

English-Canadian Magazines for Children

MEGUIDO ZOLA

“As the Snow Drop has ever come forth a sweet harbinger of the bright Canadian spring,” wrote Harriet Cheney and Liza Cushing, of our first children’s magazine, *The Snow Drop*, “so may its emblem be the herald of a fair season of moral and intellectual improvement to the juvenile portion of this community, for to them and their progress we must ever look for the results of our labours, and the fruition of our dearest hopes”.¹

Alas, *The Snow Drop* did not long survive its first burst into bloom. Unhappily for Canadian children, it heralded but a false spring and, indeed, judged by the criteria of *The Snow Drop’s* editors, it is possible that over the past hundred years large proportions of Canadian children have been living in a sterile wasteland closely in the grip of winter. For it is hardly likely that what our children have reaped from successive harvests of imported comics, pulp literature, and television programming is what Mesdames Cheney and Cushing would have had in mind when they expressed the need for something “to interest the minds of the young, by furnishing them with reading, at once attractive and useful, to develop their intellectual tastes, to stimulate a desire for progress and improvement”.² Furthermore, if the experience of other parts of the world is anything to go by, it is probable that the signal lack of juvenile periodicals in English Canada over this period has, to some extent, retarded the growth and development of children’s books: by contrast, it has been clearly demonstrated that, in Quebec for example, periods of renewed activity in the realm of juvenile periodicals have consistently and significantly created markets for, and stimulated the writing and publishing of, children’s books.³

Yet, all of a sudden, it seems like summer. In the space of the last few years no less than six Canadian children’s magazines have burgeoned,⁴ not to mention our first children’s comic⁵ in some years, our first children’s annual,⁶ and our first children’s magazine-book.⁷ The six magazines together attract a subscription of over 100,000 or one subscriber for every 32 children and young persons of school age in English-speaking Canada. If we assume that for every magazine that is bought for a household, school, or public library, there is more than one youngster who reads it, then the actual readership figure must be

considerably higher than the subscription figure. Indeed, if the ratio of readers to subscribers is anything like the one usually quoted for comics, that is 8 to 1, then the proportion of our young people reading these publications could be as high as one out of every 4 of the population. For this reason English-Canadian children's magazines will repay close scrutiny.

A brief examination of each of the magazines follows, approached perhaps most conveniently in ascending order of age group for which they are written; this is succeeded by some appraisal of them in a comparative way, a few comments on *Magook*, and some conclusions of a general nature on the magazine as a genre.

This discussion does not include children's features, pages, or sections, e.g. *Coccinelle* (Montreal: Dimanche-Martin), inserted in adult periodicals; nor children's periodicals published as an integral part of some wider educational, cultural, or religious program, e.g. *See Saw*, *Lucky*, *Arrow* and *Tab* (Richmond Hill: Scholastic-Tab). Excluded, too, are Canadian children's magazines published only in French, e.g. *Vidéo-Presse* (Montreal: Editions Paulines) or *Jeune "S"* (Montreal: Jeunesse en Marche), and children's magazines published only in a minority language, e.g. *Hotuys* (Toronto: Plast, Ukrainian Youth Association).

Jabberwocky: A Canadian Quarterly for Children, Sarnia, Ontario, 1974—, published by Leslie Cowger, is a non-profit quarterly, funded largely from an Ontario Arts Council grant and the sales of its almost 600 subscriptions to individuals, schools, and libraries. The magazine aims to provide material, mainly for reading aloud, for the 3 to 7-year-old child, in order to help him grow and to foster a close parent-child relationship. Although the work of such established names as Joyce Barkerhouse, Joan Clark, and Ann Powell is featured in *Jabberwocky*, the contents are contributed, in the main, by beginning writers, whose efforts it is one of the editors' stated purposes to encourage and develop. The material consists almost exclusively of stories and poems; exceptionally there is a short play. The 32-page, black and white magazine is typed offset in 8½ x 11 inch format with a heavy stock two-colour cover.

Pik: A Northern Magazine for Children, Yellowknife, N.W.T., 1972—, is a bi-monthly magazine published by the Department of Education of the Northwest Territories. The magazine, which has a circulation of some 5,000 copies, is distributed free to all primary-grade students in the Territories' schools and, while it is not otherwise sold, sample copies are made available for research and development purposes—for example, to those working with minority group children. The main purposes of *Pik* are to provide a vehicle for communication

with and among Northern children aged 5 to 9 years old, and to create a medium for group identification and unity. *Pik* has, in its few years, undergone several changes of style and content. Its contents, which are currently contributed in the main by children, comprise a small range of typical magazine material: stories, poems, articles and letters receive the greatest emphasis; there are also games, puzzles and other activity material; and some drawing and photography is also included. The 48-page (7 X 11 inch format) magazine is typed offset on newsprint, wrapped in a colourful heavy-stock cover.

Ahoy: An Atlantic Magazine for Children, Halifax, N.S., 1976—, is a quarterly magazine published by the Junior League of Halifax, Inc., a non-profit women's volunteer organization. The magazine's first aim is to satisfy the need for more children's periodicals with Canadian content. Its second aim is to foster creative work among its subscribers—in the main, 6 to 13 year-old children who now number some 5,000, most of them from the Atlantic provinces. The contents of *Ahoy*, which are contributed in about equal proportions by adults and children, embrace a broad range of material typical of magazines. While there is some fiction, drama and poetry, the overwhelming emphasis of *Ahoy* is on matters of fact through reportage. Much of the material seeks to engage the active participation of the reader through field-trips, project work, games, quizzes and puzzles. The 32-page, 8" x 10" format is printed in black and white, brightened with one feature colour per page and a magnificent four-colour child's drawing on the cover.

Canadian Children's Magazine, Victoria, B.C., 1976—, is a private venture quarterly published by Evelyn Samuel. The publisher's objectives are, briefly, to create a magazine which seeks, firstly to cover the broadest possible range of children's interests from a Canadian viewpoint and, secondly, to offer some alternatives to what is usually available through mass media in respect to attitudes, values, and tastes. The magazine caters to the interests of children between 7 and 14 years of age, and has already established a following of over 25,000 subscribers across Canada.

A typical issue of *Canadian Children's Magazine* gives coherence and focus to its wealth of contents through the use of a small number of interrelated, unifying themes. Canada's heritage of people is one major theme and is expressed through such features as: an in-depth study, replete with illustrations, of a founding people of Canada, such as the Crees, the Hungarians, the Chinese and the Blacks; a correspondence page in which children write about their grandparents; a mini-biography of a little-known Canadian hero or heroine. A connected theme, Canadian history, is approached through the retelling of an incident or event of our past in a cartoon strip; related to this

theme there is reportage on such diverse topics as children's games of long ago, origins of place names, and step-by-step instructions on obtaining a homestead. Another strong theme is what may be broadly termed current affairs: here the compass ranges from a feature inviting thought and debate on some topical issue (such as violence in sports or ownership of resources), to profiles of little-known but exciting jobs, to on-the-spot reportage on how our money is minted.

The child remains very much the centre of attention throughout the magazine. In each issue there is a report on a child who is different or special—for example, a new Canadian, a slow learner, a child who stutters; there is a profile about children at work, which has thus far featured a child actor, a young gymnast, and a teenage newspaper columnist; and there are pages devoted to crafts, hobbies, and games, not to forget a thriving correspondence page. An occasional story, some poetry, and a fantasy cartoon-strip round off this substantial and nourishing publication. The whole is brightly designed and packaged in an 8" x 10" format, its 48 pages printed offset in black and white, with a feature colour running from page to page to give graphic unity and to relieve any impression of austerity.

Owl: The Canadian Magazine for Children, Toronto, Ontario, 1976—, is a magazine published monthly during September to June by the non-profit Young Naturalist Foundation. The object of the sponsors is to create a magazine which will foster an understanding of the total environment and of the interdependence of all living things, as well as introducing its readership of 8 to 15-year-old children to Canada's best writers, artists and photographers in the field of science. *Owl*—the name is an acronym of Outdoor and Wildlife—has evolved from its predecessor *The Young Naturalist* and has quickly established for itself the highest readership of all children's magazines (both French and English-Canadian), its circulation now exceeding 60,000.

Like *Canadian Children's Magazine*, *Owl* gives clarity and strength to its content by focusing it through the prism of interrelated unifying themes. The overall theme is conservation: this is exemplified through several motifs, including the study of our past heritage (for example, through a look at the sociology of totem poles), our natural resources (for example, through a story-board on the Fraser River or a time-study of Manitoba's Carberry Desert), and our wildlife (for example, through an in-depth biography of a different mammal, bird, or insect). Relatedly, there are exciting excursions into applied science, which include: features on such outdoor activities as hiking, kite-flying and cross-country skiing; a comic strip describing experiments with anything from thermometers, magnets, and magnifying glasses to the creation of one's own instruments and toys; and, not least, quizzes, crosswords,

mazes, detection games, observation, sequencing, and hypothesizing puzzles, and a myriad of other mysteries.

Not only do the editors of *Owl* succeed in creating what they call “a *doing* as well as looking and reading magazine,” but they also manage to elicit reader participation in the total enterprise of magazine creation. For example, the contents of each issue are planned a year or so ahead and field-tested in classrooms. Throughout each issue it is clear that the editors have made a point of enlisting assistance from the reader as well as soliciting his response—one of the outcomes being that each working day some thirty readers’ letters arrive through the mailbox for the editors to answer personally. In addition, apart from a mini-newspaper called “Hoot” which features a grab-bag of news, reader interviews, book reviews, and a Pack Rat’s Corner of free material available, *Owl* includes a double-page spread entitled “All Your Own” which is comprised of readers’ questions, opinions, reports, drawings, jokes, riddles, puzzles and any other miscellanea that are of moment. All this wealth is packaged in a 32-page, 8” x 10”, full-colour format, printed on good quality matt stock, replete with purposeful and tasteful illustration, and impeccably designed and produced.

Nous Journal, Ottawa, 1975—, is a bilingual, quarterly tabloid published by All About Us / Nous Autres, Inc., a non-profit cultural foundation devoted to “promoting the creative expression of children and youth across the nation”.⁸ The foundation regularly mounts young people’s cultural festivals, art exhibits, and educational programs, as well as publishing substantial anthologies of young people’s work.⁹ *Nous Journal* is one vehicle for realizing the foundation’s objectives, serving to maintain fluid lines of communication with and among its 12 to 18-year-old readership in order to keep the thrust of the work of All About Us alive and immediate. Most of the content of *Nous Journal* is contributed by students, who focus the subject of their letters, articles, stories, poems and art on one main theme, around which each issue is built by the editors, in collaboration with select guest contributors who are expert in their fields. With a smaller, combined Spring / Summer 1977 issue, this 24 page newspaper, whose subscription list now exceeds 6,000 young people, has recently ceased publication while awaiting funding for resumption and expansion as a magazine.

It is evident, from this brief review of each of our children’s magazines, that if these publications exhibit a range of differences in regard to their purposes, content, style, and format, they also share some striking commonalities. While one magazine (*Pik*) is published by a government body, three others (*Ahoy*, *Nous Journal*, and *Owl*) are sponsored by non-profit foundations, and the remaining two (*CCM* and

Jabberwocky) are ventured privately; there is, significantly, no children's magazine originating from a commercial publishing house. Clearly, while there is demonstrably a need for children's periodicals, those who might most logically be expected to fill such markets are keeping away—in droves, since there are scores of publishers in Canada. The reason is not too far to seek: as is well understood from experience both here and elsewhere, the potential readership for these publications is a fickle one, and the enterprise, never too lucrative in the best of times, is fraught with risks of financial destruction not to mention loss of face.¹⁰ What is it then, we may ask, that moves amateurs to rush in where professionals fear to tread? It is, according to their various statements of objectives (which may be readily substantiated by even a cursory examination of the magazines' contents) the urge to instruct. Covertly and openly, informally and formally, these children's magazines have as their central aim to teach. Not for them, as in the comics, the pulps, and the glossies, the facile entertainment of the young on the usual base and compromised levels—laughter through the slap, bang, and wallop of knockabout fun; wish-fulfilment through initiation into the with-it world of pop, groovy consumerism, adventure and romance; escapism through the exploration of violence and sin in its multitude of forms. Instead, our children's magazines see themselves (as did *The Snow Drop*) as purveyors of information, dispensers of knowledge, disseminators of values, and stimulators of thinking, feeling and doing.

One of the major purposes of our children's magazines is to impart to, or affirm in, their readers, a Canadian identity. One way in which they do this is to focus on the world and everything in it that is of interest and instruction to their readers through, essentially, a Canadian lens. While this is not always so evident of *Jabberwocky*, whose stories and verse are all too often not reflective of any reality save the shadow creation of Disney, the other magazines strongly project Canadian identity through Canadian content. Two of them achieve this by focusing on their more immediate community and culture—the North in *Pik* and Down East in *Ahoy*—another, *Canadian Children's Magazine*, is richly eclectic in reflecting and highlighting the mosaic that makes up Canada, and the others, *Owl* and *Nous Journal*, are more general but still very Canadian in approach. The strengthening of Canadian identity is served, too, by the publication of some of the contents of a magazine in a language other than English—*Nous Journal* regularly includes part of its contents in French, without translation; *CCM* often has a feature in that language; and *Pik* occasionally uses Inuit. None of the magazines uses, even occasionally, any other minority language which, it would seem, is a pity.

A second major purpose of these magazines, and one related to the

first, is to foster the creative expression of the children and young people who are their readers. While this is a laudable aim insofar as it implies that the magazine will strive to act as a stimulus and a catalyst for the readers' creative expression, the objective becomes open to question when it entails the readers' participation in the creation of a magazine's contents. *Pik's* pages are almost exclusively filled by its young, mostly primary-grade, readers: characterized by a minimum of editing, *Pik* reflects a narrowness of horizon, a poverty of experience, and an overall dullness and flatness of expression. *Ahoy* and *Nous Journal* have a little less than half their pages written and illustrated by children and students: this material is of a generally high standard, particularly the fiction of *Ahoy* and the poetry of *Nous Journal*. *CCM* and *Owl* have the most success in integrating the work of children into their publications while preserving overall quality. One way in which they achieve this is by confining children's work to certain pages or sections. Another way is to focus their readers' creative work before it is attempted, to stimulate the readership's wide participation in the creation of this material so that a generous sample of it is yielded, and, lastly, to select and integrate the material in such a way that a whole is created which is more than the sum of its parts, a gestalt that is uniquely the child's while being of the highest intrinsic merit.

The third and, obviously, the most basic objective of our children's magazines is to act as a common bond to all children and young people in Canada by dealing with anything and everything that is of interest and value to them. Our children's magazines are essentially generalist publications and, by and large, they manage to take a broad sweep of the world in their compass—allowing for certain restrictions of scope which come from an emphasis on Canadiana, an age specialization (particularly *Jabberwocky*), or a field orientation (particularly *Owl*). While most magazines are chiefly concerned with matters of fact, none excludes from its purview fiction and related forms of creative expression. Herein lie the magazines' weakest aspects—either through faults of omission or commission. For example, *Owl* includes no fiction other than, say, a fantasy cartoon; yet while still within its legitimate field of interest it could immeasurably enrich the experience of its readers by featuring, say, a story about a people of Canada, or a myth, legend, or parable relating to wildlife, or poetry, in all its myriad forms, about the environment. Other magazines that do include such genres consistently use only a very limited number of them and some not at all—drama, for example, has hardly been featured anywhere for years. Yet others, in their use of any one genre—the short story being the most popular—betray poverty of imagination, thought, and expression. An example is *Jabberwocky*, whose contents are devoted entirely to short stories and verse. The stories—unconvincing and

blandly trivial if, at any rate, quite harmless and hygienic—revolve mostly around anthropomorphic baby animals whose improbable adventures give rise to *ex cathedra* sermonizing.

Fortunately for quality, the main preoccupation of most of the magazines (*Owl*, *CCM*, *Nous Journal* and *Ahoy*, in that order) is with matters of fact. Through narrative and expository articles, biography, reportage, and related formats, these magazines cover much that is likely to be of interest to a large proportion of children at any one time. They respect their readers, showing no condescension either in substance or tone. Knowledge is not debased. Information, though related in simple syntax and with limited vocabulary, is given in clear fashion with no shirking of detail or difficulty. It is not assembled, magpie fashion, in little bits and pieces that are self-contained yet unsatisfyingly incomplete and seal off further exploration. Information is not an end in itself but a means to an end: from expounding facts the best of these magazines establish generalizations towards which facts can be arranged. Concepts are explored and are compared, contrasted, and related thematically. The reader's values are probed, his attitudes and beliefs given impetus towards clarification; he is left to draw his own conclusions and, often, to share them with his friends, his elders, and other readers of the magazine. In the most successful of these publications—*Owl*, *CCM* and *Nous Journal*—the editors project what the critic P.L. Travers once called “an individual glint of a piercing eye that is different from others”. That is, what is communicated is told in a voice that is individual, strong and alive.

No less important, of course, is *how* a magazine communicates. Illustration in a children's magazine is vital—to the publisher in order to sell his material, to the young reader to attract him to the contents and sustain his interest therein, and to the text for its elaboration and clarification. Two of the magazines in particular, *Owl* and *CCM*, exemplify in their illustrations the judicious use of a wide range of media and processes expressed in a variety of idioms, which make these publications a feast for the eye and the imagination. Their illustrations—if we except *CCM's* occasional use of photographs of unrelieved ordinariness—eschew the shopper's-catalogue blandness that all too often overwhelms the pages of *Ahoy*, and they avoid both the glutinous prettification that now and then strays into *Jabberwocky* and the ferocious luridness that characterizes some of the students' work in *Nous Journal*. The quality of children's art, in whichever publication it appears, is at best uneven—surely bespeaking weakness in editing rather than any inappropriateness in the use of the genre itself—except in the case of *Ahoy*, where children consistently create stunning covers which some of the other magazines might profitably seek to emulate. In *Owl*, *CCM*, *Ahoy*, and *Jabberwocky*, illustrations are generally well linked

to the text: in the case of *Jabberwocky* they serve to enhance the stories and verse and, in the case of the other three magazines, their purpose is, additionally, to amplify and clarify the text as needed. Overall integrated design that is attractive, tasteful, and functional in the sense of being appropriate to and working with the text is consistently evident in *Owl* and, with occasional lapses, in *CCM*, too. *Jabberwocky*, greatly improved with the last issue, suffers from some dullness, while *Ahoy* and *Pik* betray lack of coherence in design and are cluttered in layout, and the tabloid *Nous Journal* obviously has the illustration and design limitations of most newspapers—hence its imminent change to a magazine format.

All of the magazines I have been discussing up to this point have been bravely ushered into what is traditionally a fickle and hazardous market by individuals and non-profit foundations, the large commercial publishers being notable for their uncharacteristic reticence. Now, McClelland and Stewart, one of the most active of our publishers for children, has entered the lists with a new concept that has been three years in the making and preparation: a magazine-book, *Magook*. The magazine-book is published seasonally four times a year, and on each occasion four different issues make their simultaneous appearance. It is not yet available for subscription, but is mass-marketed through participating retail outlets, and Scholastic-Tab Publications' *Lucky* and *Arrow* Book Clubs.

Magook sets out to combine the strengths of both magazine and book. At least in overall appearance and conception of design, it is eminently successful in this attempt. It is boldly and imaginatively put together, and makes telling use of a wide range of illustration processes and idioms, as well as variety of print types and sizes. Produced in appealing 5½ x 8½ inch format, it is printed in full colour throughout the book section, and in a feature and contrasting colour throughout the magazine. Its 48 pages of heavy matt stock are perfect-bound between stunning covers, the back one of which folds out to extend the gorgeous poster-like display. The illustration of the book sections of the first set of issues has been of a uniformly high order and has featured a rich spectrum of styles, from the gentle primitive watercolours of Ann Blades, to Anna Vojtech's delicious confections in oil pastels, and the powerful and haunting ink and colour washes of Dan Wladyka's fantasy world. The magazine section comprises much less ambitious artwork by less accomplished illustrators but, except for the dull, derivative cartooning of Wendy Brown, this section manages to sustain and extend the feast to the eye that is one of *Magook's* chief strengths.

In outlook and perspective *Magook* is more a book than a magazine and, clearly, it is as a book rather than as a magazine that it

succeeds. Two-thirds of its contents, as well as its cover, are devoted to the book section. This consists of a single, substantial item, never before published, which is additionally marketed separately as a hardcover volume. Outstanding in the series, thus far, have been *The Cottage at Crescent Beach*, a poetic evocation of a summer childhood idyll recreated and illustrated by Ann Blades, and *Snails, Slugs, Spiders and Bugs, a Child's Guide to Nature*, recorded by Trudy Rising and magnificently illustrated by Kathryn de Vos Miller. Worthy of note, too, is *A Secret in My Pocket*, an English-French picture book by Madeline Kronby, scriptwriter and star of the French and English television series *Chez Hélène*. The only disappointment of the series has been Paul Bailey's *The Land of Urd: Charlie Meets The Groomby*, a slight, shallow fantasy, weak in characterization, lacking in momentum of story-line, and forced in humour.

The final third of *Magook* comprises the magazine section. One half of this section's sixteen pages is devoted to an extended story or play: this is the most substantial reading component in *Magook* and the one that appears aimed at the oldest readers. Selections have included an amusing adventure set in a Nova Scotia fishing village, a Hallowe'en mystery, a dragon fantasy, and a play about monsters. Another quarter of the magazine section is given over to providing extensive biographical material, with accompanying photographs, on the author and illustrator of the book section. The remainder of the magazine is apportioned among three considerably slighter components. There is a short poetry or song segment: this has featured some outstanding published or about-to-be published material from the works of Dennis Lee, Farley Mowat, and Kids Can Press' collection of children's poetry. There is a rather dull and difficult bookcraft segment, which has thus far focused on the home manufacture of paper, the construction of a nature book, and the use of watercolours and other forms of paint. And, lastly, there is a cartoon strip about Magook who is, surprisingly, a grown-up and a rather stuffy and boring one at that.

It is the magazine of this magazine-book that is badly flawed. One problem is that some of its contents are intrinsically weak. For example, the feature on bookcraft is dreary and somewhat recondite—one wonders, too, how long *Magook* can go on interesting children in aspects of bookcraft when crafts in a more general sense might have been more appropriate. Another example is the cartoon strip, which is insipid, and whose humour is remote since it derives, in at least half the strips, not from character or situation, but from a particular use of language. A second weakness of the magazine section is that its compass is limited in variety—variety both of content and form. The section is heavy in its emphasis on reading, and on reading selections that are extended, and limited to but few genres of expression. Totally absent here, as regards

content, is any attempt to deal with the mass of Canadian (and general) trivia and esoterica that enthralls all children; and, as regards form, such genres as simple reportage; letters, diaries, and journals; riddles, quizzes, and competitions; anecdotes and jokes; rhymes, chants and simple songs.

The third (and, ultimately, perhaps the most telling) weakness of this magazine section, is that it is somewhat impersonal, lacking any sense, for the young reader, of participating in the creation of his magazine or of communicating with his peers across the land.

Notwithstanding these lacunae, *Magook* is a publishing innovation of substance and merit: its entry into the field of children's books and magazines is deserving of the fullest patronage by libraries, schools, and parents. For those who, for various reasons, have to make some hard choices among children's periodicals, here is a rule of thumb. If you are looking for quality reading of an extended kind for generally able readers, *Magook's* series of book-magazines are hard to beat; if you are looking for an inexpensive magazine that will make its frequent, regular, and automatic appearance in your child's mail and provide him or her with simplicity, variety, and excitement in reading, as well as an impetus to pursue various activities and interest, then you would be better off subscribing to a true magazine like *Owl* or *Canadian Children's Magazine*.

How does the future look for our children's magazines? For each one of them, as over a hundred years ago for *The Snow Drop*, "its success may be somewhat problematical: it will depend much on its own merits . . . and much on the favour it may find among those entrusted with the care of children and youth".¹¹ It is the latter part of this comment by the editors of *The Snow Drop* that is peculiarly significant and to which we should now turn our attention. Unlike comics, which are widely available in the drugstore or corner grocery, which are as affordable as candy, and whose obviously compelling blandishments engender vast sales among 8 to 15 year-olds while, at the same time, sustaining a thriving lending and bartering system, each one of our magazines is normally available to children only directly through an adult. (This alone renders the item suspect—for, possessing adult approval, it now smacks of "them"—and militates against its popularity.) What must be done, if our magazines are to survive and prosper, is to render them accessible to children without direct and constant intervention. For this to happen, they must improve in quality, they must become more readily and widely available for loan or sale, they must sell more copies, and they must become cheaper.

Apart from *Pik*, which is distributed free to a captive readership, it may be accurately stated that there exists a relationship among our

magazines directly and constantly linking high quality of a magazine with high sales figures and low cost per page to the buyer. Also directly and constantly linked is the number of pages created by adults, as opposed to children, and the number of pages contributed by writers and artists who are either professionals, or specialists in the content field to which they are contributing in the magazine.

As a prerequisite, some basic conditions need to be operative. In the first place, until a magazine's survival is assured it must receive adequate financial support. While all of our children's magazines receive a measure of support from the public purse, it is noteworthy that their combined total receipts of funding from federal and provincial governments do not match what many an adult esoteric publication individually receives from these sources. In the second place, our magazines must receive support from those who are the keepers and disseminators of our literature. To readers familiar with the Wilkinson study¹² it will come as no surprise to hear that even the two best selling of our magazines, *Owl* and *CCM*, are not at all widely available, to give an example, in the public libraries of British Columbia, even less so in the schools, and only exceptionally in the bookstores; significantly, where they are available for loan they are usually out on loan or already discarded through wear, and where they are available for sale they are often sold out soon after their appearance. In the third place, these magazines must be supported by our writers and artists who, while all too often claiming that there is no market for their wares, are the last to think of creating those very markets by supporting publishers with their donated work.

Having recently made a study of children's magazines from all over the world, I am persuaded that our best magazines rank with the finest anywhere, and that these are eminently worth preserving and nurturing.

NOTES

¹ *The Snow Drop; or Juvenile Magazine* (Montreal: Harriet Cheney & Liza Cushing, 1847), Vol. 1, No. 1, p. 2.

² *Ibid.*, p. 2.

³ Louise Lemieux, *Pleins feux sur la littérature de Jeunesse au Canada français* (Ottawa: Leméac, 1972), p. 62. Since 1921, some score of major children's periodicals have been published in Quebec. Their duration has ranged from 1 to 39 years, the average being about a decade.

⁴ *Ahoy, An Atlantic Magazine for Children*. Junior League of Halifax, Inc. (Box 3380, Halifax, N.S. B3J 3J1), 1976—. Quarterly. 32 pp., \$1.00 per issue; \$4.00 per year.

Canadian Children's Magazine. Evelyn Samuel, Publisher. (4150 Bracken Avenue, Victoria, B.C. V8X 3N8), 1976—. Quarterly. 48 pp. \$1.50 per issue; \$5.00 for 1 year; \$9.00 for 2 years.

Jabberwocky: A Canadian Quarterly for Children. Leslie Cowger, Publisher. (530 Lakeshore Road, Sarnia, Ontario N7V 2S5), 1974—. Quarterly. 32 pp. \$1.50 per issue; \$6.00 per year.

Nous Journal. All About Us / Nous Autres, Inc. (Box 1985, Ottawa K1P 5R5), 1975—. Quarterly. 16 pp. .50c per issue; \$1.50 per year.

Owl: The Canadian Magazine for Children. The Young Naturalist Foundation. (59 Front Street East, Toronto, Ontario M5E 1B3), 1976—. Monthly, September-June. 32 pp., .75c per issue; \$6.00 for 1 year; \$11.00 for 2 years.

Pik: A Northern Magazine for Children. The Department of Education, Government of the Northwest Territories. (Yellowknife, N.W.T. X1A 2L9), 1972—. Bi-monthly. 48 pp. Free to students in schools in the Northwest Territories. Sample issues available free upon request.

⁵ *Captain Canuck* (Winnipeg: Comely Comix), 1975—.

⁶ *Canadian Children's Annual*, edited by Robert F. Neilsen, (Hamilton: Potlatch Publications), 1974—. This publication was reviewed in *CCL*, Vol. 1, No. 2 (Summer, 1975), and is again reviewed in this issue on p. 54.

⁷ *Magook* (Toronto: Magook Publishers, in association with McClelland and Stewart Ltd.), 1977—. Numbers 1, 2, 3, 4, 48 pp. \$1.95 paper. 16 issues per year. Also available in cloth at \$4.95 each.

⁸ *Nous Journal* (Ottawa: All About Us / Nous Autres, Inc. 1975), Vol. 1 No. 1, p. 2.

⁹ Betty Nickerson, ed. *All About Us / Nous Autres*, (Montreal: 1973).

Russ Hazzard, ed. *It's Not Always a Game / Un Ete d'Illusion*, (Montreal: 1973).

Betty Nickerson, ed. *Girls Will be Women / Femmes de Demain*, (Ottawa: 1975).

Russ Hazzard, ed. *My Third Eye: Images of a Cold Country*, (Ottawa: 1976).

Betty Nickerson, ed. *Of You and Me: A Contemporary View of Human Rights by Young Canadians*, (Ottawa: 1977).

¹⁰ Examples of such failures in Canada, the U.S., and Britain are legion. In Britain, traditionally the most prolific producer and consumer of juvenile periodicals of all kinds, the whole industry has now fallen more or less totally into the hands of two vast conglomerates, I.P.C. and D. C. Thompson. Even then, the economic imperatives are such that comics and magazines are launched, incorporated in a better selling rival, or just discontinued, at the rate of one per week. As for educational comics or magazines that are of a kind comparable in purpose, scope, and content to our own magazines, the last decade has seen their almost complete demise.

¹¹ *The Snow Drop*, Vol. 1, No. 1, p. 2.

¹² J. P. Wilkinson, *Canadian Juvenile Fiction and the Library Market*, (Ottawa: Canadian Library Association, 1976).

Meguido Zola, who teaches in the Faculty of Education, Simon Fraser University, has also written children's books in English and French.