

Rise of the Independent Publisher: How Greystone Books Rebuilt Itself

by

Jesmine Cham

B.A., Simon Fraser University, 2010

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Approval

Name: **Jesmine Cham**

Degree: **Master of Publishing**

Title of Project: **Rise of the Independent Publisher:
How Greystone Books Rebuilt Itself**

Supervisory Committee:

John Maxwell

Associate Professor, Publishing Program
Senior Supervisor

Leanne Johnson

Lecturer, Publishing Program
Supervisor

Rob Sanders

Publisher, Greystone Books
Vancouver, British Columbia
Industry Supervisor

Date Approved: August 10, 2017

Abstract

After D&M Publishers filed for bankruptcy protection in 2012, Greystone Books relaunched as an independent publishing company in March 2013. In the time since, the company has not only picked up where it has left off, but has gone on to expand its operations in terms of staff, partnerships, and projects. Maintaining a consistent editorial direction involving different sources of publishing material, Greystone has kept costs to a manageable level, and has been able to build and grow business relationships that benefit both the publishing house and its partners. Its connections with other organizations as well as an established editorial brand have contributed to the company's survival. Greystone's business model and practices have shown how an independent publishing house can address the many challenges of a relaunch in the Canadian publishing industry.

Keywords: Greystone Books; Canadian publishing; D&M Publishers; partnerships; David Suzuki Foundation

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Contents

Approval	ii
Abstract	iii
Acknowledgements	iv
Contents	v
List of Figures	vi
Introduction	1
Chapter 1: A Brief History of Greystone.....	3
1.1 The Douglas & McIntyre Organization	3
1.2 D&M's Bankruptcy and Sale of Assets	4
Chapter 2: Relaunch as an Independent Company	7
2.1 Transitional Period	7
2.2 Staff Changes	10
2.3 Relationship with Heritage House.....	12
Chapter 3: Company Branding.....	14
3.1 Revised Visual Identity	14
3.2 Expansion of Online Channels	15
3.3 New Book Catalogues	19
Chapter 4: The Publishing Process	22
4.1 Resuming Title Production	22
4.2 Editorial Acquisition Process	25
4.3 Reprints and Custom Publishing Services	27
Chapter 5: Partnerships with Other Organizations.....	29
5.1 Publishing Relationships	29
5.2 The David Suzuki Foundation: New Works and Marketing Ventures	29
5.3 Me to We: New Titles	32
5.3 Lifetree Media: A New Partnership	33
Conclusion	35
References	38
Interviews	40
Appendix A: Spring/Fall 2013 Titles	41
Appendix B: Spring and Fall 2014 Titles	43

List of Figures

- Figure 1: D&M company structure as of 2008 3
- Figure 2: Greystone’s current logo, featuring the raven 14
- Figure 3: Greystone’s publishing platform logo..... 15
- Figure 4: The spring 2013 (left) and spring 2014 (right) catalogue covers20
- Figure 5: The fall 2014 catalogue cover20

Introduction

The Canadian publishing industry has gone through a tumultuous period in the past several years, including the 2013 bankruptcy of D&M Publishers, one of the country's major independent publishing houses. There was a widespread concern over losing an important influence in Canadian publishing. A part of that concern was an uncertainty over what would happen to D&M's assets—such as its imprints including the non-fiction publisher, Greystone Books.

However, three individuals made a plan to purchase Greystone and set it up as an independent operation in early 2013. Since then, the company has gone through some fundamental changes while keeping its editorial core and identity intact. The new Greystone hired staff members, refreshed its visual brand, kept careful control over its financial resources, and established new partnerships; it also maintained existing relationships with other organizations like the David Suzuki Foundation (DSF) and Publishers Group West (PGW), which have been integral to the publishing company's survival. Despite the first few months of transitioning to a new location and functioning under a new administrative structure, Greystone has been able to continue its streak of publishing award-winning titles. It has gained strength in its newly found independence, and in some ways, has benefited from it.

Greystone's successful relaunch provides hope for Canadian publishers. Despite the dismantling of venerable medium-sized publishing houses such as D&M Publishers, the return of Greystone has shown that independent publishers can thrive in the industry. Their presence is highly important to keeping an original voice in Canadian arts and literature without the neighbouring US taking over publishing interests, a national concern that the Canadian government has been seeking to avoid for decades. Smaller houses can continue to publish a variety of distinct Canadian authors, with new and lesser known writers having an outlet for their

works. With the existence of a greater selection of small publishers to choose from, some authors are encouraged to continue working with Canadian houses rather than head south where competition can be fierce and respectful treatment of their works is not guaranteed.

What is remarkable about Greystone is how it has met the challenge of re-establishing itself following the bankruptcy of its parent organization. Although Greystone has a business advantage due to the contacts it has gained over the years and the publishing reputation its senior staff has earned, the company has also made smart decisions that have ensured it can sustain itself and continue to grow.

This report will briefly look at Greystone's history as part of the D&M family before delving into the company's relaunch as an independent publisher following D&M's bankruptcy, specifically covering the period between late 2012 to early 2014. It will examine the changes the new Greystone has made in the wake of its relaunch—including its brand update, staffing arrangements, office move, and editorial processes—in order to highlight how the company has achieved its successes. For the report's research, I will draw from my time as the marketing intern at Greystone in the summer of 2014, as well as news articles on the Canadian publishing industry and interviews I conducted with past and current Greystone staff.

Chapter 1: A Brief History of Greystone

1.1 The Douglas & McIntyre Organization

Douglas & McIntyre Ltd. was co-founded by Jim Douglas and Scott McIntyre in 1971. For over 40 years, it has been the largest Western-Canadian publishing house, working with renowned authors such as Douglas Coupland and Will Ferguson. In 1980, Jim Douglas retired and sold the majority of his shares to his partner, Scott McIntyre, who became the president and CEO. Rebranded as D&M Publishers in 2008, the Vancouver-based organization set up a separate publishing imprint called Douglas & McIntyre. Prior to its dissolution, D&M Publishers had three imprints: Douglas & McIntyre, Greystone Books, and New Society Publishers (which had been acquired in 2008). D&M also had a children’s division, Groundwood Books (established in 1980), which was later sold to House of Anansi in 2005.¹



Figure 1: D&M company structure as of 2008

¹ “History,” Douglas & McIntyre, accessed October 14, 2014, <http://www.douglas-mcintyre.com/history>

Greystone Books was formed as an imprint of D&M Publishers (still known as Douglas & McIntyre Ltd. at the time) in 1993. It focused on non-fiction environmental and scientific books, and included purchased assets from Western Producer Prairie Books, a former publishing house run by Greystone's publisher, Rob Sanders, for 13 years.

Greystone shared sales, production, editorial, and other departments with its parent company, D&M Publishers. (From here on out, the overarching organization will be referred to by its rebranded title, D&M, to distinguish it from its namesake imprint, Douglas & McIntyre.) In the years leading up to D&M's bankruptcy, Greystone had three staff members solely dedicated to working for the imprint: Rob Sanders, Nancy Flight, and Carra Simpson.

1.2 D&M's Bankruptcy and Sale of Assets

In early 2012, D&M underwent another transition—Scott McIntyre stepped down and Trena White took over as publisher, and Jesse Finkelstein became COO. However, in October that same year, the company was unable to pay its \$6.3 million debt.² As a result, it filed for bankruptcy protection under the Bankruptcy and Insolvency Act.³

The Supreme Court of British Columbia appointed the Bowra Group as the trustee in charge of handling the sale of D&M and its assets in order to repay D&M's outstanding debts and protect the interest of the creditors, including D&M's largest creditor, the Bank of Montreal.⁴ The Bowra Group was empowered to make approvals on behalf of the creditors. Rob Sanders and his two partners learned from the trustee that the creditors would be interested in accepting

² McBride, Jason, "It's alive! Canadian book publishing stirs," August 30, 2013, *Canadian Business*, <http://www.canadianbusiness.com/companies-and-industries/its-alive-canadian-book-publishing-stirs/>

³ Medley, Mark, "Douglas & McIntyre files for bankruptcy protection," October 22, 2012, *National Post*, <http://news.nationalpost.com/2012/10/22/douglas-mcintyre-files-for-bankruptcy-protection/>

⁴ Lederman, Marsha. "Douglas & McIntyre more than \$6-million in debt, documents show," October 31, 2012, *Globe and Mail*, <http://www.theglobeandmail.com/arts/books-and-media/douglas-mcintyre-more-than-6-million-in-debt-documents-show/article4794543/>

their bid if an offer was made for another D&M entity. The creditors wanted to sell off D&M's three imprints: Greystone Books, New Society Publishers, and Douglas & McIntyre.

Thus, two offers were made, one for Greystone and one for New Society, which went through at the same time. Both offers were largely the same, except for one key difference: Greystone would be bought as an asset and its books as a separate asset while New Society—a Gabriola Island-based publisher of books about ecology and social activism—would be bought as a whole company. In New Society's case, the owners would receive both the inventory and the shell company; unlike Greystone and Douglas & McIntyre, New Society had been a separate company that was simply owned by D&M, which meant that it was considered a profitable business at the time of D&M's bankruptcy.⁵

In order for Sanders and his partners to make the offer, they went to the David Suzuki Foundation (one of Greystone's publishing partners) and Perseus Books Group (the parent company of Publishers Group West, Greystone's US distributor) for help. These two organizations agreed to lend Sanders and his partners money to acquire Greystone; this act served as a sign of belief that Greystone could relaunch as an independent company as well as help ensure that Greystone could maintain its relationships with both organizations.⁶

The trustee approved both offers. Sanders and Rodger Touchie, who runs Heritage House Publishing, became partners and equal shareholders of Greystone, and received an investment from a minority shareholder. In the acquisition, they received almost all author contracts except for one, inventory of Greystone titles and backlist titles, and all files and digital records.⁷ Besides Greystone, Sanders had also been the publisher of New Society Publishers,

⁵ Sanders, Rob, phone interview, May 26, 2017.

⁶ Ibid.

⁷ Ibid.

which was sold to its original owners, Chris and Judith Plant, and their partner, Carol Newell.⁸ The third D&M imprint, Douglas & McIntyre, was purchased by Howard and Mary White, the owners of Harbour Publishing.⁹

In March 2013, Greystone was relaunched as an independent publishing house, which meant making some key changes and resuming where it had left off months earlier.

⁸ "History," Douglas & McIntyre, <http://www.douglas-mcintyre.com/history>

⁹ Ibid.

Chapter 2: Relaunch as an Independent Company

2.1 Transitional Period

There were many things that needed to be done in order to get the new Greystone set up. Rodger Touchie played an integral role in the relaunch. Because Greystone had been bought as an asset, it required the shell of a publishing company, which in this case, was Brindle & Glass (B&G)—originally an Alberta-based subsidiary of Touchie’s company, Heritage House Publishing. The assets that were in B&G were moved to TouchWood Editions, which is part of the Heritage Group of Publishers, and the B&G shell became available to use. The partners took the Greystone assets they received from the trustee, and placed the assets into the B&G shell company; they then completed the legal procedure (known as continuance) to move the company from Alberta to BC. After the move, the name of the shell company was changed to Greystone Books Inc.¹⁰

Heritage House provided necessary infrastructure for Greystone, including a seller to book chains and national accounts; a production editor to help oversee book production; an existing relationship with the major Canada book printer, Friesens; and perhaps most importantly, an accounting system.¹¹

Rob Sanders and his partners also made arrangements for Greystone to continue operating out of its D&M office space, located on Quebec Street in Vancouver, for a few months while he and the staff handled the matter of re-establishing the company.¹² During the months that followed the relaunch, Greystone had to resolve urgent matters: dealing with the interrupted production of titles; securing relations with HarperCollins, its distributor in Canada; obtaining

¹⁰ Sanders, Rob, phone interview, May 26, 2017.

¹¹ Ibid.

¹² Sanders, Rob, personal interview, July 25, 2014.

sales and production information from PGW in the US; searching for a new office location; hiring additional personnel; and assigning tasks and responsibilities to correspond to changes in staff roles. However, the most significant issue has been its financial structure.

Because Greystone no longer had the financial backup of its parent company, it had to determine a cost-effective way to handle expenses. As a result, Greystone only spent within the revenue the company could generate, and it focused on book publishing, rather than invest money in other projects like digital initiatives.¹³ Sanders applied a prudent approach to staff expansion, hiring employees only when it was reasonable to do so; full-time staff members joined after Greystone had moved to its new location. To help fulfill the costs of publishing books and managing the company's operations, Greystone, like most Canadian publishers, continued its practice of applying for book publishing grants from Canada Council, Canada Heritage, the Canada Book Fund, and other BC programs; however, it couldn't receive grant payments immediately, as there were certain requirements that the newly relaunched Greystone would have to meet, such as publishing a certain number of titles and being in operation for a specific number of months. To address this issue, Rob Sanders and Rodger Touchie contacted the federal government, the BC government, and the Canada Council. They argued that grants that would have previously been given to D&M for Greystone could now go directly to Greystone, which was already up and running. Their appeal was successful, and the grant money they received was a crucial reason why Greystone was able to rebuild itself and continue operating as a business.¹⁴

When D&M filed for bankruptcy protection, the production of Greystone's titles had halted. As Greystone's staff were preparing to pick up where they had left off, they needed to determine which titles were at what stage of the publishing process: in the middle of being

¹³ Sanders, Rob, email interview, January 15, 2015.

¹⁴ Sanders, Rob, phone interview, May 26, 2017.

edited, or ready to be sent to the printers, for example. Before the company hired a managing editor, Nancy Flight stood in temporarily to handle pressing matters such as establishing schedules and finding freelance editors and proofreaders. She consulted with Susan Rana, the former D&M managing editor, who provided Flight with pertinent editorial and production information. Some titles that were in the middle of production were delayed until the fall 2013 and spring 2014 seasons. Although a few other titles were picked up by other publishers, Greystone was able to keep most of the contracts it had secured prior to the bankruptcy of D&M.¹⁵ Concerning the matter of finding new copy editors, indexers, and other freelancers, Heritage House gave Greystone recommendations, which allowed the company to hire reliable and experienced freelancers to work on the manuscripts that had been put on hold.¹⁶

There was also the matter of finding a suitable office with low overhead, which was resolved by moving Greystone to a building on Railway Street in May 2013.¹⁷ The new office was rather different from the old D&M space, which was larger and had a separate boardroom and individual sections for editors and designers, who worked for both Greystone and Douglas & McIntyre.¹⁸ In comparison, Greystone's new office has an open layout with four smaller offices separated by glass partitions. Staff meetings are held at a long table situated in the middle of the main office space. Due to the size of the quarters, staff members can easily hold conversations without having to leave their desks. The close proximity has engendered a sense of camaraderie among the team.

¹⁵ Flight, Nancy, personal interview, July 30, 2014.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Simpson, Carra, personal interview, August 27, 2014.

2.2 Staff Changes

Another important change of the relaunch was the hiring of new (and old) staff members. Prior to the relaunch, the Greystone staff had comprised Rob Sanders, publisher; Nancy Flight, associate publisher and editorial director; and Carra Simpson, who joined in 2007 as the assistant to the publisher. (After the company's relaunch, Simpson became the publishing operations manager.) According to Sanders, in early 2013, the staff expanded to include new additions and the return of former D&M employees. Jennifer Gauthier—who previously worked in the sales department of D&M and consequently worked for Greystone as well—became a part-time staff member before being hired as the full-time director of sales and marketing. Shirarose Wilensky first came on board as a freelance editor before taking on the duties of production editor; like Gauthier, she originally worked part-time at Greystone before becoming a full-time staff member. Other new personnel included Jessica Sullivan, art director, who previously served as senior designer at D&M, and Andrea Damiani, marketing and rights manager. Zoe Grams, who joined as a contractor, helped with marketing and publicity.

Other staff changes took place in 2014. Jennifer Croll took over for Wilensky while the latter went on maternity leave. Jessica Sullivan left, and Peter Cocking, the former D&M art director, returned to become Greystone's new art director. Nayeli Jimenez joined as Greystone's in-house designer. Carra Simpson departed soon after, and was replaced by Lara Lemoal as the publishing operations manager.

Although the employees knew what their main responsibilities were, there were smaller tasks and duties that had to be assigned. For example, the production editor and the publishing operations manager had to determine who would be in charge of updating what information in the editorial/production schedule (ultimately, the production editor took care of freelancer details

and editorial stages while the publishing operations manager filled in the rest).¹⁹ It was an unusual situation; while the old Greystone had three staff members solely dedicated to the company, it also shared art/editorial/production departments with D&M, which meant that D&M staff members worked part-time on Greystone-related matters. Now, the new Greystone had a whole team that focused on Greystone alone. As the staff worked together over time, they gained a clear picture of what they were responsible for and what needed to be done.

Since the relaunch, production and editorial meetings were conducted every two weeks. Production meetings focused on the editorial/production schedule so that everyone was up to date on what stage a title was at and if follow-up actions were needed. Editorial meetings followed a schedule prepared by the production editor: new book proposals, status updates on approved proposals, and concepts suggested by staff. The staff also regularly held book concept meetings, which allowed everyone to contribute ideas and engage as a team; during this time, they discussed various details like book titles, prices, editorial content, and authors.

Editorial duties were also handled in a somewhat different manner than they were while Greystone was part of D&M. For example, most of the editing was previously done in-house but once Greystone had become an independent company, copy editing and proofreading were now contracted out to freelancers.

The staff shared a sense of renewed energy and excitement for the direction of the company, as Greystone now presented itself as an independent house. It had its own staff, its own space, and its own website, all of which were no longer tied to another organization. In spite of what had happened to D&M (or because of it), the Greystone team possessed a strong desire to see the company succeed.²⁰

¹⁹ Wilensky, Shirarose, email interview, September 5, 2014.

²⁰ Simpson, Carra, personal interview, August 27, 2014.

The newly independent publishing house had also become a more distinct figure in the publishing trade. Previously, the D&M staff had some difficulty in separating Greystone from Douglas & McIntyre, an imprint that shared a name so closely tied to the parent organization that it contributed additional confusion. Staff was shared between the two imprints, which published books in similar genres, so it made it somewhat challenging for them to clearly distinguish between Greystone and Douglas & McIntyre.²¹ Now that Greystone was no longer a part of the D&M organization, its staff could focus on one company and help strengthen its approach to the publishing process.

2.3 Relationship with Heritage House

As a partner and shareholder, Rodger Touchie played an important part in Greystone's relaunch; however, the relationship between Greystone and Heritage House differed greatly from Greystone's former relationship with D&M. As a D&M imprint, Greystone shared staff and financial resources with its parent organization. When it became a stand-alone company, Greystone gained access to Heritage House's services. For instance, while it was still a part of D&M, Greystone used the distribution services of HarperCollins Canada for the Canadian market, and Publishers Group West (PGW) for US and international markets. Following its relaunch, Greystone resumed its prior relationship with PGW but had to renegotiate its deal with HarperCollins. It continued working with HarperCollins for a while until HarperCollins moved to the US; Greystone then found a new Canadian distributor—the University of Toronto Press.²²

Greystone continued working with the Hornblower Group, which represented the publishing company in Quebec, Ontario, and Atlantic Canada.²³ However, Greystone also

²¹ Gauthier, Jennifer, personal interview, July 25, 2014.

²² Sanders, Rob, phone interview, May 26, 2017.

²³ "Greystone," Hornblower Group, accessed July 24, 2017, <http://www.hornblowerbooks.com/publishers/greystone/>

gained trade sales representation in Western Canada and national sales representation from Heritage Group Distribution (HGD), along with additional services such as backroom accounting and regional wholesale stocking in exchange for a fee. Additionally, Heritage set up an establishment of credit with its printers so that Greystone could receive volume discounts.²⁴

Greystone also made a distribution arrangement with HGD, which allowed the publishing house to reach non-book trade markets in Western Canada (primarily BC and some parts of Alberta).²⁵

Besides setting up in a new location, hiring additional staff, and acquiring new services from HGD, Greystone had to deal with other developments as part of its relaunch in 2013. One of these changes was its branding as an independent publishing house.

²⁴ Sanders, Rob, personal interview, July 25, 2014.

²⁵ Sanders, Rob, phone interview, May 26, 2017.

Chapter 3: Company Branding

3.1 Revised Visual Identity

A notable part of Greystone's relaunch was that there was no radical deviation in how the company positioned and branded itself. Greystone had already created an effective identity as a non-fiction publisher of quality environmental, scientific, and political titles. Instead, Greystone's visual identity received an update to reflect where the publishing house was headed.

In 2008, Peter Cocking, who was the D&M art director at the time, designed Greystone's original distinctive raven logo. While performing a redesign of D&M and its imprints, Cocking decided Greystone's symbol should be an animal in order to match the bull, a long-time D&M logo that he kept for the Douglas & McIntyre imprint. He settled on the raven due to Greystone's editorial focus on nature and environmental works as well as the company's success with books featuring birds such as Candace Savage's *Crows*. Cocking's approach to Greystone's look was to allow other designers to make their own variations for promotional materials.²⁶



Figure 2: Greystone's current logo, featuring the raven

Jessica Sullivan, Greystone's art director at the time of the relaunch, built upon the established brand. She kept the raven symbol, which was redrawn by Vancouver illustrator

²⁶ Cocking, Peter, email interview, August 25, 2014.

Laura Kinder before the relaunch, and updated the typeface to a “more contemporary and bold sans serif.”²⁷ Sullivan also created a colour palette—a mixture of red, green, blue, and yellow—that would fit the invigorating tone of the company’s rebirth while following Cocking’s original intention of keeping a flexible design for different channels such as the company website, book catalogues, and staff business cards.



Figure 3: Greystone’s publishing platform logo

To help illustrate Greystone’s publishing program for its relaunch, Sullivan decided to introduce an optional visual component to the company’s brand by creating a publishing platform logo.²⁸ The publishing platform logo helped serve as a guide to the staff in what the company was looking for. The four icons reflected the kind of material Greystone has been most interested in publishing: nature, the environment, science, and travel. At the time of the relaunch, this logo appeared on the company website and other promotional channels; it has since been removed from current iterations as Greystone has become well-established as an independent publishing house.

3.2 Expansion of Online Channels

When Greystone was still functioning as an imprint, its online platforms—including the website, social media channels, and email newsletter—were all connected to the D&M brand.

²⁷ Sullivan, Jessica, email interview, July 31, 2014.

²⁸ Ibid.

As such, its web presence depicted it as a part of the overarching umbrella of a larger organization.

Although Greystone had its own domain in 2012, its website was linked from the main D&M site. The old website shared the same structure as other D&M websites, but it had a different colour scheme to create the subtle distinction that Greystone was a separate company from Douglas & McIntyre and New Society Publishers. In terms of social media, the old Greystone operated two primary channels: Facebook and Twitter. It originally had three Twitter accounts based on genre: travel, environment, and nature. According to Jennifer Gauthier, from the sales and marketing staff's perspective, it made sense because D&M staff found Greystone and Douglas & McIntyre titles to be distinguishable by genre, rather than by publisher. They believed the audience would be more receptive to the content of the books published rather than the company itself so the staff decided to run separate accounts.²⁹ However, unlike its other web platforms, Greystone did not have its own separate newsletter. Instead, as a part of the D&M brand, it shared a subscriber list with its parent company.³⁰

For the relaunch, Jessica Sullivan and Zoe Grams, a freelance publicist for Greystone, redesigned the website, using the revised identity by Sullivan to guide the aesthetics. Compared to the old website's formal appearance, the new website featured a clean, simple design that seamlessly incorporated Greystone's updated branding.³¹ Because Greystone used the distribution and sales services of HGD, its website was based on the same underlying structure as that of HGD's site. It was difficult to maintain the old website without a separate webmaster to make the updates; in comparison, this new system provided a greater level of efficiency through the automation of updating sales feeds and uploading title specs and information for

²⁹ Gauthier, Jennifer, personal interview, July 25, 2014.

³⁰ Damiani, Andrea, personal interview, July 25, 2014.

³¹ Internet Archive. Screenshot of Greystone Books' website on January 2014. Accessed March 15, 2017. <https://web.archive.org/web/20140111185355/http://greystonebooks.com/>

public viewing. Greystone's new website (www.greystonebooks.com) launched in August 2013.³² (In 2017, the website was rebuilt from scratch; it now has a mobile friendly layout that features a simplified version of Greystone's branding—without the publishing platform logo—and is powered by Shopify. The site's new features include the ability to sell both print and ebook editions of Greystone's titles as well as offer promotional prices and book giveaways.³³)

Aside from the website revamp, the new Greystone made changes to how it operated on social media. While the company kept its original Facebook page, it consolidated its three Twitter accounts into one, in part because it was too time-consuming to run multiple accounts for one platform.³⁴ The new single Twitter account served as a voice for the publishing house as a whole.

The company also expanded its web presence with other social media channels: Goodreads, Instagram, YouTube, and LinkedIn. Goodreads was a natural choice for a book publishing house, providing Greystone with an opportunity to reach out to its audience online and gain a better perspective of readers' responses to its titles. It could keep track of readers' reviews and promote themed shelves as introductions to its works for new readers. The Instagram account served as a personable repository of photos, allowing visitors to see the company in a more relatable manner. Its posts, which included shots of the Greystone staff and office, were far more casual than that of Greystone's other channels, but this account helped the company distinguish itself from other publishing houses. The YouTube account featured a few book trailers and author interview videos. It could provide a good supporting tool to Greystone's more active online marketing channels should more trailers and videos of book events and

³² Sullivan, Jessica, email interview, July 31, 2014.

³³ Gauthier, Jennifer, email interview, June 9, 2017.

³⁴ Gauthier, Jennifer, personal interview, July 25, 2014.

interviews be included. The LinkedIn account was the newest addition, but its inclusion marked the company's growth in operations and Greystone's intention of increasing its staff.

As of 2017, the Twitter account³⁵ has attained over 900 followers, the Facebook page³⁶ has earned over 800 likes, the Instagram account³⁷ has accumulated over 400 followers, the Goodreads page³⁸ has acquired over 90 friends, and the LinkedIn account³⁹ has received over 80 followers.

While its other web platforms received updates at the time of the relaunch, Greystone took more time to set up its email newsletter. This was a new task for the staff, and they needed to build their mailing list carefully due to the recent introduction of Canada's Anti-Spam Legislation (CASL). According to CASL, businesses must obtain consent from recipients before sending any commercial electronic messages.⁴⁰ This meant that Greystone, which had access to D&M's old subscriber list, couldn't simply transfer the list to its newsletter; instead, the company sent an email to D&M subscribers that gave them the option to sign up for Greystone's newsletter. This quarterly newsletter launched in 2014, and the staff has used it to promote recently released titles and upcoming events in order to help Greystone build a larger online audience. Like the website, the newsletter incorporated the company's revised logo and colour scheme in its design, and this additional branded channel was another way that Greystone was able to position itself as a distinct independent publisher to its audience.

³⁵ <https://twitter.com/greystonebooks>

³⁶ <https://www.facebook.com/GreystoneBooks>

³⁷ <https://www.instagram.com/greystonebooks/>

³⁸ <http://www.goodreads.com/user/show/24235381-greystone-books>

³⁹ <https://www.linkedin.com/company/greystone-books>

⁴⁰ "Fast Facts," Canada's Anti-Spam Legislation, accessed July 24, 2017, http://fightspam.gc.ca/eic/site/030.nsf/eng/h_00039.html

3.3 New Book Catalogues

Greystone's book catalogues are another key component of its branding. Its original catalogue first began as a separate entity from the D&M catalogue; however, the imprint was still presented as part of the D&M organization. In the remaining years before the 2013 bankruptcy, the main D&M catalogue absorbed Greystone's catalogue when D&M decided to release one primary catalogue for both the parent company and its imprints.

After the relaunch, Greystone regained its own catalogue, a move that made Greystone feel more like an independent publishing house. Besides the publishing house's own catalogue, which featured the updated logo, Greystone's frontlist appeared in the Heritage Group Distribution (HGD) catalogue. Although all sales representatives used the Greystone catalogue, the HGD catalogue had the benefit of reaching non-traditional accounts who ordered from HGD, such as gift shops.⁴¹

Within a few years, there has been a quick evolution of Greystone's catalogues reflecting the publishing house's growth. As of 2017, Greystone has produced eight seasonal issues since its relaunch.

⁴¹ Gauthier, Jennifer, email interview, May 16, 2017.

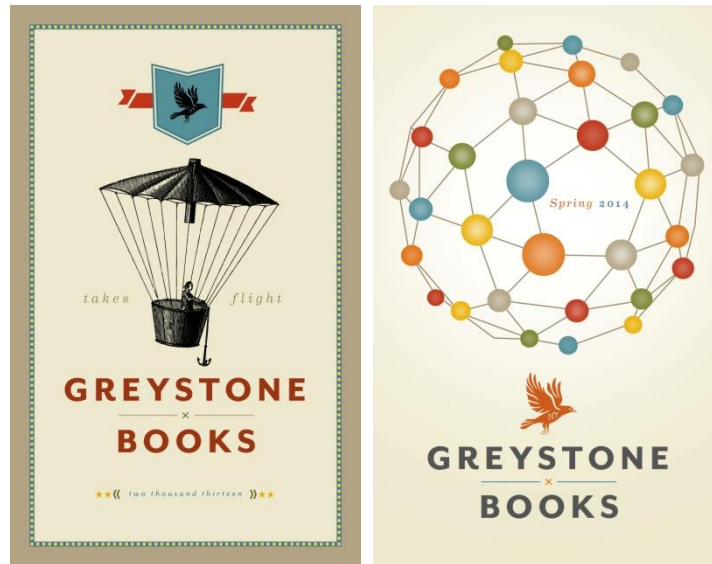


Figure 4: The spring 2013 (left) and spring 2014 (right) catalogue covers

The first issue of Greystone’s new catalogue was released in the spring of 2013; it featured both the spring and fall titles, and it announced to sellers and readers that Greystone had returned. The second issue came out in the spring of 2014. Jessica Sullivan designed the first two issues, which maintained a similar look while displaying enough variation within the company’s revised visual identity to distinguish the two issues.

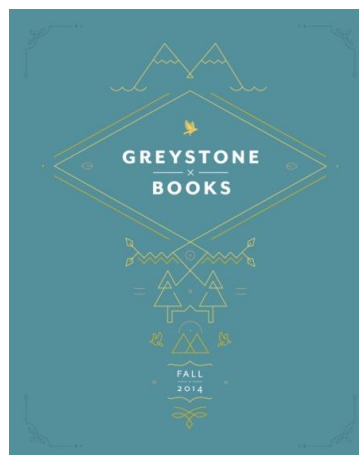


Figure 5: The fall 2014 catalogue cover

The third issue, featuring the fall 2014 titles, was designed by Peter Cocking and Nayeli Jimenez. This catalogue had a more substantial presentation; the trim size was larger than the first two issues, and used a thicker text and cover stock. Taking advantage of the larger size, each fall title had its own page, and similar titles were listed at the bottom. Besides presenting the frontlist titles of both Greystone and its partners, the fall 2014 catalogue included a larger section for backlist titles, offering a more in-depth look at both Greystone's own titles and those Greystone had released through its partnership with the David Suzuki Foundation. The redesign reflected not only the contribution of the new designers—working effectively with the flexibility of Sullivan's updated design—but the changes Greystone had gone through a year after its relaunch. Subsequent seasonal catalogues have maintained the expanded layout, signaling Greystone's sustainability as an independent publishing house.

Chapter 4: The Publishing Process

4.1 Resuming Title Production

The first publication season for the newly relaunched Greystone combined two seasons: spring and fall 2013. (See Appendix A for the spring/fall 2013 list.) Most of the works were published in the fall, which meant there were not enough books to make up a proper spring season. Many of the titles, such as *Down the Drain* and *Fishing the River of Time*, had been in the middle of the publishing process at the time of D&M's bankruptcy. When the staff resumed production following Greystone's relaunch, these titles were ready for spring 2013: *Down the Drain* was published in April, and *Fishing the River of Time* was published in June. In some cases such as *The Girl with No Name*, the book was a buy-in, which required less preparation on Greystone's behalf; the company was able to obtain the final files and publish the title in time for its original publication date in April. However, the contract for *The War on Science* had to be renegotiated, leading it to be released in the fall (October), rather than the spring.⁴² *The New B.C. Roadside Naturalist* was the last title to be released, with a late publication date of February 2014 for the fall season.

Other titles that had not been published in 2013 ended up being released the following year, for spring 2014. Greystone had acquired the contracts for all these works beforehand.⁴³

It was only until the fall 2014 season (see Appendix B for the full list) that Greystone began publishing new acquisitions: *Who We Are* by Elizabeth May, *Paddlenorth* by Jennifer Kingsley, *Where Do Camels Belong?* by Ken Thompson, and *Technocreep* by Thomas P. Keenan.⁴⁴

⁴² Flight, Nancy, email interview, July 30, 2014.

⁴³ Ibid.

⁴⁴ Ibid.

Unlike a new company starting out, Greystone had an advantage of already being known in the Canadian publishing industry. Its presence was aided by its clear and distinct publishing mandate: “to publish a financially viable collection of non-fiction books of high literary, aesthetic and production quality in the areas of Nature, Science, the Environment, Sustainability and Ethical Issues, Outdoor and Recreational Pursuits, and high quality expressions of personal passions by strong non-fiction writers, and to distribute these books in traditional print and/or digital form as widely as possible.” What’s more, Greystone had an established value in its titles, having achieved success with award-winning works by respected authors such as David Suzuki, Candace Savage, Andrew Nikiforuk, Charlotte Gill, and Wade Davis. As a result, many people reached out to the company with ideas for publication after Greystone’s relaunch.

Elizabeth May, the leader of the Green Party, had written a political memoir and decided to contact Nancy Flight about publishing it. Along with Rob Sanders, Flight met with May to discuss the book. Flight then worked on a proposal with May. A contract was later drafted, and both parties signed an agreement to publish May’s memoir, *Who We Are*.⁴⁵

Martha Webb at Anne McDermid & Associates (which later became the McDermid Agency⁴⁶) contacted Flight about Jennifer Kingsley’s book, *Paddlenorth*, which tells the story of the author’s paddling adventure down the Arctic river. Two other publishers were interested in the work, but Greystone won the bid after speaking with Kingsley about the book.⁴⁷

⁴⁵ Flight, Nancy, email interview, July 30, 2014.

⁴⁶ Robertson, Becky, “Anne McDermid & Associates changes name, relocates to Front Street building housing PRH,” June 22, 2015, *Quill & Quire*, <http://www.quillandquire.com/omni/anne-mcdermid-associates-changes-name-relocates-to-front-street-building-housing-prh/>

⁴⁷ Flight, Nancy, email interview, August 21, 2014.

In other instances, Greystone decided the title would work well for the company. *Where Do Camels Belong?* and *Technocreep* were both buy-ins; the publishing house made agreements with Profile and OR Books respectively to publish the titles.⁴⁸

Similar to previous seasons, a few of the fall 2014 titles had already been under contract. They included *Slow Road to Brownsville* and *Great Bear Wild*—the author for the latter, Ian McAllister, had worked with Greystone before.⁴⁹

Three of the fall 2014 titles were reprints: *The David Suzuki Reader, British Columbia*, and *Frozen in Time*, the last of which was specifically re-released in time for the discovery of one of the lost Franklin Expedition ships.⁵⁰

In 2013, Greystone experienced a dip in book sales; its year-to-date sales were down 52% from 2012 (prior to the bankruptcy). This downturn was likely due to the disruption caused by D&M's solvency and Greystone's relaunch, which delayed the release of most of Greystone's new titles until the latter half of the year. However, in 2014, the company saw an upswing, with year-to-date sales increased by 70% over the year before.⁵¹ The rise in sales can be attributed to *The Flood of 2013*, which covers the major Alberta disaster that forced over 100,000 people to leave their homes in order to escape the flood; Greystone published the book in late 2013. Having been featured on *The Globe and Mail's* bestsellers list for many months after its release,⁵² the book played a key part in helping Greystone generate substantial revenue. More than any other title, *The Flood of 2013* made the largest contribution to Greystone's success in becoming a stable company, according to Rob Sanders.⁵³

⁴⁸ Ibid.

⁴⁹ Flight, Nancy, email interview, August 21, 2014.

⁵⁰ "Frozen in Time," Greystone Books, accessed October 14, 2014, <https://greystonebooks.com/products/frozen-in-time>

⁵¹ Gauthier, Jennifer, email interview, September 5, 2014.

⁵² Gauthier, Jennifer, email interview, June 9, 2017.

⁵³ Sanders, Rob, phone interview, May 26, 2017.

After a slow start, Greystone's editorial and production schedule ran more smoothly in 2014. Titles were released in time for both the spring and fall seasons, resulting in improved book sales.

4.2 Editorial Acquisition Process

After years of publishing experience, the editorial staff has become confident of the kind of material that best suits Greystone. The company has focused on working with quality Canadian authors; some of Greystone's titles have come from proposals or manuscripts from authors or agents, while other titles have been commissioned. During editorial meetings attended by the whole team, the staff will look at recent proposals and discuss whether to reject, request for more information, receive a more in-depth review of the submission, speak to the author or agent, or make an offer. Staff members will also suggest book ideas and potential authors they think would be a good fit for the company. Ultimately, Rob Sanders will make the decision on whether or not Greystone will proceed with the idea or proposal. Then Sanders, Nancy Flight, or Jennifer Croll (the managing editor) will follow up by contacting either the author or the agency that represents the author.⁵⁴

Greystone's goal has been to find a sufficient number of notable titles that can sustain the company. Although the company has engaged in a few bidding wars for titles, Sanders wanted to avoid overpaying advances than a book might earn.⁵⁵ Instead, Greystone has found creative ways to win contracts such as buy-ins with other publishers or organizations, which can help subsidize some of the editorial and publishing costs. Essentially, Greystone has purchased rights—such as Canadian only, Canadian English only, North American, or North American and other English-speaking territories—from a foreign publisher, allowing Greystone to sell its

⁵⁴ Flight, Nancy, email interview, May 31, 2017.

⁵⁵ Sanders, Rob, phone interview, May 26, 2017.

edition in a specific market (such as North America) while the other publisher can release their own edition in a different geographical market.⁵⁶ Previous buy-ins include *Where Do Camels Belong?* (2014) by Ken Thompson, which examines invasive species from around the world, and *Technocreep* (2014) by Thomas P. Keenan, which discusses how invasive technologies encroach on people's private lives.⁵⁷

Some of Greystone's titles have resulted from foreign translation purchases. The company has published English-language editions of successful German-language works such as *Gut* (2015) by Giulia Enders, which takes an accessible look at the digestive system, and *The Hidden Life of Trees* (2016) by Peter Wohlleben, which explains how forests behave as social systems. These two titles were bestsellers in Germany, where they had originally been published.^{58, 59} Greystone's editions of *Gut* and *The Hidden Life of Trees* have performed impressively around the world. Both titles appeared on *The Globe & Mail* bestsellers list, with *The Hidden Life of Trees* staying on the list for over 25 weeks; Wohlleben's book, in particular, became a runaway success by appearing on several other bestsellers list such as *The Toronto Star*, *National Post*, and *The New York Times*.⁶⁰ Other notable translated works include *Great Soul of Siberia* (2015) by Sooyong Park, which looks at the Korean author and researcher's work with Siberian tigers, and *1000 Lashes* (2015) by Raif Badawi, which is based on the blog posts of the Saudi Arabian activist.

⁵⁶ Flight, Nancy, email interview, May 30, 2017.

⁵⁷ Flight, Nancy, email interview, August 21, 2014.

⁵⁸ Osborne, Simon, "How a book about our guts has become a surprise bestseller: Breaking the poo taboo," May 18, 2015, *Independent*, <http://www.independent.co.uk/life-style/health-and-families/features/how-a-book-about-our-guts-has-become-a-surprise-bestseller-breaking-the-poo-taboo-10259412.html>

⁵⁹ Lusher, Tim, "The man who thinks trees talk to each other," *The Guardian*, September 12, 2016, <https://www.theguardian.com/environment/2016/sep/12/peter-wohlleben-man-who-believes-trees-talk-to-each-other>

⁶⁰ Sanders, Rob, email interview, May 30, 2017.

However, Greystone has created a particularly good business relationship with German publishers such as Ullstein Buchverlag GmbH and Oekom Verlag GmbH. This relationship first began while Rob Sanders was attending international book fairs such as the Frankfurt Book Fair and the London Book Fair; he saw an opportunity to work with German publishers after noticing that few North American publishers purchased the rights to German-language titles.⁶¹ During visits to these fairs, Sanders has met with other publishers and discussed opportunities to purchase English-language rights to foreign titles and sell foreign-language rights to Greystone titles. Greystone has often been able to secure World-English language rights due to its connection with a US distributor (PGW) and its preference for smaller titles that would normally be overlooked by larger publishing houses.⁶²

This method of obtaining new works has also allowed Greystone to apply for translation grants in order to cover a portion of the production costs. Not only has the company found new titles in a different market, but it has established strong business relationships with other publishing houses that share a complementary mandate.

4.3 Reprints and Custom Publishing Services

Greystone has regularly released new editions of existing titles per season, though the number has varied. The decision to reprint titles from the backlist was largely based on the sales potential of the work; titles that continued to sell over a steady period of time received heavy consideration.⁶³ Offering a new edition with bonus content (such as new chapters, maps, and other visual material) allowed the title to receive more exposure and potentially increase sales. Among Greystone's reprints are local guidebooks such as *103 Hikes in Southwestern*

⁶¹ Garby, Taisha, "Publishing Translated Works: Examining the Process." Vancouver: Simon Fraser University, 2015.

⁶² Sanders, Rob, personal interview, July 25, 2014.

⁶³ Sanders, Rob, email interview, September 30, 2014.

British Columbia and David Suzuki–authored works including *The David Suzuki Reader* and *The Legacy*.

The company has also offered custom publishing services, though it has become more active in this endeavour since 2011.⁶⁴ The staff usually determined the kind of projects it wanted to pursue, and then looked for potential clients that would fit well with the book idea. One custom publishing project was *Spark*, a 2013 collection of personal stories about Milton K. Wong, a Canadian businessman and philanthropist.⁶⁵ This title was obtained before D&M's bankruptcy, and its publication provided solid sales revenue after Greystone's relaunch.⁶⁶

In a few cases, authors have approached the company with their own book proposals. For instance, David McLean, the chairman of CN, contacted Greystone about publishing his autobiography *A Road Taken*, which was released in the spring of 2014.⁶⁷

Besides custom publishing, Greystone offered editorial and publishing services to organizations it has partnered with, such as the David Suzuki Foundation and Me to We. The next chapter will take a closer look at the company's publishing partnerships and how these relationships have continued since Greystone's relaunch.

⁶⁴ Sanders, Rob, email interview, August 13, 2014.

⁶⁵ Flight, Nancy, email interview, August 21, 2014.

⁶⁶ Sanders, Rob, phone interview, May 26, 2017.

⁶⁷ Flight, Nancy, email interview, August 21, 2014.

Chapter 5: Partnerships with Other Organizations

5.1 Publishing Relationships

One of the most significant advantages for Greystone was its relationships with other organizations. The publishing house has partnered with a variety of for-profit and non-profit organizations, which have little publishing experience and can benefit from Greystone's long-held expertise. Besides its partnership with the NHL, which concluded prior to Greystone's relaunch,⁶⁸ the company has worked with the David Suzuki Foundation, Me to We, and SportMed BC. Since its relaunch, Greystone has continued publishing titles with the first two organizations, but as of 2017, has not released anything new with SportMed BC since 2012. Greystone also began a new partnership with Lifetree Media.

Each partnership agreement differed, depending on the partnered organization's goals. However, Greystone always ensured that each of its partners shared the same attitudes and ideas as Greystone itself.

5.2 The David Suzuki Foundation: New Works and Marketing Ventures

Greystone's most prominent and longstanding partnership has been with the David Suzuki Foundation (DSF), a non-profit organization committed to environmental rights and quality of life, since 1995. Greystone benefited from this partnership through the DSF's connection with environmental organizations around the world as well as an association with David Suzuki, the esteemed social activist and philanthropist. Having the DSF logo on many of its titles conveyed legitimacy to Greystone's works and encouraged more purchases by customers who respected Suzuki and his foundation. For the DSF, it enjoyed having the

⁶⁸ Sanders, Rob, email interview, September 30, 2014.

resources of a seasoned publisher who could capably handle tasks that the foundation lacked the experience to take on. The DSF-Greystone partnership also led to Greystone becoming David Suzuki's publisher after his original publisher, Stoddart Publishing, went bankrupt in 2002.⁶⁹

Greystone's responsibilities in this partnership included editorial, design, and production of titles; hiring of authors; marketing and sales; and payment of royalties to the DSF. The DSF's contributions were largely financial: the foundation helped cover creative costs not associated with book production or promotion such as author royalty advances.⁷⁰ During meetings with the DSF, the Greystone staff presented sales reports and project ideas to the DSF committee, who in turn provided feedback and offered their own editorial suggestions. The DSF-Greystone publishing committee was composed of Greystone staff, DSF employees, and members who had no involvement with either the foundation or Greystone, in order to provide an outside perspective on project ideas. Both partners reviewed confirmed book proposals to ensure that they were in agreement with how projects were proceeding, and both had to sign off on each idea in order for the title to be published under the DSF-Greystone imprint.⁷¹ Originally, DSF-partnered titles were based on reports created by the foundation, but now its catalogue has branched out to titles by both Suzuki and other authors that cover a broader look at the environment. While many of these titles advocated a particular stance for environmental rights, others showed a simple appreciation of nature.⁷²

In the wake of D&M's bankruptcy, Greystone was able to resume its partnership with the DSF due to a long-running relationship that has benefited both organizations for over two

⁶⁹ Flight, Nancy, personal interview, July 30, 2014.

⁷⁰ Simpson, Carra, "Publishing With a Non-Profit: A Case Study of the Partnership between Greystone Books and the David Suzuki Foundation." Vancouver: Simon Fraser University, 2012.

⁷¹ Sanders, Rob, phone interview, May 26, 2017.

⁷² Simpson, Carra, "Publishing With a Non-Profit: A Case Study of the Partnership between Greystone Books and the David Suzuki Foundation." Vancouver: Simon Fraser University, 2012.

decades as well as Greystone's own connection to David Suzuki as his publisher. Then in 2016, the partnership underwent a change: Greystone began working with the David Suzuki Institute, a sister organization to the David Suzuki Foundation.

Besides continuing the usual process of publishing books that fit both partners' editorial interests, Greystone took an integrated marketing approach for books written by Suzuki. In 2014, the company created a website and online newsletter to help promote Suzuki's 2015 autobiography, *Letters to My Grandchildren*, to coincide with Suzuki's Blue Dot tour in the fall. As part of its promotional efforts, Greystone published a chapbook—featuring an excerpt of the same book—called *Letter to My Grandchildren*. The chapbook was available in both print and digital formats; those who subscribed to the DSF's newsletter had the option of downloading the ebook for free. At the same time, Greystone was planning on launching its own newsletter, and found a chance to promote it in tandem with *Letters to My Grandchildren*, which first appeared as a preview in Greystone's fall 2014 catalogue. This marketing strategy helped serve both the DSF and Greystone by bringing more attention to both DSF-partnered titles and Greystone itself.

In addition to setting up a digital marketing plan for *Letters to My Grandchildren*, Greystone also wanted to bring more exposure to David Suzuki's other written works. Prior to Greystone's relaunch, both the DSF and Greystone featured a section for DSF titles as part of their respective websites, but there had been no separate site devoted solely to David Suzuki's books produced under the DSF-Greystone partnership. Thus, the publishing house decided to build a new website for the editorial branch of the foundation, which would also help Greystone expand its readership online.

Greystone's staff held internal meetings to contribute ideas, continuing the sense of inclusion and teamwork in the new iteration of the company. The staff set up two stages to

develop the website. The first stage was a landing page with its own domain, which offered an advance download of the chapbook *Letter to My Grandchildren* as well as newsletter subscribe links for both the DSF's and Greystone's newsletters. The second and final stage featured a complete section of DSF-partnered titles as well as news about upcoming works. The full website (www.davidsuzukibooks.com) launched in the fall of 2014.

Recent titles published through this partnership include *A Geography of Blood* (2013) by Candace Savage, *Letters to My Grandchildren* (2015) by David Suzuki, and *The Killer Whale Who Changed the World* (2016) by Mark Leiren-Young. Books are printed on environmentally friendly paper stock, a decision made by both the DSF and Greystone.⁷³

5.3 Me to We: New Titles

In May 2009, Greystone entered a publishing partnership with Me to We, a socially conscious organization that is focused on helping children around the world. Me to We's editorial interests fit well with Greystone's without having too much overlap in terms of publishing material. Greystone modelled its original proposal for the partnership on the one it made with the DSF, but both parties determined that their relationship would work differently due to Me to We's interests. Instead of an editorial partnership, where Greystone would contribute book ideas and participate in the editorial process, the partners developed a production and distribution agreement instead.⁷⁴ As such, Me to We oversaw the editorial process while Greystone took care of production and distribution; in return, Greystone received a fee on each of the books published through their partnership.⁷⁵

The titles produced through the Greystone–Me to We partnership include *My Maasai Life* (2010) by Robin Wiszowaty and *Living Me to We* (2011) by Craig Kielburger. In spite of the

⁷³ Sanders, Rob, phone interview, May 26, 2017.

⁷⁴ Sanders, Rob, personal interview, July 25, 2014.

⁷⁵ Sanders, Rob, phone interview, May 26, 2017.

delayed publishing process in 2013, little changed in Greystone's partnership with Me to We, likely owing to the many years that the two had worked together prior to the relaunch; both partners continued publishing new works after Greystone's relaunch, such as *The Power of We Day* (2014) by Craig Kielburger and Marc Kielburger.

5.3 Lifetree Media: A New Partnership

As a sign that Greystone has continued to grow in the wake of its relaunch, it established a new partnership with Lifetree Media. In May 2014, Greystone began working with the hybrid publishing company, which produces books on personal development, health, psychology, and personal finance. Lifetree, a fairly new business that had launched in the fall of 2013, differed from the DSF, Me to We, and SportMed BC, in that Lifetree was solely focused on publishing. However, its partnership with Greystone was similar to the one Greystone has with Me to We: Greystone would provide production and distribution services, and earn a fee in return.⁷⁶ Though Lifetree handled the editorial process, it received guidance from Greystone's more seasoned personnel, who also consulted on some marketing matters during meetings between the two organizations' staff.

Rob Sanders first came in contact with Maggie Langrick, the owner and publisher of Lifetree Media, through the *Vancouver Sun*. Sanders learned from his contacts at the newspaper that Langrick, who had worked as the *Sun's* arts editor, was planning on launching her own publishing operation. He found Lifetree's editorial interests to be complementary to Greystone's interests, and saw potential for a promising relationship between the two companies.⁷⁷ After gaining experience with preparing partnership agreements for the DSF and

⁷⁶ Sanders, Rob, personal interview, July 25, 2014.

⁷⁷ Ibid.

Me to We, Sanders submitted a successful proposal, which led to Greystone entering its first post-relaunch partnership with Lifetree Media.

Each of the books produced through the Greystone-Lifetree partnership offers advice on handling financial issues, childrearing, and improving one's life overall: *The Better Life Book* by Rosemarie Francis, *The Financially Empowered Woman* by Tracy Theemes, *Generation Stressed* by Michele Kambolis, and *Vaporized* by Robert Tercek (all released in 2014).

Greystone's partnership with Lifetree marked another rewarding publishing relationship for the company. Aside from Lifetree, its ongoing involvement with the DSF and Me to We has helped contribute to Greystone's continued success.

Conclusion

Greystone Books's growth over the past few years has been substantial. *Publishers Weekly* ranked Greystone as one of the fastest growing book publishers in 2017, noting that the company's 2016 sales had increased by 253% over its 2014 sales.⁷⁸ Since its relaunch, Greystone has maintained strong relationships with its authors; it has continued to publish with David Suzuki (including *Letters to My Grandchildren*, his 2015 autobiography, and *Just Cool It!*, a 2017 book on the climate crisis), Andrew Nikiforuk (with *Tar Sands*, a 2015 book on an industry insider's lawsuit against Big Oil), and other acclaimed names. Its position as a reliable and capable independent publishing house has also enabled Greystone to release high-profile works such as *More Than Honey* (2015) by Markus Imhoof and Claus-Peter Lieckfeld, which is based on the award-winning documentary of the same name, and *The Obesity Code* (2016) by Dr. Jason Fung, which takes a bold look at weight loss and offers guidance for proper nutrition and healthy habits—the latter became a hit and has sold over 60,000 copies.⁷⁹ As noted before, Greystone has achieved widespread success with its foreign translated works, notably *Gut* (which has sold more than 90,000 print copies worldwide) and *The Hidden Life of Trees* (which has sold more than 265,000 print copies worldwide).⁸⁰ Additionally, Greystone has begun publishing in new genres; since 2014, it has released works that focus on health and social issues.⁸¹

What is notable about Greystone, and what separates its relaunch from the launch of a completely new publishing house, is the connections and reputation the company has earned

⁷⁸ Milliot, Jim, and Claire Kirch, "Fast-Growing Independent Publishers, 2017," April 7, 2017, *Publishers Weekly*, <https://www.publishersweekly.com/pw/by-topic/industry-news/publisher-news/article/73281-fast-growing-independent-publishers-2017.html>

⁷⁹ Sanders, Rob, email interview, May 30, 2017.

⁸⁰ Gauthier, Jennifer, email interview, June 9, 2017.

⁸¹ Sanders, Rob, phone interview, May 26, 2017.

over many years. The support Greystone received from the federal and provincial governments as well as organizations such as Heritage House and the DSF has allowed the company to reclaim itself and begin anew.

The professional experience of staff members like Rob Sanders and Nancy Flight has been an indispensable component of Greystone's success. Having gone through the issues of establishing a fledgling company and working with a variety of authors, they are aware of the pitfalls that many start-up publishing houses have encountered. Furthermore, Sanders has hired former D&M staff members like Jennifer Gauthier and Peter Cocking, who are already familiar with Greystone and can handle their roles in sales, marketing, and art design with ease.

As it can no longer rely on its parent organization's resources, Greystone is careful with how it handles its finances. To ensure that it does not waste its cash reserves, the company made concessions by moving to a smaller office, hiring only when it is feasible, and finding inventive ways to bid on manuscripts without resorting to high royalty advances. It also applies for publishing and translation grants as another way to keep costs to a minimum.

After having faced initial obstacles in its transitional period, Greystone has re-established its footing to grow as an independent publisher due to a strong editorial brand, a knowledgeable staff, and existing business relationships with supportive organizations. The company has set a strong example in how to develop an independent publishing business in spite of financial setbacks: for instance, considering buy-ins, foreign translation rights purchases, and other creative forms of editorial acquisition has helped ensure that the publishing process remains feasible.

Greystone has shown that it is possible for an independent publishing house to build on its operations, but its success has been contingent on various factors. Making wise decisions on how to best use its financial resources, particularly finding methods in which to cut costs, has

been very important for Greystone, as has been its connections with the DSF, Heritage House, Publishers Group West (PGW), and other organizations. The strong backlist of titles has also kept Greystone steady while it was working through the process of setting itself up as an independent company. Considering that the publishing house has continued to release acclaimed, bestselling titles in its post-relaunch life, Greystone's future looks promising.

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Sanders, Rob. Phone follow-up interview by Jesmine Cham, May 26, 2017.

Sanders, Rob. Email follow-up interview by Jesmine Cham, May 30, 2017.

Simpson, Carra. Personal interview by Jesmine Cham, August 27, 2014.

Sullivan, Jessica. Email interview by Jesmine Cham, July 31, 2014.

Wilensky, Shirarose. Email interview by Jesmine Cham, September 5, 2014.

Appendix A: Spring/Fall 2013 Titles

- *And Then There Were Nuns: Adventures in a Cloistered Life* by Jane Christmas
(September)
- *Between the Pipes: A Revealing Look at Hockey's Legendary Goalies* by Randi Druzin
(October)
- *Birdfinding in British Columbia* by Russell Cannings and Richard Cannings (June)
- *The Burning Question: We Can't Burn Half the World's Oil, Coal, and Gas. So How Do We Quit?* by Mike Berners-Lee and Duncan Clark (September)
- *Choosing Hope: A Mother's Story of Love, Loss, and Survival* by Ginny Dennehy with Shelley Fralic (May)
- *Down the Drain: How We Are Failing to Protect Our Water Resources* by Ralph Pentland and Chris Wood (June)
- *Easy Hiking Around Vancouver: An All-Season Guide* by Jean Cousins (May)
- *The Endangered Species Road Trip: A Summer's Worth of Dingy Motels, Poison Oak, Ravenous Insects, and the Rarest Species in North America* by Cameron MacDonald (June)
- *Feet, Don't Fail Me Now: The Rogue's Guide to Running the Marathon* by Ben Kaplan (December)
- *Fishing the River of Time* by Tony Taylor (April)
- *The Girl with No Name: The True Story of a Girl Who Lived with Monkeys* by Marina Chapman and Lynne Barrett-Lee (April)
- *Little Ship of Fools: Sixteen Rowers, One Improbable Boat, Seven Tumultuous Weeks on the Atlantic* by Charles Wilkins (September)

- *The New B.C. Roadside Naturalist: A Guide to Nature along B.C. Highways* by Richard Cannings and Sydney Cannings (February 2014)
- *Spark: The Inspiring Life and Legacy of Milton K. Wong*, edited by Elizabeth Wong, Joanna Wong, and Alden E. Habacon (October)
- *The War on Science: Muzzled Scientists and Wilful Blindness in Stephen Harper's Canada* by Chris Turner (October)
- *The Power of We Day: Moving the World From Me to We* by Craig Kielburger and Marc Kielburger (October)
- *Ballerina: Sex, Scandal, and Suffering Behind the Symbol of Perfection* by Deirdre Kelly (November)
- *A Geography of Blood: Unearthing Memory From a Prairie Landscape* by Candave Savage (October)
- *Roll On: Rick Hansen Wheels Around the World* by Ainslie Manson (October)

Appendix B: Spring and Fall 2014 Titles

- *109 Walks in British Columbia's Lower Mainland* by Mary Macaree, David Macaree, Alice Purdey, and John Halliday (April)
- *Bärle's Story: One Polar Bear's Amazing Recovery from Life as a Circus Act* by Else Poulsen (June)
- *British Columbia: A Natural History of Its Origins, Ecology, and Diversity with a New Look at Climate Change* by Richard Cannings and Sydney Cannings (February 2015)
- *Casting Quiet Waters: Reflections on Life and Fishing*, edited by Jake MacDonald (October)
- *The David Suzuki Reader, Revised Edition* by David Suzuki (September)
- *The End of Pain: How Nutrition and Diet Can Fight Chronic Inflammatory Disease* by Jacqueline Lagacé (March)
- *The Energy of Slaves: Oil and the New Servitude* by Andrew Nikiforuk (May)
- *Feeding Frenzy: Land Grabs, Price Spikes, and the World Food Crisis* by Paul McMahon (April)
- *Frozen in Time: The Fate of the Franklin Expedition* by John Geiger and Owen Beattie (September)
- *Great Bear Wild: Dispatches from the Northern Rainforest* by Ian McAllister (October)
- *Olive Odyssey: Searching for the Secrets of the Fruit That Seduced the World* by Julie Angus (May)
- *The Perfect Keg: Sowing, Scything, Malting and Brewing My Way to the Best-Ever Pint of Beer* by Ian Coutts (May)

- *Planet Heart: How an Unhealthy Environment Leads to Heart Disease* by François Reeves (April)
- *Puckstruck: Distracted, Delighted, and Distressed by Canada's Hockey Obsession* by Stephen Smith (October)
- *A Road Taken: My Journey From a CN Station House to the CN Boardroom* by David McLean (April)
- *Saboteurs: Wiebo Ludwig's War Against Big Oil* by Andrew Nikiforuk (September)
- *Slow Road to Brownsville: A Journey Through the Heart of the Old West* by David Reynolds (September)
- *Technocreep: The Surrender of Privacy and the Capitalization of Intimacy* by Thomas P. Keenan (September)
- *Where Do Camels Belong? Why Invasive Species Aren't All Bad* by Ken Thompson (September)
- *Paddlenorth: Adventure, Resilience, and Renewal in the Arctic Wild* by Jennifer Kingsley (September)
- *Who We Are: Reflections on My Life and Canada* by Elizabeth May (October)