projects not funded in its annual operating budget. The VCL board would play an important role in such fundraising, with support from the executive director and with the option to strike an additional fundraising committee (composed of board members and representatives from the community).

#### USES OF FUNDS

Aside from staff salaries and basic office expenses, the VCL's base operating budget would be used to support a variety of ongoing programs, including the development of resources and programs for writers and readers, and a commissioning program to support the development of additional programming and events.

Any non-base-funded expenditures would be supported through incremental fundraising efforts as above.

## CAPITAL PROJECTS: THE AMENITY BONUSING PROGRAM

Within the VCL's intended scope of activity, the item that would require the most intensive investment is the goal of a permanent community facility to showcase BC books and to host literary events and programming. Even with an ambitious fundraising program, this type of investment would likely be out of reach for the VCL if it weren't for the opportunity represented by an innovative development strategy in Vancouver: the City of Vancouver's Amenity Bonusing Program.

The Amenity Bonusing Program connects non-profit organizations with major real estate development projects. Through the program, the City grants additional development density value to a developer in exchange for the developer's commitment to build a fully finished amenity space (i.e., a finished facility set aside for the city's use within the development). The developer provides the City with a lease on this space for the life of the building, and the City in turn makes the space available to an eligible non-profit association.

Under such agreements, the non-profit group pays only a nominal rent (typically \$1 per year), along with some or all of the utilities for the space, insurance, and other operating expenses. Amenity Bonusing agreements may also require the non-profit tenant to contribute to common area fees and/or to a reserve fund for capital replacement or other future costs.

The Amenity Bonusing Program has been used to provide extensive new facilities for nearly 40 arts and cultural organizations in Vancouver. Previous recipients include the Vancouver International Film Centre, the Contemporary Art Gallery, ArtStarts in Schools, and the Vancouver Symphony Orchestra. These facilities generally combine administrative and office space with public facilities and space for artists.

If the VCL were to be registered as a non-profit society, was successful in securing charitable status from Canada Revenue Agency, and delivered strong programming for the general public, we believe the organization would be a strong candidate for the City's Amenity Bonusing Program.

## FUNDING AGENCIES AND INSTITUTIONS

Public funding continues to play a critical role in the cultural sector in British Columbia and Canada. Total government spending on the arts in Canada was \$7.7 billion in 2003–2004: \$3.5 billion by the federal government, \$2.2 by provincial and territorial governments, and \$2.0 billion at the municipal level<sup>12</sup>. Among Canadian provinces, British Columbia ranks eighth in terms of per-capita federal spending on the arts, ninth in terms of provincial spending, and first in municipal spending.

There are a number of government agencies and arts groups that help support literary culture in Vancouver and British Columbia. We summarize them here because of their likely relevance to and interaction with the VCL initiative in Vancouver, and because their orientation and programs further illustrate the types of roles the VCL organization could play.

Given that many of these organizations represent significant potential sources of funding for the VCL, we also review their current funding priorities and programs as they relate to literary concerns. This is best understood as an illustrative, as opposed to exhaustive, outline.

### **Department of Canadian Heritage**

Canadian Heritage is responsible for cultural policy within the federal government. The department administers a range of policy instruments and programs in support of publishing, notably the Book Publishing Industry Development Program (BPIDP). BPIDP is the leading industrial support program for Canadian publishers, and provides direct contributions to eligible publishing firms, support for export development, funding for supply chain enhancements, and project grants to industry groups.

The total budget for BPIDP in 2005–2006 was \$38.1 million, of which \$26.7 million was distributed directly to publishers and \$4.0 million committed to Collective Initiatives projects. 222 Canadian-owned publishing houses participated in the BPIDP program in 2005–2006, 11% of which were from British Columbia (24 firms). Also in 2005–2006 (the most recent reporting year for Canadian Heritage), BPIDP funding was used to support a number of major public literary events and festivals, including Montreal World Book Capital 2005, the salons du livre in Quebec, and The Word On The Street festivals in various Canadian cities<sup>13</sup>.

### **British Columbia Ministry of Tourism, Culture and the Arts**

Within the provincial government, the Ministry is responsible for arts policy and programs. It administers a range of programs in the arts and cultural sector that aim to stimulate cultural production and strengthen the sustainability of cultural organizations. The Ministry's direct funding supports include:

- **Arts Partners in Creative Development:** A six-partner, tri-level funding commitment of \$6.5 million for eligible non-profit groups in support of the creation, commissioning, and development of original work in the performing, visual, media or literary arts
- **British Columbia Arts Council** (see below)

The Ministry also provides funding support to the Association of Book Publishers of BC, and the provincial government extends a vital tax credit to BC-owned and controlled book publishers.

More recently, the Ministry established a new division, Arts and Culture, to develop new programs for and undertake research on the creative industries in the province, including writing and publishing.

### **Canada Council for the Arts**

The Canada Council for the Arts is Canada's national arts agency. It was created by an Act of Parliament in 1957 with a mandate to "to foster and promote the study and enjoyment of, and the production of works in, the arts."

The council administers a range of grant programs for Canadian authors, publishers, and industry groups. These programs support the creation, translation, publication, and promotion of Canadian books. The council supports cooperative industry projects as well as initiatives that promote audience engagement with the literary arts, including literary events and festivals. Total council funding for writing and publishing exceeded \$20 million in 2006<sup>14</sup>.

### **BC Arts Council**

The council is an independent body established by the Government of British Columbia to:

- provide support for arts and culture in British Columbia
- provide persons and organizations with the opportunity to participate in arts and cultural activities
- provide an open, accountable, and neutrally administered process for managing funds for British Columbia arts and culture

In 2006–2007, the council distributed nearly \$14 million to 984 arts organizations and artists in the province. Seven percent of this budget, or roughly \$971,000, was committed to literary projects and organizations<sup>15</sup>. The council’s primary literary arts supports include:

- Block Funding for Book Publishers: An annual grant to eligible publishers based on production of cultural titles
- Project Funding for Book Publishers and Literary Organizations: Project-based funding for eligible publishing or literary projects
- Project Assistance for Creative Writers: Project-based funding for works of drama, fiction, juvenile, non-fiction, and poetry

### **2010 Olympics/2010 Legacies Now**

2010 Legacies Now is a non-profit society, largely funded by the Government of British Columbia, which administers a variety of programs designed to maximize the community benefits of the 2010 Olympics. The society focuses its programs in the areas of sport and recreation, arts, literacy, volunteerism and inclusion, and accessibility.

Of particular relevance to the VCL proposal, 2010 Legacies Now’s Catalyst program provides funding for BC arts and culture groups, including targeted funding for audience and market development. From the 2010 Legacies Now website:

*“This program category supports projects that are part of an innovative and well-integrated audience and/or market development effort by an organization, or a group of organizations. Project goals should include improving service for existing audiences and/or building, deepening and sustaining relationships with a wider range of audiences and markets in BC and elsewhere.”*

### **City of Vancouver**

The City’s stated cultural goals are:

- to promote a high level of creativity and excellence in the cultural life of Vancouver
- to promote diversity in the artistic life of the community, including both the professional and non-professional, the traditional and the innovative, the established and the aspiring
- to encourage financial and managerial efficiency in the operation of Vancouver’s cultural organizations
- to ensure the existence of adequate facilities for the creation and presentation of the arts in Vancouver
- to ensure that all Vancouver residents and visitors, including senior citizens, youth, low-income people, members of ethnic minorities, and other distinct groups have opportunities to enjoy and participate in cultural activities

These goals have been supported by a strong vision statement that first appeared in a 1993 report and has continued to influence City arts planning since then:

*“A city where: the arts are respected for their aesthetic importance and for their ability to foster understanding and communication; cultural diversity is embraced and the expression of creativity in all its forms is encouraged; people can enjoy creative activities in their everyday lives; the arts are viewed as an educational necessity and creativity is recognized as an invaluable skill in the Age of Information; the arts are valued for their important role in the economy as well as for their spiritual, intellectual and social benefits.”*

The City of Vancouver plays an active role in supporting the cultural sector through public arts programs, support for a wide range of festivals and special events, the development of new cultural facilities, and the operation of key facilities for the performing arts, such as the Queen Elizabeth Theatre, the Vancouver Playhouse, and the Orpheum.

In addition, the City administers a range of grant programs in support of the performing, visual, literary, and media arts through its Office of Cultural Affairs. These include operating and project grants as well as dedicated support for public exhibits and events.

The City’s cultural grants for 2007 total \$10.1 million in 13 grant programs. Fifty-eight percent of this amount was committed to theatre rental subsidies for performing arts groups and grants to major exhibiting organizations (e.g., the Vancouver Art Gallery). Operating and project grants account for 26% of the total budget (\$2.6 million in 2007)<sup>16</sup>.

Of this amount, \$68,000 (2.6% of the operating and project funds granted) was committed to literary organizations. Of this amount, two literary groups the Vancouver International Writers Festival and The Word On The Street Book Fair—received \$49,000 and \$10,000, respectively<sup>17</sup>.

In addition to these direct funding grants, the City contributes directly and indirectly to other literary arts groups through various grant and in-kind contribution programs.

As noted earlier, the City has been engaged in a long-term planning process for arts and culture programs through its Creative City Task Force. The task force reported to City Council in fall 2007, and the resulting Culture Plan was adopted by Vancouver City Council in January 2008. The Culture Plan provides a foundation for important changes in City arts policy and programs in the years to come. In the meantime, many observers have interpreted the Task Force planning process, and related staff appointments at City Hall, as indications of a significant shift in the City’s prioritization of the arts.

To date, some of the effects of Vancouver's new Culture Plan have been:

- City Council approved an increased level of cultural investment of \$1 million in 2005, \$700,000 in 2006, and a further \$1 million in 2007.
- In 2006, in recognition of the economic benefits that can accrue from large-scale cultural events, City Council directed staff to develop a coordinated eight-month planning process with other key stakeholders to develop a strategy to maximize the benefits and added value of tourists looking for unique cultural experiences. The Cultural Tourism strategy is intended to leverage resources to support the City's initial investment in a manner aligned with the new strategic directions.
- The Cultural Facilities Priorities Plan is a road map to bring up-to-date Vancouver's aging and incomplete inventory of space and places for the creation, production, exhibiting and enjoyment of art. The Cultural Precinct Plan is a subset of the Facilities Priorities Plan and seeks to develop, in collaboration with the Province of British Columbia, a plan to address the gaps in our major cultural institutions that serve regional, provincial, and national audiences.

### **Tourism Vancouver**

From the Tourism Vancouver website:

*"Tourism Vancouver is a business association representing approximately 1,050 members in tourism and related industries/activities. Our purpose is to effectively market Greater Vancouver as a destination for leisure, meeting and event travelers. Our goals are to attract visitors to the region, encourage them to stay longer and ensure they return. This is done through the coordinated group action of members and staff working together."*

As a destination marketing expert, Tourism Vancouver has established extensive programs, promotions, and networks to promote the city as a destination for tourists of all kinds. Within its broader portfolio of activities, the organization has expressed a clear interest in strengthening cultural tourism initiatives in the city. In 2006, it entered into a four-year partnership with the City of Vancouver to boost cultural tourism promotion. The objectives of this partnership are:

- to develop community access to and maximize participation in the arts
- to raise awareness of and promote artistic and cultural contributions
- to create a cultural environment and promote Vancouver as a cultural city

Through this partnership, Tourism Vancouver has undertaken to increase the promotion of arts and culture in Vancouver through a variety of communications channels, including the Tourism Vancouver website, the ticketstonight.ca website, ongoing tourism publications (including the Official Visitors' Guide), and ongoing media relations activities.

## THE STRATEGIC FIT OF THE CITY OF LITERATURE

The intended purpose and scope of activity of the VCL organization are highly complementary to the policy goals and objectives of this range of agencies and institutions.



All are concerned with supporting and/or promoting arts and culture, and are either explicitly concerned with the literary arts or incorporate writing and publishing into their larger mandates. Each recognizes the social and economic benefits that arise from vibrant cultural industries, and each encourages excellence and diversity in the arts as part of its policies and programs.

Many of the grant programs or objectives reviewed here indicate an interest, and some level of support, for arts promotion (and for the promotion of literary culture in particular). On balance, however, the vast amount of available grant support is concentrated on cultural production, as opposed to promotion. There is thus a gap, and so an opportunity for new contributions, in this area.

Given the stated objectives of the VCL, we believe the organization could make such a contribution in terms of:

- promoting Vancouver and British Columbia as a creative centre
- developing or enhancing cultural tourism
- strengthening writing and publishing enterprises and literary groups
- improving coordination and promotion of literary resources and events

As noted earlier, there is a significant opportunity to leverage, through new funding and cooperative action, the efforts of individuals and organizations working to bring the work of individual authors or organizations to wider public attention. The VCL could aggregate diverse initiatives and make them have a bigger total impact, at the same time as it clearly establishes Vancouver as one of the world's great literary cities.

## ENDNOTES

- <sup>1</sup> Source: Statistics Canada
- <sup>2</sup> Source: Vancouver Economic Development Commission
- <sup>3</sup> Source: Statistics Canada
- <sup>4</sup> Source: City of Vancouver
- <sup>5</sup> Source: Vancouver Economic Development Commission
- <sup>6</sup> Source: Hill Strategies Research
- <sup>7</sup> Source: Department of Canadian Heritage
- <sup>8</sup> Source: Association of Book Publishers of British Columbia
- <sup>9</sup> Margaret Atwood quoted on p. 30–31 of *This Is My Country, What's Yours*, by Noah Richler (McClelland & Stewart, 2006)
- <sup>10</sup> Source: British Columbia Association of Magazine Publishers
- <sup>11</sup> Source: Vancouver Public Library
- <sup>12</sup> Source: Statistics Canada
- <sup>13</sup> Source: Department of Canadian Heritage
- <sup>14</sup> Source: Canada Council for the Arts
- <sup>15</sup> Source: BC Arts Council
- <sup>16</sup> Source: City of Vancouver
- <sup>17</sup> Ibid



## Appendices

APPENDIX A: LITERARY ASSOCIATIONS

APPENDIX B: BOOK PUBLISHERS

APPENDIX C: LITERARY PERIODICALS

APPENDIX D: BC-BASED LITERARY AWARDS

## Appendix A: Literary Associations

For the purposes of conciseness, we have listed only the biggest associations serving the BC writing and publishing community.

ASSOCIATION	NOTES
Alcuin Society	This society is dedicated to myriad aspects of books and reading, including authorship, publishing, book design and production, bookselling, book buying and collecting, printing, binding, papermaking, calligraphy and illustration. It sponsors educational programs, publishes a journal, and offers a prestigious award for excellence in Canadian book design.
Alliance for Arts & Culture	The alliance fosters connections with tourism, business, government, and media, and advocates on behalf of artists.
Association of Book Publishers of British Columbia	This association is the largest regional affiliate of the Association of Canadian Publishers (ACP). It represents more than 50 book publishing companies and works to encourage a healthy BC publishing industry through cooperative efforts with government and industry-related organizations.
BC Coalition for School Libraries	A group of concerned citizens, educators, businesses, and community groups working to improve school library programs in the province.
British Columbia Association of Magazine Publishers	This association represents, connects, and promotes the BC magazine industry by uniting the talent, knowledge, and skills of its publishers. It counts more than 60 magazines in its membership.
Canadian Authors' Association	This association involves writers helping writers, and is an excellent networking resource.
Canadian Children's Book Centre	The centre promotes, supports, and encourages the reading, writing, and illustrating of Canadian books for children and teens.

Canadian Council for the Arts	The council fosters the development of the arts in Canada through grants, services, and awards to professional Canadian artists and arts organizations. It also administers scholarly awards, and has under its aegis the Public Lending Right Commission and the Canadian Commission for UNESCO.
Children's Writers & Illustrators of British Columbia	With 120 members, this group publicizes and promotes members' books, provides support and info about creating books, and communicates with other arts groups in BC and Canada.
Crime Writers of Canada	This group promotes Canadian crime writing and raises the profile of Canadian crime writers from coast to coast.
Editors' Association of Canada	The association promotes and organizes editors working in Canada; establishes guidelines; and assists members with equitable compensation and good working conditions.
Federation of BC Writers	With 725 members, the federation serves the needs of all writers in BC, whether established or emerging. Members write in every genre, in every region of the province.
International Association for Publishing Education	With 100 members, this association promotes publishing education worldwide and interaction and cooperation among publishing educators.
Pandora's Collective	This group promotes literacy and self-expression in the community. It strives to provide a safe and inspiring environment for writers and acts as a valuable resource for writers and readers in Greater Vancouver.
The Writers' Union of Canada	Vancouver is the location of the only regional chapter of this national association of authors.
West End Writers' Club	The West End Writers' Club is a dynamic group of beginning, emerging, and published writers of every genre (poetry, short fiction, articles, memoirs, novels, plays, etc.

## Appendix B: Book Publishers

The publishers in the table below are traditional publishing houses. There are also several important firms devoted to self-published titles in BC—among them, Trafford Publishing, Granville Island Publishing, Pie Tree Press, and Autumn Jade Publishing.

PUBLISHERS	NOTES
Anvil Press	Established in 1988, Anvil Press is dedicated to the discovery, nurturing, and promotion of new and established Canadian literary talent. It also publishes <i>subTerrain</i> magazine.
Arsenal Pulp Press	Arsenal Pulp Press's list ranges from fiction and poetry to cultural, gender, and multicultural studies, to guidebooks and cookbooks. It was founded in 1971 by a collective of students and associates.
Brindle and Glass Publishing	Based in Victoria, Brindle and Glass is a literary press publishing fiction, non-fiction, drama, poetry, and books for young readers.
Caitlin Press	Caitlin Press publishes BC history, children's/young adult, fiction, First Nations, humour, belles lettres/poetry, and non-fiction.
Creekstone Press	Creekstone Press publishes non-fiction, fiction, poetry, photography, and painting, and features writers and artists from northwestern BC.
Douglas & McIntyre	Douglas & McIntyre is one of Canada's largest independent book publishing houses, with offices in Toronto and Vancouver. It publishes fiction and non-fiction with an emphasis on the best quality editorial content, design, and production.
Ekstasis Editions	Ekstasis Editions is a literary publisher founded in 1982. It originally published mainly poetry, but has now branched out into fiction, metaphysics, theatre, and most recently children's and young adult books under the Cherubim Books imprint.

Greystone Books	An imprint of Douglas & McIntyre, Greystone Books is a leading publisher of books about nature and the environment, travel books, guidebooks, and books about sports, popular culture, and current issues.
Hancock House Publishers	Hancock focuses on regional titles, emphasizing history, native culture, nature and wildlife conservation books.
Harbour Publishing	Harbour Publishing is well known for the <i>Raincoast Chronicles</i> , a series of anthologies on BC coast history and culture, and for its more than 400 titles on BC regional history and interests.
Hedgerow Press	Hedgerow is a small company established in 2004 that publishes high quality books of literary and visual beauty, limiting its annual production so as to give greater attention to each individual book.
Heritage House	Many of Heritage House's titles celebrate the pioneer spirit and colourful history of western Canada. Heritage House also publishes recreational guides, nature books, and an assortment of special-interest titles. It also comprises TouchWood Editions and Rocky Mountain Books.
International Self-Counsel Press	Self-Counsel is an important publisher of self-help law books, books for small business, legal and business forms, and books for the family.
New Star Books	New Star Books publishes in the areas of social issues and politics; literary prose, both fiction and non-fiction, and poetry; and culture and history of British Columbia and the West.
Nightwood Editions	Nightwood Editions publishes and promotes the best new poetry and fiction by writers across Canada. It also publishes some non-fiction, and operates the blewointment imprint.
Oolichan Books	Oolichan Books is a literary press, publishing poetry, fiction, and non-fiction titles including literary criticism, memoirs, regional history, First Nations, and policy issues.

Orca Book Publishers	Orca is Western Canada's premier children's publisher, with over 350 titles in print and more than 60 new titles a year.
Pacific Educational Press	Pacific Educational Press is the publishing house of the Faculty of Education at the University of British Columbia.
Raincoast Books	Raincoast is one of Canada's leading book distributors, and the Canadian publisher of the Harry Potter series. Raincoast also operates the related subsidiary companies BookExpress, a book wholesaler, and Publishers Group Canada, a book distributor.
Raven Publishing	Raven Publishing specializes in books about Pacific Northwest Coast Native Indian art.
Rocky Mountain Books	A member of the Heritage House Group, Rocky Mountain Books is Canada's leading publisher of outdoor activity guidebooks, historical accounts of Canadian mountaineering and other adventures, biographies, and related non-fiction books.
Ronsdale Press	Ronsdale is a literary press that publishes fiction, poetry, regional history, biography and autobiography, books of ideas about Canada, as well as children's books.
Royal British Columbia Museum	The Royal BC Museum publishes books on the First Nations, the history and natural history of British Columbia, and on the activities, exhibits, and collections of the museum and archives.
Simply Read Books	Simply Read Books publishes illustrated children's titles with inspired content, extraordinary artwork, outstanding graphic design form, and quality production.
Sono Nis Press	Sono Nis Press is a 40-year-old literary publisher specializing in poetry, fiction, and regional non-fiction. It boasts more than 300 titles and 300 authors.
Stanton Atkins & Dosil	Stanton Atkins & Dosil was formed in 2002 for the purpose of creating beautifully illustrated and vividly written books about Canada that capture the spirit of the land and its people.

Talon Books	Talon Books publishes poetry, fiction and drama, and non-fiction books on literary criticism, ethnography, and environmental and social issues.
Theytus Books	Established in 1980, Theytus is Canada's original First Nations-owned and operated publishing house. It produces and promotes adult and children's books by aboriginal authors and illustrators.
Tradewind Books	Tradewind publishes children's literature that draws upon the North American multicultural landscape. Its beautifully illustrated picture books tell stories from around the world: from Mexico to Iraq, and China to Russia.
TouchWood Editions	TouchWood Editions focuses on history, biography, nautical subjects and architecture/design. It is part of the Heritage House Group.
UBC Press	Among the largest university presses in Canada, UBC press is renowned for its books on political science, Native studies, Asian studies, forestry, Canadian history, environmental studies, planning, and urban studies.
Westcoast Words	Westcoast Words specializes in books that provide an insider's look at how things are done—from building underwater robots to carving totem poles. Well over half of its titles are marine-based; the rest describe aspects of Northwest Coast art and culture.
Whitecap Books	One of the larger Canadian-owned publishing houses in Canada, Whitecap is famous for its full-colour gift and coffee table books on Canadian provinces, cities, and natural wonders, and for its food and wine titles.
Wood Lake Books	Wood Lake Books is a Christian publisher that produces books with an emphasis on healing and spirituality.

## Appendix C: Literary Periodicals

There are more than 300 magazines and periodicals in BC, but for the purposes of this document, we have listed only those focusing on literature and the arts.

PERIODICAL	NOTES
BC Bookworld	Founded in 1987, <i>BC Bookworld</i> is a newspaper about books. It is Canada's largest-circulation independent publication about literature, and is produced four times a year.
Capilano Review	<i>The Capilano Review</i> has published some of the finest fiction, poetry, drama, and visual art in Canada and internationally. Now in its 35th year, the magazine continues to favour the risky, the provocative, the innovative, and the dissident.
Claremont Review	<i>The Claremont Review</i> is a literary magazine that features outstanding fiction and poetry by young writers between the ages of 13 and 19.
Event	For more than 35 years, the literary magazine <i>Event</i> has focused on fiction, poetry, creative non-fiction, notes on writing, and reviews. It features Canadian and international writing, and has been rated in the top "Fiction 50" in North America by <i>Writer's Digest</i> .
Geist	<i>Geist</i> is Canada's most widely read literary magazine. Its pages are devoted to the liveliest and the best in story and essay, photography, comix, poetry, weird cartography, little-known fact, opinion and review, and occasional rant.
Malahat Review	<i>The Malahat Review</i> is one of Canada's most admired journals, publishing cutting-edge poetry and fiction by emerging and established writers from Canada and around the world.

Neo-opsis: Science Fiction Magazine	<i>Neo-opsis</i> is a digest format magazine, running thought-provoking stories, humorous and factual articles, editorials, reviews, science fiction news, and illustrations.
PRISM International	Since 1959, <i>PRISM International</i> has published the best in short fiction, poetry, drama, translation, and creative nonfiction. It welcomes original, unpublished writing from established and unknown writers in Canada and around the world.
Room	<i>Room</i> is a space where women can speak, connect, and showcase their creativity. It publishes original short fiction, creative non-fiction, poetry, and art that reflects the many facets of women.
Red Wire	<i>Red Wire</i> provides First Nations youth a forum from which to speak, with a goal of inspiring education and action and instilling pride. It empowers indigenous youth to take control over their own stories and ideas.
Sub Terrain	Since 1988, <i>subTerrain</i> has been a proving ground for progressive writers and artists. It has been praised by readers for its willingness to publish “outlaw literature”—unconventional, progressive writing from outside the usual homogeneous crowd.
Ricepaper	<i>Ricepaper</i> is a national literary and arts magazine committed to providing diverse perspectives on contemporary Pacific Asian Canadian identity and culture. The magazine showcases quality work by writers, artists, performers, filmmakers and cultural producers of Hapa, East Asian, and Southeast Asian descent.
Pacific Rim Magazine	With topics ranging from the environment and technology to business practices, as well as fashion, travel, sports, and art, <i>Pacific Rim</i> reveals the complexities of Asian culture in Canada and elsewhere.

Vancouver	Every month <i>Vancouver</i> magazine brings readers the best in arts, entertainment, shopping, dining, local travel, and reportage on civic issues that affect Vancouverites directly. It is Vancouver's city magazine.
Vancouver Review	Distinctly regional, the mandate of <i>Vancouver Review</i> is to broadly reflect, help define, and raise the profile of BC culture and arts for local as well as national readers.
West Coast Line	<i>West Coast Line</i> publishes work by writers and artists who are experimenting with the boundaries of conventional forms. Focuses include problems of representation, race, culture, gender, sexuality, technology and media, space, and nature and language.

## Appendix D: BC-Based Literary Awards

While there are dozens of Canadian awards that BC authors, illustrators, and publishers can win, the following are those awards based in BC.

AWARD	NOTES
Alcuin Book Design Awards	Since 1981 the Alcuin Society has sponsored the only national competition that recognizes and celebrates fine book design in Canada. Winners of this competition then represent Canadian book designers in the international competition, “Best Book Design from all over the World,” held annually at the Leipzig Book Fair in Leipzig, Germany.
BC Book Prizes	The BC Book Prizes, established in 1985, celebrate the achievements of British Columbia writers and publishers. The prizes are administered and awarded by members of a non-profit society who represent all facets of the publishing and writing community. Winners are announced at the Lieutenant Governor’s BC Book Prizes Gala and then go on tour across BC to meet an enthusiastic public.
BC Library Association Awards	The BC Library Association gives out annual awards for librarianship (public and academic), support of libraries (for non-librarian individuals and institutions), and career achievement in BC.
The BC Award for Canadian Non-Fiction	This national award is the largest prize for literary non-fiction in Canada, and reflects the important role of non-fiction in stimulating Canadians’ ideas and debates about themselves and their country.

Chocolate Lily Book Awards	A panel of teachers, librarians, and authors select nominees for the best BC children's picture book and best BC children's chapter book/novel, and then students themselves vote for the winners. The idea is to encourage BC students to get involved with the best of BC children's literature.
City of Vancouver Book Award	This prize has been presented annually since 1989 to authors of books in any genre that demonstrate excellence and contribute to the appreciation and understanding of Vancouver's history, unique character, or achievements of its residents.
Gray Campbell Distinguished Service Award	This award was established in 2000 in honour of Gray Campbell, one of the first trade publishers of British Columbia in the modern era. Winners of the award are deemed to have made outstanding contributions to the BC writing and publishing community.
The Lieutenant Governor's Award for Literary Excellence	The Lieutenant Governor's Award for Literary Excellence was established in 2003 to recognize British Columbian writers who have contributed to the development of literary excellence in the province. Recipients are chosen on the basis of their having written a substantial body of literary work throughout their career and contributed significantly to the literary community of the province.
Red Cedar Award	The Red Cedar is BC's Young Reader's Choice book award. Every year, thousands of children between grades 4 and 7 from across the province are invited to read books from the nominated lists of non-fiction and fiction titles and vote for their favourite.
The Stellar Award	The Stellar is BC's Teen Readers' Choice Award. Titles are nominated by adults, but BC teens choose the winner.

George Woodcock Lifetime Achievement Award	The George Woodcock Achievement Award annually honours an outstanding literary career in British Columbia. The annual \$5,000 prize is presented to a senior BC author whose enduring contribution to the literary arts spans several decades.
Time to Read	This award recognizes British Columbian and Canadian authors and illustrators of children's books for five-year-olds, and promotes literacy and the joy of reading among BC's children. Each child entering kindergarten in BC receives a copy of the winning book.
Vancity Women's Book Prize	The Vancity Women's Book Prize was founded in 1992. It is designed to raise awareness of women's issues while recognizing BC writers' contributions to the literary community. Winners receive \$3,000, while another \$1,000 is be donated to the charity of the winner's choice.