MANAGING *THE EVERYDAY ACTIVIST*: A COMPLEX EDITORIAL PROJECT

by

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Abstract

This report focuses on the activities involved with House of Anansi's acquisition of a foreign manuscript, published as *The Everyday Activist: 365 Ways to Change the World.* The case study provides insight into a complex editorial undertaking and provides a summary of problems and recommendations for publishers completing similar projects.

In the opening sections, the report outlines the rights purchase and project evaluation, indicating why the acquisition was appropriate for the publisher. The core sections detail the editorial and production processes undertaken by the staff, including several problems encountered during the project. The report concludes with an examination of three key project management structures that are the basis for planning efficient operations.

Keywords

project management; editorial process; project planning; manuscript acquisition

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Table of Contents

Approval ii
Abstract iii
Acknowledgements iv
Table of Contents v
List of Figures vi
List of Tables vii
Introduction 1
House of Anansi 1
The Everyday Activist Project 3
Findings 5
Project Process 7
Pre-editorial 7
Acquisition 7
Project Evaluation 9
Assessment of Entries 12
Editorial 19
Text Inserts 19
Copyediting 20
Production 22
Planning Recommendations 27
Project Scope 27
Task Definition and Delegation 33
Project Schedule 35
Conclusion 38
Appendices 40
Appendix A 41
Appendix B 43
Bibliography 44
Works Cited 44
Additional Works 45

List of Figures

Figure 1: Entry for January 7 13
Figure 2: Editorial to Production Transmittal Form 25
Figure 3: Ideal Editorial–Production Workflow 29
Figure 4: Actual Editorial–Production Workflow 31

List of Tables

Table 1: *The Everyday Activist* Page Replacements 17
Table 2: Production Timelines 36

Introduction

House of Anansi

House of Anansi Press is one of Canada's original literary and non-fiction publishers, founded in 1967 by the writers Dennis Lee and David Godfrey. Its beginnings in a creaky house in the heart of Toronto were auspicious, releasing early publications by Margaret Atwood and quickly collecting other Canadian heavyweights such as Michael Ondaatje, George Grant, and Northrop Frye. With an original mandate of exclusively publishing Canadian authors, Anansi has developed and maintained a large backlist that embodies Canada's cultural heritage.

From the beginning, Anansi's founders took a political stance—one that was nationalistic and socially conscious. Its non-fiction has always leaned toward issue-based activism, beginning with Godfrey's own Vietnam-era *Manual for Draft-Age Immigrants to Canada* and continuing through to today's CBC Massey Lectures series. Throughout its iterations, Anansi has maintained certain ideals in shaping its vision: each season its lists are "small but high-quality: a mix of fiction, poetry, and social-issue titles . . . on environmental, nuclear, and children's-rights issues."[1] Even its purchase by Stoddart in 1988 did not affect this model. Anansi's return to independence after Stoddart's collapse in 2002 saw the continuation of the press's original editorial mandate with a hint of international expansion. Then publisher Martha Sharpe explained that she saw "a chance for growth in publishing

[1] Roy MacSkimming, "Making Literary History," *Anansi.ca*, 1997, accessed September 26, 2006 <http://www.anansi.ca/history.cfm?about_id=1>.

international authors."[2] Anansi's status as a premium Canadian literary house remained intact, but was no longer limited to Canadian authors as dictated by its newfound membership in the international publishing world. This included more active pursuance of Canadian rights to international titles, as well as visiting the Frankfurt and London book fairs for the first time.[3]

Along with Anansi's expanded international scope, its acquisition of the children's publisher Groundwood Books in 2005 has since caused an explosion in the press's size and number of projects. When the Groundwood staff joined Anansi's, they decided that the sister houses would share sales, administration, production, and distribution, but remain editorially separate. Even sharing resources, the staff rapidly expanded into a combined 20 employees, a long way from the original skeleton staff of the founding era. During the summer of 2006, Anansi's core editorial and production staff included Lynn Henry, publisher; Kevin Linder, managing editor; Shannon Whibbs, assistant editor; and Sharon Bailey, production manager. I augmented the staff in the dual role of editorial intern and typesetter.

With more staff, including a production manager and an assistant editor, came the opportunity to expand the size of the lists, incorporating more translations, new editions, and foreign rights purchases. Indeed, Anansi's current mandate is to increase its front list to more than twenty titles per year. The Fall 2006 list includes seven new titles, four paperback and new edition releases, and four reprints from Anansi's flagship CBC Massey Lectures series.[4] Several of these titles, including *The Everyday Activist*, were initiated at the Frankfurt Book Fair, which Anansi staff members have been attending since 2002.

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[2] Paul Spendlove, "Rising from Stoddart's ashes," *Quill and Quire*, January 1, 2003, accessed September 26, 2006 <http://www.quillandquire.com/news/article.cfm?article_id=2552>.

[3] Derek Weiler, "Lynn Henry named Anansi publisher," *Quill and Quire*, July 19, 2005, accessed September 24, 2006 <http://quillandquire.com/news/article.cfm?article_id=6755>.

[4] House of Anansi, *Fall 2006 Catalogue* (Toronto, ON: House of Anansi, 2006).

The Everyday Activist Project

In December 2005, Anansi acquired the Canadian rights and production files for the non-fiction title *365 Ways to Change the World.* The book, written by Michael Norton, was originally released in the UK on December 5, 2005, by Myriad Editions. It is a social activism guide for the general reader, providing information and activities to address topics such as world hunger, violence, democracy and environmental awareness. Presented with the opportunity to bid for the Canadian rights at the 2005 Frankfurt Book Fair, the staff at Anansi immediately saw the potential demand for such a publication in the Canadian market and recognized its fit with their Fall 2006 list.[5] After a brief assessment of the manuscript, Anansi put together a publishing proposal to entice Myriad and won the rights to release the book in Canada, titled as *The Everyday Activist: 365 Ways to Change the World.*

I joined the Anansi team in May 2006 and was assigned to assist the managing editor and production manager prepare *The Everyday Activist* for print. Anansi intended to "Canadianize" the entire manuscript, which included researching and writing new content, copyediting for spelling and stylistic changes, and updating the electronic files in-house. From May 2006 to early August 2006, the length of my internship at Anansi, we started and completed the majority of the editorial and production tasks, although the book was not yet ready for press when I left. Upon my arrival, the manuscript had been acquired, the managing editor had performed an initial assessment of the contents, and the editorial assistant had completed the research for updating the content. It was hoped that with my assistance we would be able to finish the editorial work, update the electronic files, and send it to the printer. These tasks included writing the new content, copyediting the manuscript, editing and inserting a selection of replacement pages written by the author and a set of new introductory matter, sourcing and replacing multiple images, and typesetting the new

[5] "In search of world lit," *Quill and Quire,* October 1, 2006, accessed October 14, 2006 <http://www.quillandquire.com/news/article.cfm?article_id=7388>.

content and copyedits. The initial timeframe for the project called for a September publication date, requiring that the package be sent to print by June 30.

As we began the project, it became clear that the workload and timelines were extending beyond the original estimates. Each task was taking longer than we had planned and involved more work than originally expected. We could not meet our editorial or production deadlines, and eventually pushed the publication date into October. When I left Anansi in August, there were still outstanding editorial tasks to be completed, and I had produced only partial first pages for the production department.

Findings

I have focused this report on the process we undertook during my time at Anansi, detailing which individual tasks and complications were symptoms of the project's structural problems. What I learned from the experience is that each project has to be approached as a unique process, involving different requirements and tasks to achieve the desired product. In the case of *The Everyday Activist,* the staff at Anansi had taken on an unusual project that involved a lot work: to Canadianize the manuscript required in-house content generation, turning the editorial staff into authors themselves. This created a more complicated editorial process than is typically required for a book, and we found ourselves struggling to maintain control over the workflow and deadlines. In a typical situation, Anansi's staff can draw upon its years of experience in dealing with complicated projects; and what experience they lack, they make up for with creativity and dedication. When taking on an unusual project like *The Everyday Activist*, every team member is confident that their skills prepare them for the work ahead. What they take for granted is that they *know* what work lies ahead.

In this case, the unusual nature of the project demanded a more thorough evaluation of the amount of work required for publication than for a typical project. Although the Anansi team completed a series of planning sessions, a combination of problems with execution and communication of the process among the staff meant that there was neither a clear distinction between necessary and unnecessary work, nor a clear point at which the work was officially complete. Resources were over-extended, timelines were stretched, and more work was done than originally intended. Nevertheless, the project was successfully completed and has turned into a good seller for Anansi. However, this may be a familiar situation to many publishers and many publishing projects, and it is in this regard that I will use *The Everyday Activist* project to study how standard management processes can help dictate the efficient completion of a project.

The field of project management encompasses many aspects of an organization's workflow—too many aspects to discuss in a report of this nature. However, there are several key elements from the project management planning phase that are worth discussing in the context of *The Everyday Activist.* According to project management practitioner Kim Heldman, "Project planning is the heart of the project life cycle. This process tells everyone involved where you're going and how you're going to get there."[6] It is the phase that defines how the entire project will proceed, something that is certainly worth taking time to complete. Among the processes of the planning phase are the following: writing a scope statement; defining project tasks and estimates; and developing a schedule. Although these are only pieces of a complete project management system, their inclusion into the publishing process of Anansi and other publishers would help prevent future complications with their workflow processes, generate the best product possible, and meet the desired publication date.

[6] Kim Heldman, *Project Management Jumpstart* (San Francisco: SYBEX Inc., 2003) 19.

Project Process

Pre-editorial

Acquisition

Anansi's publisher, Lynn Henry, attended the 2005 Frankfurt Book Fair with the intention of acquiring rights to foreign titles as part of Anansi's plan for expanding its international connections. Such an opportunity arose on the final day of the fair when a British agent, Mary Clemmey, presented Anansi with the manuscript for Myriad's *365 Ways to Change the World* (hereafter called *365 Ways*). Clemmey had heard of Anansi's success and prestige and believed it would be a good fit for the publication. Lynn, too, was immediately interested in the manuscript and felt that Anansi had the creativity and ability to publish the title.[7] Anansi's history of publishing timely non-fiction titles dealing with social and political issues made *365 Ways* right at home in its market. In the fall of 2005, Anansi was enjoying a bestseller with Stephen Lewis' *A Race Against Time*, a Massey Lecture companion book about the HIV-AIDS crisis in Africa, and had recently begun publishing another non-fiction series about sustainable resources with the titles *Feeding the Future* and *Fueling the Future*.[8] Undoubtedly, a social activism almanac such as *365 Ways* was hardly a departure from Anansi's usual non-fiction.

Lynn also recognized the crossover potential of the title, working in conjunction with Groundwood to market the book to both adults and teenagers. Groundwood had just released their *Groundwork Guides* series, a collection of books for older kids (15 and up)

[7] Lynn Henry, personal communication, October 11, 2006.

[8] Lynn Henry, letter to Mary Clemmey, October 24, 2005.

detailing world issues such as climate change, genocide, and homelessness. The *Groundwork Guides* were being marketed in both the Anansi and the Groundwood catalogues, which seemed to be an ideal marketing strategy for *365 Ways* as well.[9] The further marketing potential of *365 Ways* came in the form of online resources and creative marketing through a companion website and contests. Lynn also knew immediately that the opportunity to Canadianize the book could not be ignored. Not only would it specialize the content for greater market appeal, it would also encourage Canadian organizations to promote the title, generate interest in special sales, and land copies of the book into niche markets.[10]

Upon returning from Frankfurt, Lynn requested her staff perform departmental evaluations of the project. According to usual procedure, the production manager, Sharon Bailey, created a preliminary profit and loss statement (P&L) and the marketing department expanded upon Lynn's initial marketing ideas. The managing editor, Kevin Linder, provided an estimate of the editorial work required to Canadianize the manuscript, based on the extent of work and time taken to complete a typical Canadianization—changing the spelling, replacing instances of foreign anecdotes, and updating any front and back material with Anansi's publishing information. With these estimates, the staff at Anansi were confident they could take on the project and were eager to acquire the Canadian rights. In late October, Lynn compiled a proposal for Myriad detailing why Anansi would be the best publisher for the title. Everyone at Anansi believed the book would be a good fit with the company's direction and vision, and Lynn was able to reinforce the proposal with the backing of every department.

A number of Canadian publishers were interested in the title, among them Random House and Raincoast. In fact, Lynn believes several of the other publishers even out-bid Anansi's offer.[11] But Myriad determined, largely through the enthusiasm of Lynn's proposal,

[9] Ibid.

[10] Henry, personal communication.

[11] Lynn Henry, personal interview, August 2, 2006.

that Anansi was the most suitable Canadian publisher for the book. And, as of December 2005, Anansi officially become the owner of the Canadian rights and production files for *365 Ways*. Myriad's choice of a smaller, independent press was somewhat surprising; it had already sold rights to Pan Macmillan in Australia and New Zealand and Free Press (an imprint of Simon and Schuster) in the US. Although both publishers have a history of social and political releases, many of these publications are self-help or gift books. Anansi intended to treat its edition of *365 Ways* more seriously. Anansi's book was to be prescriptive, certainly, but with factual and useful content rather than fluff; in order to distinguish its edition from the other releases, Anansi decided to change the title. Lynn came up with *The Everyday Activist*—a snappy and pointed phrase that would illustrate the concept and be easy to remember. Thus, *The Everyday Activist: 365 Ways to Change the World* was born.[12]

Project Evaluation

The acquisition of the manuscript was fairly standard. With such a short period between two publishers' initial contact at Frankfurt and a purchase offer, there is very little time to do a thorough analysis of a project. For a typical manuscript, this quick analysis causes few problems. Most purchased manuscripts require only minor editorial work—at the very least to correct honest mistakes by the previous publisher, and at the most to add in a new preface or alter spellings for the new market. Similarly, only slight changes are required to an electronic file for copyright page updates or the addition of a new section such as an introduction. However, Anansi purchased *365 Ways* with the intention of making significant editorial changes for the Canadian market, as was encouraged by Myriad. This made it difficult to accurately anticipate the schedule, costs, and resources required for the project. Indeed, upon retrospect, Lynn admitted that the preliminary P&L could not have been very

[12] Henry, personal communication.

accurate; the project was relying exclusively on in-house resources to complete the changes, resources that are difficult to convert into numbers.[13]

The editorial changes were similarly complicated. This was no simple addition of a preface or changing all the *whilst*s to *while*s, but a complete rewriting of multiple pages. Another title on Anansi's Fall 2006 list, *The King of Infinite Space*, forces an interesting comparison between rights purchases. In the case of *The King of Infinite Space*, a manuscript purchased from a US publisher, Anansi decided not to Canadianize the manuscript so as not to negate the advantages of its co-publication.[14] So why had Anansi decided to update its purchase from Myriad? A foreign purchase is ineligible for grants available to books with Canadian authors—this means it must be a good seller by appealing to the market. Canadianizing the manuscript on all levels achieves this. Secondly, with a marketing plan involving special sales and promotion to Canadian organizations mentioned in the book—and the addition of a new foreword by Severn Cullis-Suzuki—its sales to niche markets would also offset the resources used. And finally, Anansi really does publish high-quality books, and the staff felt that only a thorough rewriting of the manuscript could bring it up to Anansi standards.[15]

Most important to Anansi's manuscript evaluation and project planning was to produce a set of clear guidelines to control the extent and nature of the editorial changes being made. These are guidelines inherent to most publishing projects, as the roles and tasks of each person are unchanging from book to book. In the case of a foreign manuscript, the publisher must decide whether any editorial or design changes are required for the book's release into a new market, and if so, to what extent these changes will be. Purchasing the rights to an English-language publication for another English-language market has the

[13] Henry, personal interview.

[14] Ibid.

[15] Ibid.

advantage of needing no translation; however, there are spelling and stylistic differences among the English markets. This was the case with the manuscript for *365 Ways*. It made use of British spelling and colloquialisms that may not have appealed to the Canadian reader. More importantly, the content itself contained references to British activism groups and UK anecdotes that would be too foreign for a Canadian market. Anansi made the right decision to Canadianize the manuscript on all levels: to change the spelling and grammar, to replace any UK references with Canadian or North American information, and to update the cover, front matter, and back matter with designs and content more appealing to the Canadian market.

Having experience with a projects of similar scope, Anansi's staff were aware that problems might proceed from such a complicated process. In this regard, the staff spent some time outlining the steps required to see the project through completion. Before starting the work, Anansi needed answers to some of its questions: How long *does* it take to select what content needs to be changed, research new information, rewrite the section, and copyedit the new and old pages? Even with a fair estimate of these timelines, is there a point at which the time and work put into the changes is not worth it? It is easy to say that the resources put into producing an ideal product will always be worthwhile; however, the purpose of purchasing a previously-published manuscript is to gain the advantages of an acquisition: the price tag includes the editing, design, and polishing of the book. By choosing to extensively re-do any one of these tasks, a publisher can undermine the benefits of its purchase. In order to gain its full value, Anansi needed to find a balance between making the necessary changes and keeping the manuscript as it was to reap the benefits of buying Myriad's work. Although the changes were indeed discussed in advance, the complicated nature of the changes called for a document containing these decisions to be shared with all the staff. Simply discussing the process turned out not to be enough.

Assessment of Entries

The structure of the *365 Ways* manuscript immediately presented a challenge. It focused heavily on providing timely and relevant information about web sites, organizations, and activities, much of which required Canadianization. The chapters are divided into the months of the year, and each page presents a new day and a different set of information and activities. These daily entries are then categorized according to twelve themes: community and neighbourhood; culture and creativity; democracy and human rights; discrimination; employment and enterprise; environment; globalization and consumerism; health; international development; peace; volunteering and citizenship; young people. The themes are indicated by a changing corner icon and in-line icons placed throughout the text, making the daily topic easily categorized on first glance. The themes are also used as divisions in the index, where the reader can search for specific entries according to their corresponding themes.

The layout for each daily entry features four sections. At the top, the bulk of the content is dedicated to introducing the topic and relating its history or current information. Below this section is a list of Internet sites that provide further details about the topic or link to relevant organizations. The centre of the page features a side-story, such as an interesting anecdote or a list of statistics, and the final section is where the author provides suggestions about how to take action on the topic (Figure 1).

Figure 1: Entry for January 7

visit the HUNGER SITE

24,000 people die every day from hunger. Three-quarters of the deaths are children under the age of five. A website that focuses the power of the internet on the eradication of world hunger was launched in June 1999. A visitor to 'The Hunger Site' just clicks the 'Give Free Food' button and a cup of food is donated to feed a hungry person. The food donation is paid for by a sponsor, and the cost of running the site is paid for by the advertisements of up to 10 sponsors and the sale of merchandise (such as jewellery, crafts, t-shirts and wristbands).

More than 200 million visitors gave more than 300 million cups of food in the site's first five years. In a typical month in 2005, 3.2 million people visited the site, and 3.6 million cups of food. weighing a total of 207 tonnes, were distributed as a result of this online clicking. The food is distributed to those in need by Mercy Corps (through food donations and food for work programmes in over 70 countries in Africa, Asia, Eastern Europe, the Middle East and Latin America) and America's Second Harvest (which collects food to help feed an estimated 26 million hungry people in the USA).

The Hunger Site: www.thehungersite.com
Mercy Corps: www.mercycorps.org
America's Second Harvest: www.secondharvest.org

Hunger in the world

10% of children in developing countries die before the age of five. *(CARE)*

The majority of hunger deaths are caused by chronic malnutrition. Families are simply not getting enough to eat because of their extreme poverty. Famine and wars cause just 10% of hunger deaths. *(The Institute for Food and Development Policy)*

Chronic malnutrition also causes impaired vision, listlessness, stunted growth and greatly increased susceptibility to disease. *(United Nations World Food Programme)*

It is estimated that one in six people in the world suffers from hunger and malnutrition, about 100 times as many as those who actually die from it each year. *(Food and Agriculture Organization of the United Nations)*

It can take just a few simple resources for impoverished people to grow enough food to become self-sufficient: this includes seeds, tools, access to water and improvements in farming techniques. *(Oxfam)*

...and provide a square meal

- **Visit the Hunger Site daily and trigger a donation.** It will cost you nothing, but you will be feeding a hungry person. There is a facility on the site for you to be sent a reminder each day.
- **Develop a start-up routine for your computer** that automatically gets your computer (or all the computers in your office) to visit the Hunger Site each morning and trigger a donation.
- **Tell all your friends.** There is a facility on the site to do this or you can send an e-card by asking them to click on this weblink: www.thehungersite.com/seasonoflight.swf

JANUARY 7 *18*

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Upon receiving the electronic files for *365 Ways*, the editorial department discovered that nearly every entry needed attention. Although most entries only required updates to the second section, the Internet sites, some entries required the rewriting of all four sections. In anticipation of the amount of work this might entail, the managing editor made an analysis of each page, highlighting which sections needed further research in order to provide Canadian examples and links. The editorial assistant then proceeded to search for comparable information on the Internet and by contacting relevant organizations, providing documentation and links to web sites wherever possible.

The research itself was extensive, but was limited to pages and articles printed from the Internet and lists of relevant web sites. The research also took a significant amount of time: the editorial assistant, Shannon Whibbs, spent nearly two months of daily web searches collecting enough information to begin the writing phase. Initially, the research was to be completed at a rate of one month per day, but in reality took one day just to complete a few entries.[16] This was an unexpected delay for the editorial department, requiring that more time and human resources be allocated to the research than expected. Even with a firm conception of the required work, the execution did not proceed as planned, pushing back the next stages of work.

The initial evaluation of the manuscript was an assessment of required changes for research purposes as well as a highlighting of specific sentences and paragraphs that needed changing. Once I joined the team, the managing editor assigned me the task of completing another assessment of the individual entries. My re-evaluation was to determine whether any of the entries needed to be completely replaced. Since the manuscript was British in origin, several of the entries discussed topics that were irrelevant to Canadian readers, and many featured organizations or events that have no Canadian equivalents. For example, the entry for September 27, "Fun Lovin' Criminals: listen to what they say," discussed how a volunteer

[16] Shannon Whibbs, personal communication, October 17, 2006.

radio and music program for prison inmates helps them reintegrate into society; however, no such program exists in Canada. Since there was no equivalent information to use, the entire entry needed to be replaced with a different topic. I also searched for entries unsuitable for other reasons: either because the entry was repetitive with another, or simply because the topic itself was uninteresting or weakly presented. One such entry was included on April 1, "Masturbate for Peace: self-love to end conflict," and was apparently meant to celebrate April Fool's Day. However, it contained little information relevant to any of the book's themes and did not seem appropriate for the more serious direction Anansi wanted their edition to take. We replaced it with a new entry about The Sunflower Project, a global campaign established in the wake of the 1996 Ukrainian warhead dismantling to plant sunflowers as symbols of peace.

My next task was to review the author's use of commemorative days in determining that entry's topic. Relying on the Globe and Mail's list of Canadian and international events, I reviewed which days were already mentioned in the book, which ones should be inserted, and which ones should be deleted or moved. Overall, very few entries required changes for this reason, and the time I spent doing so seemed disproportionate to the output. Ultimately, several of the entries were switched between pages according to Canadian holidays like Thanksgiving and Canada Day, while only a few switches were for commemorative days. Indeed, the author had done a thorough job of including entries that corresponded with the important days, and the few that he overlooked were quite specific, such as the "International Day of Commemoration in Memory of the Victims of the Holocaust" and the "International Day of Solidarity with the Struggle of Women in South Africa and Namibia." One that the managing editor was intent on including was "World Tuberculosis Day" on March 24, a date that originally discussed fair-trade chocolate. However, there was no entry about tuberculosis that we could use in its place. This was a situation that could have been better handled with a project scope document for reference: it would indicate the line

between necessary and unnecessary changes and answer a question such as "How important is it to include every single commemorative day?" And we could have quickly moved onto the next step in the process.

After I compiled a list of the entries that needed changing or replacing, it was necessary to determine what replacements to use. I selected these from a package of unedited entries provided by the author and Myriad. Many of the new entries were written for an upcoming US edition, making them too specific for the Canadian version, but some were extra entries for an updated UK edition. However, the new entries tended to overlap with topics currently used in the manuscript, limiting how many were useable replacements. The managing editor and I decided to use fourteen of these new entries, meaning we could remove the same number of the original entries. The following table is a summary of the replacements (indicated by "deleted" or "new") and page switches (indicated by date).

Table 1: Everyday Activist Page Replacements

Jan 9
old: Fax your MP (deleted)
new: Rig an Election (new)

Jan 20
old: Computers AIDS (moved to Apr 16)
new: Super Computing (from Apr 16)

Jan 27
old: Give Blood (moved to Nov 10)
new: Never Again (from Nov 10)

Feb 2
old: Seven Deadly Sins (deleted)
new: Art Auction (new)

Mar 16
old: Esso Stopped (deleted)
new: Witness (new)

March 30
old: Hitchhike to Morocco (deleted)
new: Otesha Project (new)

April 1
old: Masturbate for Peace (deleted)
new: Plant a Sunflower (new)

April 13
old: Mythbusters (deleted)
new: Defend Yourself (from Nov 25)

Apr 16
old: Super Computing (moved to Jan 20)
new: Computers AIDS (from Jan 20)

June 22
old: Stop Global Warming (deleted)
new: Where on Earth (new)

July 1
old: Co-operatives (moved to July 5)
new: Public Party (from July 14)

July 5
old: Village Fete (deleted)
new: Co-operatives (from July 1)

July 14
old: Public Party, moved to July 1
new: Grow a Row (new)

July 23
old: Axis of Evil (deleted)
new: Banana Republic (new)

Aug 3
old: Streetshine (deleted)
new: Earth Action (new)

Sept 27
old: Fun Lovin' Criminals (deleted)
new: Happiness Manifesto (new)

Oct 13
old: iPod to E-waste (moved to Nov 22)
new: Say Thank You (from Nov 22)

Oct 27
old: Change Your Name (deleted)
new: Non-Violence Game (new)

Nov 10
old: Never Again (moved to Jan 27)
new: Give Blood (from Jan 27)

Nov 22
old: Say Thank You (moved to Oct 13)
new: iPod to E-waste (from Oct 13)

Nov 25
old: Defend Yourself (moved to April 13)
new: Violence Against Women (new)

Dec 8
old: Street Smart (deleted)
new: Rock and Wrap it up (new)

Dec 15
old: Reverend Billy (deleted)
new: Band Aid (from Dec 25)

Dec 25
old: Band Aid (moved to Dec 15)
new: Play Santa for a Day (new)

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Note that the list does not include any entries that were modified or rewritten in-house, only the ones that were completely replaced with new content from the author or simply switched between dates.

During this process, I often found sections needing updates that were previously overlooked or sections that had been originally flagged but were nonetheless suitable to keep as they were. Since I was the second person to do an evaluation of the entries, I did not know what criteria the first evaluation used; I could only attempt to select which sections to change according to what I thought was best. Although the essence of an editor's job is to make subjective decisions, it is important for all the editors on a project to work from the same baseline of recommended changes. This was another symptom of the un-communicated planning phase: without a shared guideline for the amount and type of work required, each team member made different decisions, resulting in different layers of changes.

The pre-planning phase did ensure that parts of this process proceeded smoothly, but the faulty execution of earlier stages complicated the process, in particular the delays and complications with the research process. Often the research did not fulfil the needs established by the manuscript evaluation, requiring further research later on, and the editorial staff sometimes found themselves repeating each others' work rather than following a clear path toward a known goal.

Editorial

Text Inserts

The next step was to write new sections according to the research provided by the editorial assistant. It was my task to massage this research into the existing entries, creating text inserts to replace the portions of the manuscript that used UK references or other unsuitable information. These inserts were often several sentences long, and sometimes entire paragraphs, requiring they be recorded in a separate document rather than directly onto the hard copy of the manuscript. This resulted in a package of two documents: the hard copy manuscript with copyedits and references to numbered inserts, and an electronic file containing the text of the numbered inserts. Appendix A provides a sample of the inserts.

The process of replacing British content with Canadian information was complicated by an inadequately established project plan. The research was completed by the editorial assistant and was based on the managing editor's assessment of the manuscript, while I wrote the text inserts at a much later date. Because the research was limited to information-gathering, I was required to repeat many of the researching tasks. In order to actually write the text inserts, I had to revisit each web site and either collect further information or double-check that the information was still relevant. Indeed, some of the research was already obsolete, and I was required to re-research it entirely. My other need for visiting the web sites was to absorb enough information about the topic to create appropriate replacement text. Since I was encountering many of these topics for the first time, I needed to be sure what I wrote was correct. The research did not provide extensive enough information for this, but simply pointed me in the direction of sources.

By being more fully aware of the requirements of the project, the editorial assistant could have provided specific information for me to massage into the existing text without doing further searches. Even better might have been a plan that had one person both

researching and writing the text inserts. This would have allowed a synthesis between the two tasks, rather than having two different employees research and learn about the same topics at different times. It would have been faster and simpler to have one employee research and write about each subject in one step, while the information remained fresh and relevant. With a schedule of who was available to do what work and when, we could have completed these tasks in a more appropriate sequence and grouping.

Copyediting

While writing the inserts, I was also responsible for copyediting the manuscript, looking in particular for UK spelling and style inconsistencies. Words that used British spelling and slang were to accord with the *Canadian Oxford English Dictionary*, while the grammar was to reflect the House of Anansi style guide. I wrote these copyediting updates directly onto the hard copy of the manuscript, ready to be inserted by the typesetter.

The copyedits were not as simple as usual, since Anansi's house style does not address the more complicated changes required for Canadianizing a manuscript: what content to change, what is acceptable foreign slang or spelling, and which grammatical rules to break when necessary. Before beginning the copyedits, the managing editor and I discussed how best to approach these issues, determining which types of changes were most appropriate. However, these issues were sometimes more complicated than expected, requiring that some decisions about editorial changes be made as they arose throughout the copyediting and rewriting phases. This content would have been better managed by working from a documented set of required changes. Simply discussing the changes turned out not to be enough—it was too difficult to keep track of what decisions had been made in earlier chapters or by each team member. This created an unstable process of decision-making, in which no single person or document held a complete and final style guide. In the end, some UK information was kept while some was replaced, and the copyedits were sometimes inconsistent throughout the manuscript.

When deciding in advance how complete the replacement of British information should be, we should have physically recorded the information into a reference document. Then the editorial staff could have used these guidelines for determining each change. Instead, there was no definite line between what should be changed and what was acceptable to keep, often extending the process when one change snowballed into many. The copyediting, too, would have benefited from documenting our established style. From the beginning, the editorial staff decided to overlook some grammatical rules that would normally have been applied according to house style, in the hopes that it would ultimately make for fewer changes. For example, we decided that the Anansi edition would omit serial commas (despite the fact that house style dictated the opposite) because it would be faster to delete the few commas overlooked by Myriad than to put in all the missing ones. However, the Myriad manuscript was inconsistent in its use of grammar and spelling, making it difficult to track which changes were correct and which were not.

When reflecting back upon this process, the publisher suggested that she would produce an example chapter during the planning phase to illustrate which type of changes were required and what style to use. This sample chapter would also have provided a more accurate reference for the task scheduling, since the editorial department would have a firmer awareness of the work required.[17] I would have found such a tool particularly useful, as I know the other staff members would have as well. There was no ultimate source for referencing appropriate changes, and often my work did not conform to that of the managing editor, who had also done some light copyediting on several of the entries.

[17] Henry, personal interview.

Production

We decided to do the typesetting in-house to speed up the process, particularly since I was an extra staff member available to do the work. Usually Anansi's typesetting is done by a freelancer. My job as typesetter was to make the copyediting updates to Myriad's QuarkXPress files as well as to move the chosen entries to their new locations and set the new entries according to the established layout. The copyedits were a standard task, entailing simple spelling and grammar changes throughout the manuscript. I also started updating the front and back matter. The front matter was to include a new foreword by Severn Cullis-Suzuki and a new introduction written by the founders of The Otesha Project, a group of Canadian youth who promote sustainable living. These sections replaced introductory information printed in the Myriad edition and did not interfere with the original flat plan; inserting the content was simply a matter of replacing the text. Rearranging the daily entries to correspond with Anansi's desired order was also a quick process, since each page has the same design with small variations in section sizes.

More complicated were the text inserts. Because the text inserts were included as a separate document, they often required further editing to fit in the allotted space, despite my attempts to copyfit during writing. The inflexible layout of the book meant that even one extra word could overflow an entire sentence from the text box. Similarly, some instances required more words than were given, forcing me to create additional material on the spot. Inserting new entries had the same problems, since the entries provided by the author had not been copyfitted or previously set into the layout. It was necessary for me to copy an entry of the same theme and completely replace the content. Because the copied page had a different amount of information in each section than the new one, as well as different side-stories and images, I often had problems accurately fitting the content.

Luckily in Anansi's case, I was both the editorial intern and the typesetter, which allowed me to do quick editorial updates during the typesetting process. However, as the lines blurred between my two jobs, so did the sequence of work. The staff determined that since this was a unique situation, the typical process of passing work would not be sufficient. It seemed most appropriate to have me make all the typesetting and copyediting changes to one page at once rather than continually pass it back and forth between the editorial and production departments. The managing editor would then check it and pass it on to production. Although it was a good use of resources, this blurred workflow meant that neither the production manager nor the managing editor held a complete package of final changes until the very end.

Several other problems impeded a quick typesetting process. The production department's timeline and deadlines were delayed based on delays in editorial. As we editors fell behind in our work, we began passing individual sections of completed material to typesetting. I was subsequently required to begin typesetting without a complete package of changes in order to make up for lost time. The delay was unavoidable, but completing a project in pieces rather than as a whole makes it difficult to keep track of the work. Project management practitioners refer to this as "fast-tracking" the project—performing multiple tasks at once to speed up the process. However, for fast-tracking to work effectively, each team member must know which tasks are required and for when, which is where a detailed project plan becomes necessary.[18] Without a master plan for the desired output, it is difficult to catch inconsistencies in the individual pieces of work. During typesetting and copyediting tasks, the typesetter or copyeditor needs to review the whole package to ensure appropriate and consistent changes are entered. When I was working from a single chapter at a time, it was difficult to keep track of what formatting or spelling changes I had made in the previous section. And if I discovered an inconsistency in a later chapter, I was required to continually

[18] Heldman, 256.

revise each previous section, expending more time and effort than would have been necessary if all the copyediting or typesetting was completed at once.

In a typical project at Anansi, there is an official transmittal meeting at which the editorial department passes its completed work to the production department for typesetting and printing. This would normally occur once the editorial work is finalized and all the files and documents have been packaged together. It is also a chance for the editorial and production teams to complete an official check that the project is ready for the next phase and to deal with any overlooked issues before moving on. Unfortunately, the transmittal meeting for *The Everyday Activist* did not fulfil these requirements.

The main difficulty with the meeting was that it took place well before the editorial work was completed. In the Transmittal Form (Figure 2), dated June 8, there is a list of fifteen items under the "Material to come" heading, while the "Material included" section lists only three. The included pieces were the copyedits and text inserts for January through September. The remainder of the material was made up of the copyedits and inserts for October–December kept by the managing editor, front and back matter to come from outside sources, and front and back matter also requiring changes by the managing editor (such as the author information and acknowledgements). During a transmittal of completed work, there should be nothing listed as "to come," otherwise it defeats the purpose of holding a transmittal meeting. It is clear from this document that the status of the project in no way coincided with its listing as "final manuscript, ready for production of first pages."

Figure 2: Editorial to Production Transmittal Form

Date: June 8, 2006
Project: The Everyday Activist: 365 Ways to Change the World
In-house Editor: Kevin, Sandra
Status: final manuscript, ready for production of first pages

Specs:
384 pp
0-88784-751-X / 978-0-88784-751-6
$19.95 Cdn
5 ¼ x 8 ½ • pbk
Pub date: October 2006

Material included:

- thumbnails of complete book layout
- hard copy for January-September with copyedits and text inserts marked (274 pages)
- electronic files of text inserts for January-September, emailed to production manager

Material to come:

Interior:

- front matter (11 pages)
  - title page (new)
  - copyright page (new)
  - table of contents
  - About the Author
  - Acknowledgements
  - Themes
  - Preface (new) (2 pages)
  - Introduction
  - Before You Get Started
  - Making the Most of Your World-Changing Efforts (new)
- main text (92 pages)
  - hard copy with markup and text insert files for October-December
  - replacement text files for 14 days throughout year
  - images for 14 days above plus a few others
- back matter (7 pages)
  - Turn Your Ideas into Actions
  - index (6 pages)

Exterior: back-cover copy

House of Anansi, reproduced with permission

Indeed, it was the first time at which some of these pieces of the project were even discussed between the managing editor, myself, and the production manager, such as the required image replacements and some of the changes to the front matter. The transmittal meeting is not the time to be planning changes. All of the changes should have been discussed and delegated during the planning sessions and recorded in a separate project scope document for future reference and deadline checks. And these changes should have been completed before holding the transmittal meeting.

This alone indicated an immediate need for updates to the project timelines and resource allocations. Another team member could have taken on some of the delayed work, or some of the planned changes could have been omitted. At the very least, the transmittal meeting should have made obvious the need for completing the required work as soon as possible. But none of these options were pursued: the managing editor continued to be swamped with too much work, I continued to wait for his work to complete my own as both the editorial intern and as the typesetter, and we went ahead with all of the planned (and unplanned) changes to the manuscript.

Ultimately, the transmittal meeting should have been postponed to take place once the editorial work was fully completed. Instead, there was never a true transmittal process, meaning the passing of work between me, the managing editor, and the production manager was informal and unchecked. Without a formal structure for these timelines and workflow, it was easy for the work to become more and more delayed. In fact, as of July 19, the production department was still waiting for the following pieces: the copyedits and text inserts for December, the fourteen replacement entries, the index, the foreword, and the replacement images.[19] And I was waiting for those pieces from the managing editor so I could do the final copyedits and rewriting, subsequently waiting for them from production so I could finish the typesetting.

[19] Sharon Bailey, personal communication, July 19, 2006.

Planning Recommendations

Project Scope

The Everyday Activist project was certainly unusual in its scope—not often does the editorial department take on an extensive rewriting of a manuscript. In a complex project of this type, it is important to be aware in advance of just how extensive and thorough the work will be. This information is documented in a project scope statement that can be shared between all the employees. A detailed scope statement is the basis for any future decisions, providing a baseline that ensures the project is on track and indicating when one phase of the project is successfully completed before beginning the next.[20] It includes information like a project overview (a description of the final product), a comprehensive list of project deliverables and requirements, time and cost estimates, and staff roles and responsibilities.[21] With this document as a guide, the project can proceed more efficiently: staff members know what is required of them and have a place to go for reference if they are unsure. It is therefore just as important that this document be properly communicated among the staff, to ensure that each team member is aware of the project's requirements in advance and throughout execution.

A shared project scope document would have helped to relieve some of the problems encountered during the course of *The Everyday Activist* project. Most of the workflow issues were caused by the need for a more thorough evaluation of the work required, and to

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[20] PMI Standards Committee, *A Guide to the Project Management Body of Knowledge*, 1996 ed. (Upper Darby, PA: Project Management Institute, 1996) 51.

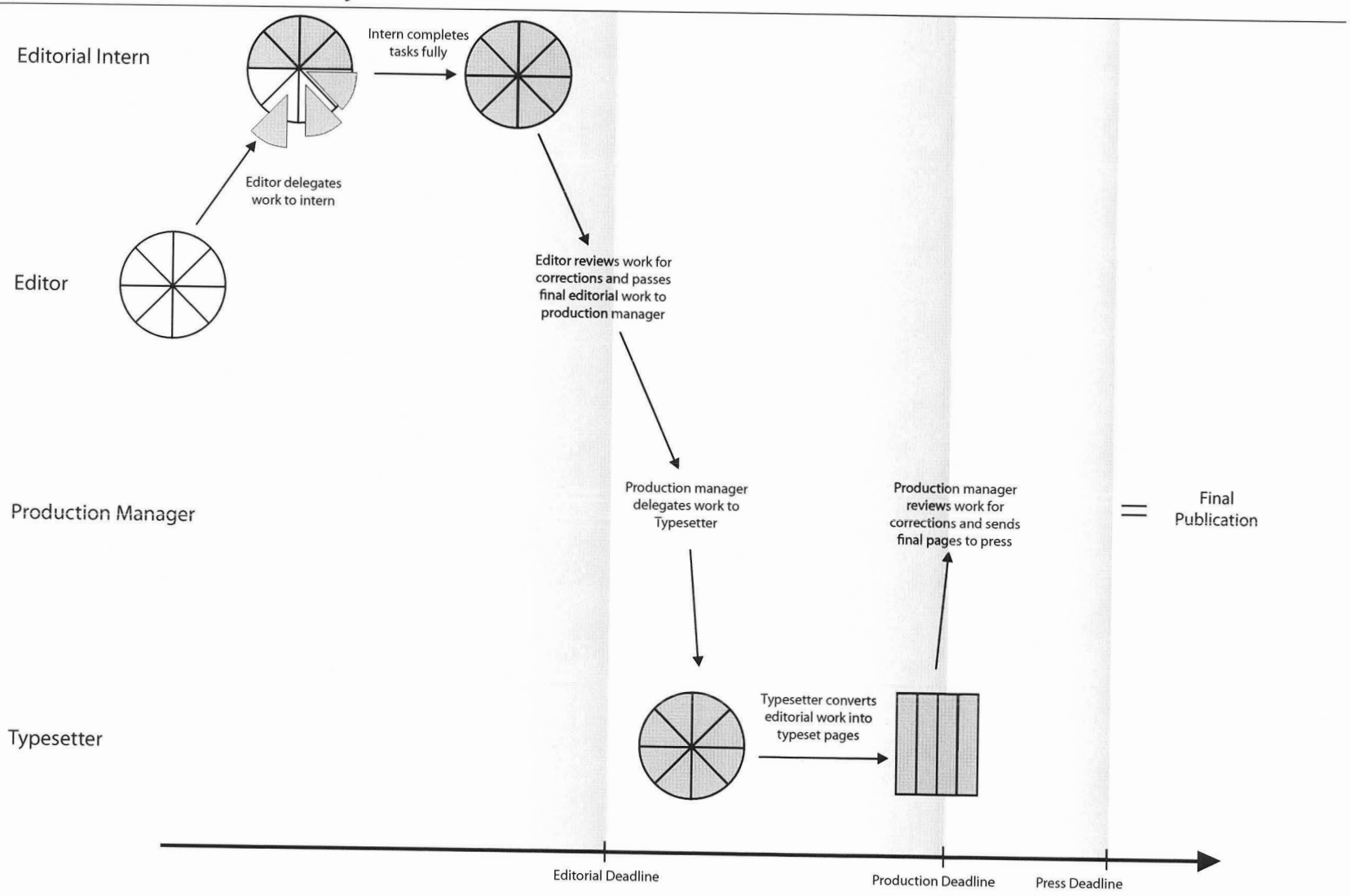
[21] Heldman, 98.

encourage its proper execution. There was no single document detailing what needed to be changed in the manuscript nor how much work was required to produce the desired output. Creating a scope statement may seem like a waste of time to many busy publishing team members, but it ultimately saves time and prevents conflicts and delay. Once the specifications of the project are clearly laid out, "creative energies will be devoted to the successful completion of the project,"[22] rather than spent trying to figure out the next step in the process.

The following figures illustrate how this interfered with a smooth workflow. In Figure 3, an ideal project workflow, the workload and timelines correlate to produce a product efficiently and on time. First, an editorial staff member, such as the editorial intern, is given a set of tasks to complete within a certain amount of time. Upon completion, this work is handed back to the supervisor, usually the editor, for review. Once the work is satisfactory, it is given to the production department, where the production manager delegates the typesetting to a production staff member or a freelancer. Again, upon completion, the typesetter returns the work to the production manager who, once satisfied, sends it to press. This is a simplified illustration of the process, which would necessarily include more passes between departments for updates, final checks, and approvals. It is simply meant to illustrate how the process is generally linear rather than collapsed. The process is assisted by structural components to ensure the correct work is being completed within the appropriate timelines, components like the project scope document, project schedule, and formal transmittals.

[22] Ralph Hancox, *Topics in Publishing Management* (Vancouver, BC: Canadian Centre for Studies in Publishing, n.d.) 2.21.

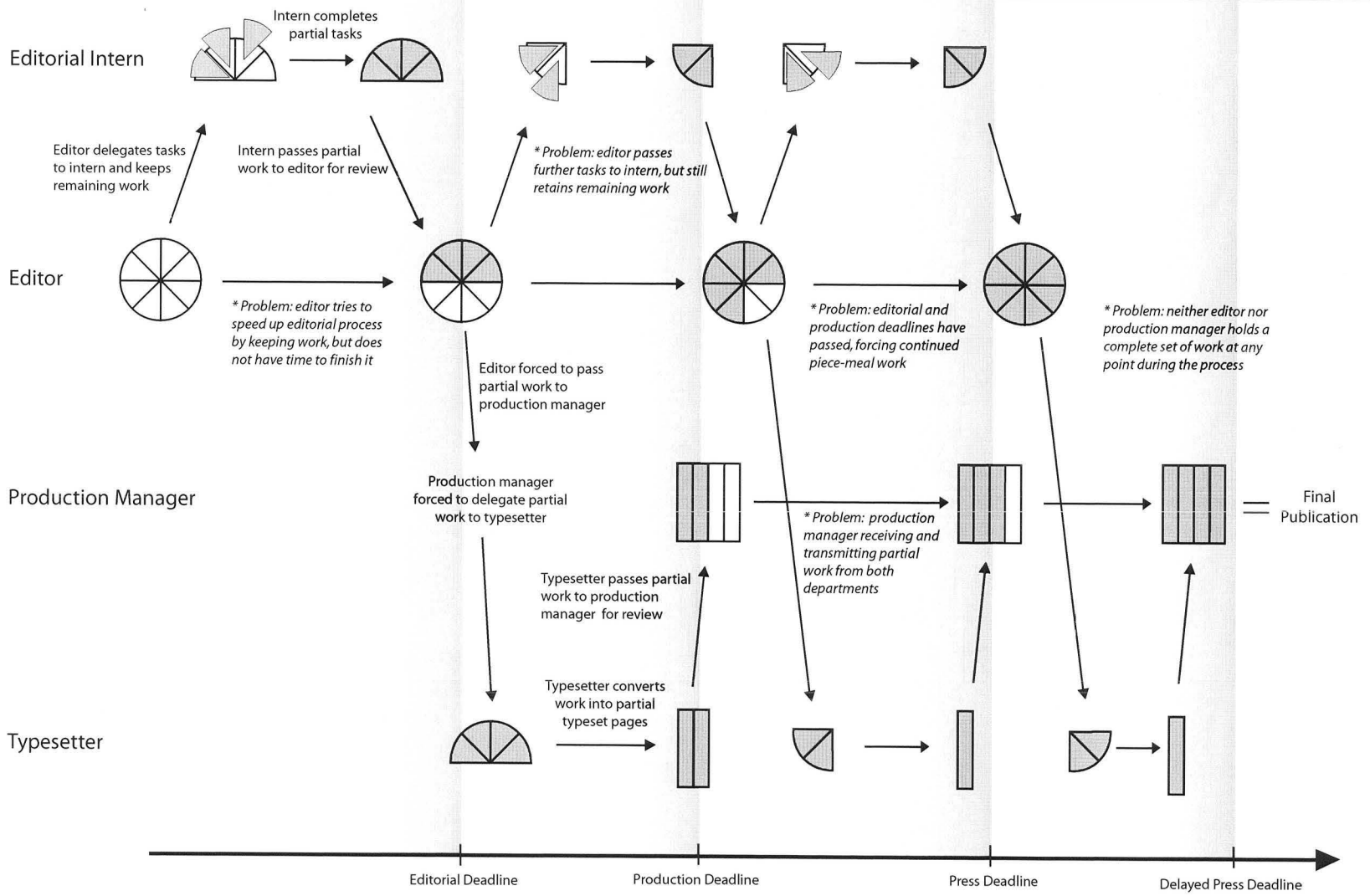
Figure 3: Ideal Editorial-Production Workflow



Caya 2006

As Figure 4 demonstrates, the initial steps in this particular project affected all the subsequent tasks. Although the sequence of work is essentially correct, it became complicated during correlation of the amount of work and the allotted time. First, the editorial work was more extensive than originally thought, and it was delayed by other projects and problems with execution. The editorial work would normally be completely finished before passing it off to typesetting, but because the editorial department was so delayed, typesetting had to start with the available materials. This piece-meal passing of work between departments continued as each section of work was completed. Although the fast-tracking in itself was not necessarily a problem, the process was subsequently delayed at every step as each person waited for the previous task to be completed—eventually causing a delayed press date. The issue is that the piece-meal process was unexpected and not factored into the project timeline or workloads. And every staff member involved with the project was frustrated with the process: I was continually waiting for more editorial work while the managing editor had too much work, the production manager was never sure which work was being typeset or edited, and my typesetting was held up waiting for more work from editorial.

Figure 4: Actual Editorial-Production Workflow



Caya 2006

From these diagrams, it is possible to extrapolate some suggestions for a better workflow. For example, if all the editorial work was delegated to one staff member, it would reduce the delays between completion of one task and delegation of another by a supervisor. With an individual or team exclusively assigned to the project, it would also prevent one staff member's time limitations and other responsibilities from delaying the process. More importantly, if the required editorial work had been physically recorded in advance it would have been easier to delegate tasks to staff members, and any unconsidered items that delayed the process could have been given to the appropriate person for immediate completion. In terms of timelines and conception and work, a physical list of required tasks and their desired timelines would have allowed all staff members to work independently with regular checks in place to keep track of what needed to be done and what had already been completed.

Despite having a project plan, there will always be unconsidered issues that complicate or delay the process. The overarching need in a project of this nature is not necessarily that each element be considered and addressed from the beginning, but that the plan itself controls how to address issues as they arise. The project scope document controls the workflow as a whole, providing a framework for the time, resources, and output of the project. It also includes contingency plans and assessment periods to deal with unexpected delays or the need for establishing a new deadline or re-evaluating the scope of work. Most publishers, including Anansi, deal with these contingencies regularly and efficiently, but often without the help of a pre-established scope document. This is effective in a project requiring less complicated tasks; however, when executing a more complex project like *The Everyday Activist*, a physical set of detailed guidelines and requirements becomes necessary. Producing one during the planning phase would help eliminate the need for lengthy re-evaluations or interruptions throughout the execution of the project.

Task Definition and Delegation

Once the project has been properly outlined, it is important to determine the exact steps required for completing it. This is where task definition and delegation is applied. In this planning process, the work of the project is divided into smaller, more manageable components: rather than defining a task as "editorial changes," it specifies that the editorial changes involve, for example, copyediting, content replacements, and Canadian spelling changes. For the project manager, breaking down the deliverables in this fashion makes it easier to assign specific tasks to team members. According to Heldman, this also allows the manager to "communicate the details of the work to the right team members, manage and track progress, and provide a way to logically group similar tasks together."[23] Sequencing these tasks in a logical order is another important step. Determining the best order for tasks in advance ensures that the work upon which subsequent tasks is based has been completed. Heldman points out that this prevents duplication of work by different team members and uses resources more efficiently by doing similar tasks at the same time.[24]

Several steps in *The Everyday Activist* process could have benefited from task definition and sequencing. For example, the research and text inserts could have been assigned to one person or completed more closely together to limit the duplication of work by the researcher and writer. With a detailed list of tasks, accompanied by an estimate of their timelines and staff assignments, the editorial staff would have had a clear workflow plan and avoided some of these delays.[25]

Initially, the managing editor and I divided the editorial work, each working on the text inserts and copyedits for a selection of chapters. With a short initial turnaround time, we

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[23] Heldman, 106.

[24] Heldman, 108.

[25] Hancox, 2.21.

had decided that the work would proceed more quickly if two staff members worked on it together. However, the amount of work was more extensive than estimated, as was our available time: the managing editor had other responsibilities that prevented him from dedicating his time to *The Everyday Activist*, while I was working exclusively on the project and had time to spare.

Unfortunately, this spare time was often the result of delays in the process. I was required to hand off a completed section for review by the managing editor before continuing onto the following section. Since the managing editor was involved in several other projects, there were often long delays between him receiving the work and returning it to me. This also lessened the amount of time available to him for completing his own sections. Indeed, as he fell farther behind, there was less and less work for me to do both as the editorial intern and as the typesetter while I waited for his pieces of the project.

It would have been ideal to delegate the appropriate amount of work to each staff member according to his or her available time. We should have also established a more effective sequence of work, permitting an employee to immediately begin the next task upon completion of the previous. It is important that each team member is aware of their role and responsibilities, in particular, which tasks they are to complete and by when.[26] This is achieved by documenting each required task and delegating it to the appropriate person according to their skills and available time.

[26] *Publishing 600 Course Summary Document* (Vancouver, BC: Canadian Centre for Studies in Publishing, 2006) 59-60.

Project Schedule

Every project inherently has a schedule in its simplest form, as simply a start date and a finish date. However, a schedule that details each step of the process and its individual task times provides a comprehensive structure for the project workflow. It acts as an encouragement when the work is proceeding smoothly and as a check when tasks fall behind. The project schedule is typically created by plotting every activity into a graph or chart, taking into account any overlap of work due to multiple people working on a task.[27] Based on the sequence of tasks identified in the previous step, this schedule is the framework for the entire project, guiding each person's activities and indicating the upcoming deadlines.

For *The Everyday Activist*, we initially decided that a quick turnaround time for the editorial work was necessary. During the first production meetings at the beginning of May, it was established that June 1 would be the best date by which to complete the editorial phase. Such a tight deadline assumed that the pre-assessment and planning had already been completed; however, once I began the editorial work, many unconsidered aspects of the project cropped up. Although the initial research had been completed by this time, it was necessary to re-evaluate the manuscript for replacement entries, image changes, and front and back matter insertions. The worst offender of the unconsidered aspects were the image replacements. The images for the changed entries were only vaguely addressed at the beginning of the project, with no consideration of where the new images would be sourced nor who would do the task. By the time I needed the new images for typesetting, none had been found, nor was there a master list of what was needed. Appendix B is a list of required images that I put together on July 4—a date quite far into the process. This list also includes 31 required images, significantly more than the "14 plus a few more" originally planned. Even with this list as reference, the images were still not sourced by the time I left Anansi in

[27] Heldman, 172-173.

August. This meant that the copyfitting I did to the entries was never fully completed, since a different image could easily change the available space. It also takes a lot of time to find and source art. This step of the project should have been planned and delegated from the beginning but was not, and it accordingly led to an inefficient sequence of work.

These issues were never included in any scheduling or task definitions. This exacerbated the piece-meal process of the work, since it was necessary to either interrupt planned tasks or else address them after the planned task was completed. It also made for unclear staff roles, as no member of the editorial team had been prepared to do the new work, let alone been put in charge of the decision-making for its timely and satisfactory completion.

The problems with the editorial process significantly delayed the initial timelines. As June 1 came and went and the editorial work was not yet complete, it was necessary to push back the editorial and production deadlines at nearly every production meeting. The following table is a summary of these changing dates:

Table 2: Production Timelines

Report Date	To Type	To Print	Delivery to Warehouse	Pub Date	Comments
May 9	May 1	June 30	Aug 8	Sept 1	-
May 15	May 29	July 26	Aug 25	Sept 1	-
May 22	June 6	July 10	Aug 25	Sept 15	-
May 30	June 6	July 10	Aug 25	Sept 15	-
June 20	June 12	July 28	Sept 1	Oct 1	First pages due June 30
June 27	June 12	July 28	Sept 1	Oct 1	First pages due July 7; waiting for remainder of editorial work
July 18	June 12	July 28	Sept 1	Oct 1	New schedule needed

Compiled from Anansi's Weekly Production Reports, May 9, 2006 to July 18, 2006, reproduced with permission

A properly estimated project schedule helps prioritize tasks and regulate the workflow. Without it, a project can quickly fall behind, as was the case in *The Everyday Activist* process. Although the production department created weekly status reports on every title that included several milestone dates, there were no overarching project schedules against which to compare them. *The Everyday Activist* delays were noted in the production status reports, but any appropriate action would have required a more detailed schedule for reference. Instead of re-examining each task for a solution, the delay in one step could only be resolved by delaying every subsequent step. The schedule should be used as an alert to all who use it that there is a problem to be resolved—whether with timelines, resources, or cost.[28] Ultimately, however, the schedule should account for any possible delays by taking into account correct task sequencing and project scope.[29]

With a clearly communicated project scope, efficient task handling, and a detailed schedule, the Anansi team would have had the planning to support its confidence and enthusiasm. Heldman also points out that "proper planning and follow-up will prevent mistakes or at least unplanned events that could creep up on you unexpectedly. At the very least, the impact of those unplanned events is lessened if they do occur."[30] And they certainly do. It was difficult for Anansi to accurately anticipate the schedule, costs, and resources required for *The Everyday Activist.* But a thorough, detailed estimation and documentation of these aspects is all that was required, providing a set of guidelines along which to structure the project and something to reference for producing a consistent output.

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[28] Thomas Woll, *Publishing for Profit: Successful Bottom-Line Management for Book Publishers* (Chicago: Chicago Review Press, 2002) 156.

[29] Hancox, 6.11.

[30] Heldman, 14.

Conclusion

Because publishing is a field that thrives on creative energy, it is easy for its adherents to focus exclusively on the output rather than the processes that go into it. It is similarly difficult for an editor or a publisher to become a manager, particularly in a smaller company where each employee plays multiple roles. But these employees must recognize that each book is unique, and that the process for its completion has to be equally unique. Fundamentally, that is the essence of project management: to recognize that every project is something that has never been done before and to assess how it must be undertaken. Most books do follow similar patterns for their completion, and publishers fall into the rhythm of these processes, taking for granted the management aspects of the project. They inherently know what needs to be done by the editor, the copyeditor, the typesetter and production, and rarely need to rely on a formal list of tasks or a detailed schedule. Only when a more complex project appears does the need for these structures arise. And by then, it is too late to implement a management style with which no one is familiar. By managing each project through effective planning, direction, and control, the company will find its projects proceed more smoothly and effectively.

Despite the project management complications that impeded the process, *The Everyday Activist* was a smart, well-suited project for the staff at House of Anansi. The project was completed in time for its October press date and the book has become a good seller. Unfortunately, my internship concluded before seeing the project to its completion. At the beginning of August, when I left the Anansi team, there were still several pieces missing from *The Everyday Activist* puzzle. In the editorial department, changes were still required for the

author information, acknowledgements, the new preface, and the index. Also missing were all the new images, none of which had yet been sourced or placed into the manuscript. In the production department, I had provided partial first pages that included only the changes to the main body and incomplete updates to the front and back matter. These first pages still required proofreading and subsequent typesetting updates, as well as some massaging with copyfitting as the new images were inserted. I would have liked to be involved with the completion of the project—not only because I had done so much work and wanted to see it through to the end, but also because it might have been difficult for a new team member to try and pick up where I left off. Without a project plan or master list of required and completed tasks, the next person to work on the project had no way to gauge its status. Indeed, I was just as guilty as the rest of the team for providing inadequate checks and guides of the work I had done and what subsequent steps I had planned.

However, as Anansi continues to grow and take on more complex projects, it will become increasingly important that they establish a smooth management system to address the problems encountered during this project. Luckily in the case of *The Everyday Activist*, Anansi's staff was more than capable of completing the job well in time for the press date, even while completing the other fall list titles. But the truth is that this is often atypical in the publishing industry. As one project delays another and workloads and timelines are underestimated, a lot of projects involve a last-minute scramble to press. And having a group of creative and experienced individuals who are willing to work hard may not always be enough to save a project from delays and underestimated tasks. Instead, a thorough planning process undertaken before each project that is properly communicated to staff will provide the structure and checks required to keep the work on track. Indeed, every publisher and every project would benefit from such a practice.

Appendices

Appendix A

Sample Text Inserts: January

1.3.1 (month.date.insert#)
The Canadian government's initiatives: http://www.climatechange.gc.ca/
The David Suzuki Foundation: http://www.davidsuzuki.org/climate_change/

1.3.2
Canada's melting arctic
In September 2003, the Ward Hunt Ice Shelf in Nunavut, the largest ice shelf in the Arctic, broke apart. The shelf had been frozen solid for the past 3000 years. Scientists believe this is only the beginning of changes to Canada's frozen north. Climate change is expected to raise the average temperature of the Arctic by 3-4°C, leading to more glacier melting, rising sea levels, permafrost melting and reduction in habitat for arctic animals such as reindeer, caribou and polar bears. Visit the CBC's website to learn more: www.cbc.ca/news/background/climatechange

1.3.3
The average Canadian creates 5 tonnes of GHGs per year – that's 20 tonnes for a family of four.

1.4.1
Sales of fairtrade and premium coffees are growing rapidly, encouraged by local fairtrade shops across Canada. Bridgehead is just such a chain of coffee shops in Ottawa, ON. Originally started as part of Oxfam Canada, it is now self-owned and boasts five locations: www.bridgehead.ca

1.4.2
Transfair Canada provides a comprehensive list of fairtrade sellers in Canada: www.transfair.ca

1.5.1
The Great Canadian Beer Festival, founded in 1992 in Victoria, BC, is devoted to the craft of real ale: www.gcbf.com

1.8.1
The Halifax Initiative is a coalition formed in 1994 in response to the G7's 1995 Halifax Summit. Its mandate is to eradicate debt in developing countries and advocate for international financial institutional reform. Through the campaigns of this organization and others, some steps have been made.

1.8.2
The Halifax Initiative: www.halifaxinitiative.org

1.11.1
A self-adjusting alarm clock that would scan radio broadcasts and change its alarm time according to traffic and weather reports, giving you extra time in the morning when you need it.

1.12.1
Imagine a Cure, support those living with brain tumors, *grey*: www.braintumor.ca

1.12.2
Together. Strong. The Canadian Cancer Society, *blue*: www.cancer.ca

1.12.3
Make Poverty History with a wristband

Make Poverty History Canada is an anti-poverty campaign started in 2005. It is part of an 80-country international campaign called the Global Call to Action Against Poverty. They produce a white wristband embossed with the slogan "makepovertyhistory.ca" in English and "abolissonslapauvrete.ca" in French. Celebrity endorsers of the campaign include Sarah McLachlan, Mike Myers, the Tragically Hip and David Suzuki.
The bands sell for $2 each on orders under 50 or $1 each for more than 50, and are available at Ten Thousand Villages store locations or online. High demand for the bands necessitates a 4-6 week wait after ordering.

1.17.1
The first street paper came into being with New York's *Street News,* and the movement has expanded into Canada. In 1997, a number of Calgary's homeless citizens who had been selling issues of the Edmonton street paper, *Our Voice*, approached the Calgary Urban Project Society (CUPS) about starting up a similar publication with a local focus. Thus *Street Talk* was born and continues to thrive today with up to 40 vendors selling approximately 5,000 copies a month. Through their involvement with the paper, and with CUPS, many of these homeless vendors have gone to find housing, to gain employment and to seek further education.

1.17.2
Calgary's *Street Talk*: www.cupshealthcentre.com/streettalk.htm
Montreal's *L'Itinéraire*: www.itineraire.ca

1.17.3
Terry's Story: Aged 52, Terry Flamond has overcome an overwhelming number of obstacles in his life. With the help of CUPS and *Street Talk*, he was inspired to find the inner strength to take steps in overcoming personal loss, addiction and illiteracy. After dropping out of school in his youth, he returned to classes and eventually earned the Canada Post Award for Achievement in Literacy in 2004. Terry now has housing, a steady income, and is still helping out by selling issues of *Street Talk*.
- Information courtesy of Paul Drohan, Editor of *Street Talk*

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Appendix B

The Everyday Activist Image Replacements

As of July 4, 2006

Date	Current Image	Required Image	Reason
Jan 3	COIN org	arctic, iceberg, animals – maybe seal from boycott Canada image	COIN removed from entry
Jan 9	none	election	new entry
Jan 18	UK $ with writing	Can $ with writing	UK – Can
Feb 2	none	art, volunteering	new entry
Feb 12	UK flashmob org	newmindspace, easter eggs, bubbles, pillow fight – maybe from website	UK – Can
Mar 1	Guardian screenshot	CBC, Macleans, etc	UK – Can
Mar 13	UK parliament	Canadian parliament	UK – Can
Mar 16	none	Witness, tapes, video	new entry
Mar 24	Dubble chocolate	Cocoa Camino, chocolate bar	UK – Can
Mar 30	none	alarm clock, morning activities	new entry
Apr 1	none	sunflower	new entry
Apr 14	ice cream tubs	trees	UK – Can
May 17	MYHotline	Kids Help Phone, phone	UK – Can
May 27	UK cancer stats	Can version – maybe just remove writing from image	UK – Can
May 30	UK news clipping	jail, volunteering	UK – Can
June 22	none	earth, map, hollywood sign	new entry
July 1	none	Canada, maple leaf	rewritten entry
July 14	none	vegetables, seeds, garden	new entry
July 23	none	bananas, dictator	new entry
July 29	milkman	food labels, Loblaws	UK – Can
Aug 3	none	postcard, world, stamp	new entry
Aug 18	bike poster, London	same idea, Canada – could use same pic, no words	UK – Can
Sept 4	UK $	Can $	UK – Can
Sept 6	UK soccer balls	Can soccer balls	image says "football" on it
Sept 27	none	nothing?	new entry
Oct 9	UK mailbox	Can mailbox	UK – Can
Oct 27	none	computer game, non-violence, Optor!	new entry
Nov 9	YB-UK org	depends on editorial changes	UK – Can
Nov 25	none	violence, women, nothing?	new entry
Dec 8	none	music, food	new entry
Dec 25	none	Santa, christmas	new entry

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