



*This manual is part of the Stroll of Poets Archive Project,  
with assistance from the Community Initiatives Program grant*

# **The Stroll of Poets Festival, Anthology and Launch Guidelines for Coordinators**

## ***Book 1***

prepared by Ivan Sundal and Sandra Mooney Ellerbeck

for the Stroll of Poets Society

2004

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*Note to the keeper of the manuals and archives:*

The table of contents (TOC) in the digital Word version of this manual is bookmarked or hyper-linked to the pages in the manual. Press *Control* and click on an item in the TOC and the desired page comes to you. This should be useful in entering updates in the manual.

The hyper-linked TOC headings are dependent upon three custom-defined heading styles in this manual, named as follows:

- **heading for Parts**

- **Heading 1**

- **Heading 2 Heading 2 Char**

Don't replace the styles in any headings that have one of these styles: it'll mess up the TOC when you update it. If you make revisions that change page numbers or titles, etc. in the manual, update the TOC afterwards. (Open the *Outlining* tool bar under *View*, place the cursor inside the hyper-linked TOC, and click on the *Update TOC* button on the outlining toolbar.) Best not to type any revisions or formatting into the TOC itself, as those revisions will be lost when using the *Update TOC* command.

There is also a handy *Go to TOC* icon (a blue arrow) on the Outlining toolbar, enabling navigation between the TOC and the pages.

## Introduction Scanned from Archives 1999

### A Glance Back at the Birth of the Stroll

As we prepare for the ninth annual Stroll of Poets, I think back to the first Stroll, to why and how it began; and wonder whether it is still meeting our needs. My needs as I saw them back then likely were similar to those of all poets.

After several years away from poetry, I began composing poems again in the late eighties. I looked, too, for outlets: especially public readings. There were a few readings here and there around town. Mostly they were “juried” by what appeared to be very narrow cliques. Getting a spot on the roster of readers seemed a matter of currying friendship and favour with a host. Many other poets appeared to be in the same position as I was: outsiders.

The format of a short series of readings organized by a group of women was the most promising and fairest I had seen: two invited guest poets, augmented by an open stage to a reasonable maximum number. With a break, the entire program reached to two hours. I was grateful to Ruth Donovan, Alice Major, Rhona McAdam and the others for that very pleasant and well-promoted mini-series; so was disappointed to learn that they were not going to continue it. To keep it alive, I contacted them and found myself reconvening an organizing committee. This time it comprised Alice, myself, Diane Zinyk and Glen Kirkland. We held a season of a half-dozen monthly readings in the above format. In general we felt quite good about the series, but the stagnant attendance figures made us wonder whether there might not be something lacking in our format or approach. In June of 1991, that series also came to a close.

Must poetry accept its status of pauper of the arts? What could be done to give it the weight of public acceptance, and hence an ever-expanding importance? The Fringe brought new audiences to live theatre, and the Gallery Walk drew new patrons into art galleries. But how to do the same for poetry . . . ? I mused over these questions when chatting with Lori White, proprietor of *Afterwords*, a second-hand bookshop on Whyte Avenue. But of course: there are several venues on Whyte which could lend themselves well to poetry readings: bookshops and bistros. Do it all on the same day: it becomes an ‘event’ then. Lori was intrigued and volunteered her shop. I went around the corner to speak to Margo Cross of Athabasca Books, and she began her decade-long enthusiasm for our event. Down the street to

Bjarne's Books: Bjarne Tokrud liked the idea. At that point I knew it could fly. I called Ivan Sundal, and his enthusiasm told me that poets would go for it. He and I convened a meeting on August 23, 1991.

Glen Kirkland, Alice Major, Bert Almon, Ruth Donovan, Ken Wilson, Anna Marie Sewell, Ivan, I and others met and set a plan for the first Stroll of Poets exactly two months later. We all worked the phones, contacting every poet we knew. Most publicity was free; though we charged each venue ten dollars, which gave us a promotional budget of \$110. Twenty-seven days before the event, we held a general meeting of all the poets, the agenda including the question of whether to form a society.

Near the end of the meeting someone asked if an anthology could issue from the event. Logic dictated that there was no time to consider it, but we were poets. Again, several people spread the word by phone to ask poets each to submit a poem to the publication. Lori's bookstore was the "post office" where poems were to be dropped off and picked up. The \$690 printing cost was, I think, fronted by Tom Trofimuk; and Toni Ford designed the now-familiar page layout of our anthology. With 165 copies printed by Stroll day and another fifty available later, he recouped his money. Most copies were sold to Stroll members themselves, of course. While we have a few copies of subsequent anthologies still available, there are none to be had of this inaugural issue: rare and, within a tiny market, likely quite valuable. Stroll day, October 27, brought a gratifying turnout to hear the sixty or seventy poets despite the early cold snap. The first "No Bard Barred Bar" took place after the event, and all of us felt quite drunk on poetic euphoria even before entering the bar.

In November we applied to register as a society, and spent one Sunday filing slowly through Athabasca Books where a cable TV cameraman recorded dozens of poets each reciting for the broadcast audiences. Members even reported seeing some clips in subsequent months.

Then came the first "Twelve Days of Poetry," many of them grouped around themes. Fortunately, our list of poets extended no further than could be accommodated through the twelve days; with the finale just like the other evenings, only bigger. Five or six poets performed, culminating in Mary Howes reciting to the musical background of Guerrilla Welfare. We all got drunk that night too.

Our first Annual General Meeting took place in March, 1992. Ivan Sundal (bless his naive, innocent heart) was duly nominated and elected President. Plans were set, structures formed, and we were away.

But growth brings new problems. If we were to fulfill our democratic, inclusive goals, we were going to have to accommodate many more poets than before. Formulas for reading schedules were debated, and the issue resolved. One problem threatened to halt the anthology publication, however: if we were to print an anthology with each poet again given a full page for poem and bio, a new physical format was required. We couldn't saddle staple the binding by volunteer labour, as we had in the first year. The larger size called for "perfect" binding, which meant a much higher cost of publication. How to raise the funds for it? With a mixture of excitement and dread, Ivan and I and a few others launched ourselves into organizing a small fundraiser. "Poets of the Four Quarters" took place on the summer solstice, during which four favourite poets recited in the four corners of the 33<sup>rd</sup>-floor observation level of the AGT tower. The event was catered with wine and a variety of munchies from our gracious restaurateur supporters, and our poets recited their last lines as the sun set at 10:06 p.m. The profit came to about \$350: not huge, but enough to leverage the credit of our printer of several years, Ali at Scholastic Printing. We had also received our first grant from the Alberta Foundation of the Arts, to be used for other expenses of our season.

The expanding roster of poets created challenges in organizing the Twelve Days of Poetry, as well. The 1992 event was created around eleven poets chosen from the anthology by the producers of CBC Radio literary programming in Edmonton. These eleven poets were then each asked to invite three others to recite on the same evening. The CBC producers attended all eleven events, selected their favourites, and recorded these at the 12<sup>th</sup> Day of Poetry. Controversy erupted amongst the poets who had not been included, for they felt that you had to be someone's friend to be selected. The point was valid, so the executive came up with the plan that we all know by now: blind judging by jurors drawn from the community, and so on. In retrospect we have often marveled at how the Stroll year had become a cohesive whole. The all-inclusive Stroll fed poems to the Anthology, the Anthology fed the roster into the 12 Days of Poetry, and the first eleven days created the poets of the finale.

The weekly series arose at some point to fill a further need for poets to recite. Again, we struggled with

the issue of democratic selection, and filled the first weekly series roster through a kind of hockey draft. Each weekly series is constructed in a different way, however, reflecting the creativity of the organizer.

And the writers' circles continue as well. I wish more members took advantage of them. My own experience with them was positive, for we all tried to extend the democratic and peer-support ethic into the round-table discussion.

I wish all Stroll members and executive members much fertility in their imaginations as they work on the Stroll. To new members: put your own stamp on it; just be prepared to adapt to the demands of the membership.

Thanks to the executive for the request for this note. Writing it brought back many good memories.

- Doug Elves

# ***Part One: Stroll of Poets Festival***

## **Job Summary of Stroll of Poets Coordinator or Committee**

The mission of the Stroll of Poets Society is, as worded at the founding meeting in 1991 chaired by Glen Kirkland: “To promote acceptance of poetry through vehicles such as poetry festivals, public readings, and associated activities.” The Stroll festival on the first Sunday in October serves this mission, and so does the Stroll coordinator. These are the basic tasks:

- Liaise with board, anthology editor, newsletter editor, volunteer coordinator, 12 Days jury coordinator, webmaster, venue owners/managers, and media. Attend board meetings, and take part in planning.
- Keep receipts and a record of financial transactions.
- Line up venues.
- Line up MCs, sweatshop coordinator, caterers and whatever else the coordinator and board plan for the brunch and the NBBB.
- Schedule the readers and hosts. Consult board. Confirm with hosts.
- Oversee production of poster/schedule and brunch tickets.
- Distribute posters, send public service announcements, place tickets for sale, place schedule in VUE Weekly.
- Place schedule and poet and host instructions in newsletter and on website.
- Find and instruct volunteers.
- Prepare program notes/agenda for brunch and NBBB.
- Prepare “host kits.” and distribute them.
- Enjoy the Stroll.
- Submit report and recommendations to board, and your digital and hardcopy working files and contact list to permanent archivist/secretary

This job can be done by a committee, and has been several times. E.g. three people: 1. chair and publicity; 2. venues, hosts, and scheduling; 3. the Brunch and the No Bards Barred Bar.

## Tips

1. Use your poster as a map. The poster/schedule should display all your final “destinations”.  
(*See arc 6 for poster 2003*)
2. Ask the Stroll secretary to query all the lists of names you need for schedule, poster, etc. Saves typing and proofing of names. The names can be put in the order you want.
3. The best time to submit a public service announcement (PSA) to the Edmonton Journal for their Ten Best page in Friday’s paper is 7–10 days before the article comes out. Include a digital photo.
4. Use the media list on the website mail-out service for sending PSAs to a number of media in one stroke. Ask the secretary to forward your messages – to media and/or membership.
5. If you are using a Publisher file for making an ad for VUE Weekly, you will need to convert your file into an image file. The “Save As” function in Publisher doesn’t include this feature, but, with Adobe software, the Publisher file can be “printed” as a PDF file, which can be saved with the Adobe software as an image file. An image file for the website can be made this way too.
6. You may want to make some business cards, especially if you want to send hardcopy letters to venues, poets, volunteers, etc. Go to Staples and get some plain cards and dash some off on the computer. Use the Stroll logo and add: Your Name, 2004 Stroll Coordinator, your phone number and email address, and “Join us at this year's Stroll - October 5/2004”
7. How to copy and paste names from a table to a poster. Suppose there are three columns: first name, last name, and number for reading order in the schedule.
  - sort table by reading-order number
  - highlight the two columns of names and execute the Copy command
  - open Notepad and Paste.
  - the names will be in a long list of rows like  
John Smith  
Jane Wild  
June Apple                    which can be made useable by replacing the tabs between the names with single spaces. Now paste the names a group at a time into the poster.

## Money Management

- Keep all receipts for expenses you incur. Record them in a transaction register (*see arc 01*) and attach receipts to the statement before submitting to the treasurer.
- Record in the register all the revenue you receive from ticket sales and other Stroll sales under the column of *revenue*. Keep track of the revenue from different sources. Tickets should be numbered, and the numbers or ranges of numbers should be recorded in the *description* column when you record the revenue from sales.

- Your transaction register will just cover festival transactions that you handle. It will not cover any revenues or expenses that the treasurer handles directly. (The treasurer will combine your records with his or hers to produce a summary statement of total actual revenues and expenses of the festival. The deficit represents what is covered by grants and other outside sources.)
- At stages, or at the end of the festival, you can submit the revenue and expense statement to the treasurer for a reckoning. In order to keep the treasurer's records simple and in line with cheque numbers and bank statements, you should give the treasurer the exact amount of revenue you've collected, and the treasurer should write a cheque to you for the exact expenses you've incurred. The treasurer should also write an exact cheque to you for your honorarium.

## 15 Steps to Stroll Coordinating

### **Step 1** *preliminary tasks of the board*

- The board confirms/arranges sponsorships. The AFA and the EAC are traditional year-round sponsors. The only other regular sponsor is VUE Weekly, which publishes a full-page Stroll schedule at a reduced price — \$500 + GST in 2003. Suggest that the president call Ron Garth at VUE Weekly early on to ask about publishing the Stroll and 12 Days schedules, and to say that the coordinators will be calling to discuss details. Also suggest that the president call the Edmonton Public Library (Outreach Coordinator, Communications) to ask if the EPL could distribute Stroll poster/schedules through its branch system.
- The board advertises for a Stroll coordinator in the May newsletter. Ad could be based on above job summary. See archives for examples in newsletters. If the ad doesn't yield adequate results, the board discusses people to ask and someone is appointed to get on the phone.
- Recommend that the board reserve a venue for the brunch and NBBB. Traditionally, the coordinator has booked the Strathcona Legion for this, but it may not be available anymore, and it may be difficult to find an affordable brunch venue within the festival area. If the new board finds a coordinator soon after the AGM in March, the coordinator could be assigned this task. Otherwise, the board should take care of this as early as possible. Offer to send managers of potential venues an overview of Stroll of Poets events — *use arc 1*. Also, *see arc 2 for thank-you letter to venue on acceptance*.
- Recommend, if possible, that the board or coordinator select a brunch venue that does its own cooking. In 2003 an outside caterer came to the Legion and didn't have the ability to adjust to a bigger turnout than expected. The Stroll had risked a certain amount of money guaranteeing a certain number of plates, but not enough. The attendance was up about 65% over the previous year. Whether the caterer is in-house or from outside, there should be a plan for dealing with a larger than expected crowd, since we'd like to fill the venue

to capacity if we can. Perhaps a contract with a caterer should allow changes to the order after you find out whether the Stroll and brunch is featured in the Journal's Ten Best, which comes out on Fridays.

- The board selects and invites a special guest poet for the brunch — by June 1. Writers in Residence have often been guest poets. There are many distinguished and exciting poets in the city — and there are no expenses for them other than reader's fee. Someone from the League of Canadian Poets is also a possibility, since the League pays travel costs and reader's fee — though not accommodation or other expenses. The deadline for applying for help for fall readings is July 31, and the League expects that we've already connected with the relevant poet. The League members' list is at <http://www.poets.ca/linktext/whos.htm>. *See arc 3 for thank you letter to guest poet on acceptance.* Suggest adding to letter that the brunch draws about 100, and it would be possible for a Stroll volunteer to sell the guest's books at a table — ask if the guest would like that.
- Suggest that the board appoint someone who is not on the board and who knows the membership fairly well to help the coordinator set the schedule in early August. If the coordinator is a committee, two non-board members could set the schedule.
- The board decides how layout work will be done — Stroll poster, schedule in VUE, tickets, anthology cover, launch poster. This has mostly been done by volunteer labour, though the anthology cover layout has sometimes been contracted out or done by the editors. A sharp looking poster serves well for the VUE schedule. The board could either provide a budget for the coordinators to use for professional services, or find volunteers with the skills and resources, and perhaps offer an honorarium.
- The president or a board committee interviews coordinator applicants and contracts one, or a committee. If it is a single coordinator, there should be discussion or negotiation while making the contract on the relationship of the board and the coordinator. An experienced coordinator may want as much independence from the board as possible — might want just to make a plan, present it to the board, do the work, and report at intervals on progress. Some coordinators may prefer more help and direction from the board, or from someone on the board. The assumption, or default position, in this manual is that there is a fair bit of interaction between coordinator and board or president. A coordinating committee, whose chair is on the board, is in a different position: the committee can make plans and the chair can present it to the board and report on progress at board meetings.
- The secretary or admin assistant is asked to send out several membership renewal reminders over June and July. Each time the reminder should include a listing to date of renewed members and indication whether they've also signed up to Stroll.
- The board ensures that the media list on the website email server is updated before the Stroll season begins. (It should be updated again before the 12 Days begins.)

## **Step 2** *the plan and resources*

- Attend board meetings after appointment. Make plans. You will need to know:
  - what venues are recommended. If you prefer more independence from the board, you might rather scout the venues and bring a list back to the board to approve.
  - how many venues you need. Eight has been the norm in recent years.
  - who will help you set the schedule
  - how volunteers can be found
  - how to get messages out on the email lists to membership and media
  - how to get a photo for the Journal's Ten Best
  - who is spokesperson for media interviews
  - who gets complimentary tickets, and how many, to the brunch. The guest poet should get two tickets. The coordinator(s) should get a ticket. Media who wish to attend to cover the story should be let in free — they probably wouldn't be having brunch
  - who sells the tickets and how much are they. You need to note that recent brunches have included an optional ticket for just the Guest poet – no brunch. It should be a \$5 ticket to satisfy the Canadian League of Poets policy of accessibility.
  - which poets are willing to go on radio promotions and such like
  - who the board suggests for brunch MC. Could be the president or another board member
  - what the plans are with the guest poet. How long will the reading be? When, **exactly**, will it begin. This is a critical question because you need to set a time on the poster for the admission of the \$5 guest-poet-only ticket holders. You need some promotional blurb and a photo for poster (you need permission)
  - if there will be sales tables at the brunch and NBBB
  - who the board suggests for the No Bards Barred Bar MC/sweatshop host
  - whether the brunch and NBBB venue has a sound system
  - whether there is any entertainment besides the sweatshop at the NBBB

## **Step 3** *entertainment for NBBB — as soon as possible*

- Book an MC/sweatshop host for the No Bards Barred Bar. Book or arrange other entertainment if planned. There hasn't been other entertainment in recent Strolls, but there has in the past. Some Strollers have advocated for a decent bit of socializing time.
- Discuss sweatshop ideas with the host and present to the board. Then firm up a plan with the host.

#### **Step 4** *book venues — by July 15*

- Call the venue owners or managers. Many are seasoned Stroll venues and don't need orientation. Offer to send Stroll information, *arc 1*, to owners of new potential venues, and explain the basic format of what happens over the Sunday afternoon.
- Send thank-you note and information to the venues that accept. *Adapt arc 3 and arc 4.*
- Arrange with a venue or two to sell advance tickets for the brunch. *Suggest Greenwood's Bookshoppe, Alhambra Books, Athabasca Books.*

#### **Step 5** *roust up 32 hosts — last half of July*

- Ask for a membership contact list.
- Use the last couple of Stroll festival schedules for a source of potential hosts. The hosts are usually the first name on each performance group.
- Email or call and find 31 hosts for scheduled readings and one host for the open stage. Tell them there will be host instructions in the newsletter, and in the host kits.
- Some experienced open-stage hosts like Phillip A Jagger know what to do. If it is someone new, offer these guidelines:
  - arrive at least 15 minutes early
  - introduce yourself to the manager
  - sign up people in the order that they come
  - wait till about five minutes after three before starting the reading
  - if there are a lot of poets, give them time for one short poem each. If there are five or fewer poets, give them five minutes each. If there are, say, eight, give them two or three minutes each.
  - introduce readers by name
  - let the reading go for about 30 minutes

#### **Step 6** *set schedule — first third of August*

- The deadline for signing up for the Stroll is July 31. Allow several postal days after the deadline before having a scheduling meeting.
- After the "last" mail has been picked up, you and the secretary keep track of any more Stroll registrations that arrive by mail, phone, or email. The rule is first-come first-served

for placing late-comers on the schedule while it is still possible or desirable. You can decide when that is. After the schedule is complete to your satisfaction, continue to keep a waiting list, as there will likely be some cancellations. Empty spots can be filled very late in the game, and the poets should be told that they must submit a poem to their hosts in order to get in the anthology and 12 Days selection contest. Advise them of the submission guidelines on the website.

- After the “last” mail has been received, ask the secretary for the list of signed-up Strollers ASAP, and also ask him/her to send the list of performers to the membership email list. This email should include a personal message from you, asking members if there are any mistaken inclusions or exclusions or any spelling errors. Also ask members to let you know right away if they have to cancel — there may be poets on a waiting list to get in a scheduled group. Ask the secretary to keep you updated on any error reports or cancellations.
- Determine if you have booked enough venues. Since the open stage occupies one performance hour, the eight venues provide for 31 scheduled readings, which is enough for 155 poets maximum. The reading groups have four or five poets, sometimes three. If you have more than 155 signed up, book a ninth venue.
- Select a venue for the open stage, and consult with venue. In 2003 it was the International Hostel, which is a great place for it.
- One scheduling tradition is for the coordinator or a committee to distribute the better-known and host-candidate poets over the schedule and then draw names from a hat to fill in the rest of the schedule. Here is a suggested procedure that combines the original method and the Rusti Leahy three-hat method and a new wrinkle:
  - you may want a non-board person, who is familiar with a lot of readers, to help you set the schedule
  - you need 62 experienced Strollers, including hosts, to spread over the schedule of 31 readings
  - consult the last 12 Days poster and determine which of the 44 poets are signed up to Stroll — it’s probably most of them. You could use the last two posters if you want a bigger list. Prepare their names to go in hats, and distinguish the ones you have already signed up as hosts
  - put the 31 hosts’ names in the “host hat”.
  - put the 12 Days names (except those who are hosts) in the “experienced hat”
  - determine the total names in hats so far. If it is short of 62, select more names of experienced Strollers to put in the hat of experience. If more than 62, let it be.
  - put the names of the rest of the poets in the “newer poet hat”
  - draw from the hats to place a host, an experienced poet, and two or three newer poets in each reading time
  - make adjustments if it appears, for example, that known crowd favourites are bunched up rather than distributed over the schedule. Don’t adjust your own

placement or that of your helper or move crowd favourites into your placements.

- also make sure the open stage host is not scheduled to read that hour

### **Step 7** *place schedule in table — about mid-August*

- Ask the secretary for updated list of members — a table with names and a blank column beside the names. Enter numbers beside the names that code exactly where and in what order you want all the readers. Suggest you envisage the schedule as consisting of venues in columns and time slots in rows and start numbering the poets from top to bottom in the far left venue column and continue top to bottom with the next venue and so on until you've numbered all 140 or so poets. *See arc 7 for Stroll poster 2003.* Send a copy of your names-and-numbers table back to the secretary and ask him/her to return the list as one long ordered list of names ready to copy and paste four or five at a time into a schedule, *or see tip 6 for how to extract names from a table.*
- It is not a good idea to type the names into the schedule, since it's time consuming and you might make a number of mistakes that are hard to find. The secretary has been working on getting the names correct in the database, so take advantage of this.
- Create a plain table in Word or Excel with venues as columns and the time-slots as rows. Paste the groups of four or five poets into their correct cells in the table. Proof and send to newsletter editor a little before the August 25 deadline, with a note to members, asking them to check the details and report any mistakes immediately, as there is still time to correct errors before the schedule appears in VUE Weekly. The plain table for the Scroll could be an insert.

### **Step 8** *poster and tickets — mid to late August*

- Send schedule table to poster layout person, as early as you can. Ask for an 11 x 17 poster/schedule to print and put on the website by September first. Designer should keep in mind that the final draft with a few schedule revisions will go to VUE Weekly for a full page spread — which is about 10.25 x 12 inches, so the schedule part of the poster can be stretched out for the 11 x 17 schedule compared to the one for VUE. VUE will want a camera-ready image file such as TIFF. The poster designer will need:
  - the schedule, with venue names and addresses well proofed
  - date of Stroll, including the year (for the archives)
  - name and a photo of the brunch guest
  - the when and where of the brunch
  - where to buy tickets, and the advance and door price
  - poster should state all other performances free
  - time and place of NBBB

- sponsor logos and Stroll logo
  - Stroll website address
  - the poster should state that the final schedule will appear in VUE Weekly on September/October \_\_\_
- Find out and tell the layout person what the deadline is for VUE Weekly.
  - Also ask layout person to produce brunch tickets. *See arc 7 for a template in Word.* Give all the details to the layout person. The template has ticket numbers on it. These could be removed and numbers could be pencilled in on the back after printing. If numbers are left on, about eight pages of templates will be needed, with a number on each ticket. *See Step 11 for rationale for numbers.*
  - Tickets need to be placed with the ticket sellers as soon as you release your first publicity.
  - Talk to Ron Garth at VUE Weekly about the poster/schedule for the last issue before the Stroll. Ask him his deadline and price. (\$500 in 2003)
  - Carefully proof poster and tickets before printing. The brunch in 2003 was attended by 100 people. Perhaps print 150 tickets if you have a venue with that capacity. If you have volunteers to poster Old Strathcona, downtown, the university, and 124th Street ..., you will need about 300 posters. If the poster still reads well when reduced to 8.5 x 11, it could be printed and folded (with “Stroll of Poets” panel facing out) and dropped in bundles of 25-50 at the venues and numerous other places. A second printing — the revised schedule for VUE — could be distributed at the brunch and placed in host kits.
  - There is potential, then, for the poster to serve four purposes: poster/schedule for the street, poster/schedule for the website, poster/schedule for VUE Weekly, and a folded leaflet. The poster design, therefore, merits attention and perhaps expense.
  - Print poster and tickets and send poster file to webmaster — about the end of August. Also ask him/her to put the anthology submission guidelines (*arc 10*), the poets tip sheet (*arc 9*), and host instructions (*arc 8*) on the site — after checking with the editor if the submission text is okay.
  - Call Edmonton Public Library about the end of August and ask if you can give posters (about 30) to the Outreach Coordinator of the Communications department for distribution through the EPL system of branches.

**Step 9 material to Stroll Scroll (the quarterly newsletter) — by August 25**

- schedule — *see last point of Step 7*
- guidelines for hosts — *see arc 8*
- guidelines for poets — *see arc 9*

- program of brunch — *see program in arc 11, and see Step 11 regarding a revision to the program timing*
- anthology submission guidelines — *see arc 10*

## **Step 10** *volunteers and programs*

- Ask for volunteer contact list.
- You might send an email to everyone on the list, and detail what you need help with. Depending on your plans, that could be:
  - poster and dropping leaflets about three or four weeks before the Stroll. Posters should have staple guns for poster Whyte and Jasper. (Posters should only be placed on designated poster boards – otherwise a fine of \$150 is possible.)
  - taking tickets at brunch: two sets of two, so a pair can relieve another pair
  - set-up at brunch. This will depend on how much the venue itself does
  - Stroll table at brunch for selling Stroll memberships and guest poet books. Four volunteers ideal: two pairs to spell each other off, though one person at a time probably enough
  - Stroll table at NBBB for selling Stroll memberships and other Stroll products. Four volunteers ideal: two pairs to spell each other off, though one person at a time probably enough
  - several volunteers to deliver the host kits to the venues at 12:30
  - if members wish to sell books at the NBBB, they should stay with their books at a sales table and manage their sales
- Make phone calls if you don't get much response. Tell all volunteers, by email or phone, that you will contact them a few days before the Stroll to confirm plans and give instructions.
- Write an agenda for the brunch. Give to brunch MC and president. It could go something like this. The agenda should be carefully adhered to, so that the \$5 guest-poet-only admissions don't miss what they have paid for.
  - 10:15 - brunch venue opens
  - 10:45 - MC introduces self and welcomes everyone to the brunch, invites them to dish up, and tells them the program will begin about 11:30
  - 11:20 - MC thanks caterer for great brunch. And thanks all the sponsors by name, venues by name, the coordinator, all the poets and hosts too numerous to name, and the Stroll of Poets board who give a lot of volunteer time to make events like this possible
  - The \$5 admissions come in
  - 11:25 - Introduce president, who will briefly address the assembly

- 11:30 - Introduce whichever board member has been selected to introduce the special guest
- 11:35 - board member introduces special guest poet
- 11:40 - special guest has the floor for a maximum of 45 minutes
- 12:25 - MC thanks guest poet, venue, and everybody for coming, and makes announcements:
  - NBBB, sweatshop hosted by \_\_\_\_\_, after 4:30
  - Point out schedules to pick up
- Remind president that he/she will speak for a few minutes at the brunch.

**Step 11 Promotions** — *starting when poster is ready, about beginning of September*

- Drop off 30 posters with EPL Outreach Coordinator at Stanley Milner as soon as poster is ready.
- Place tickets, posters, and leaflets in the venues that sell the tickets. Make sure the tickets are numbered. Record the numbers or ranges of numbers of tickets that you distribute to anyone to sell. When you sell tickets record their numbers or ranges in the description column of the transaction register — *arc 01*.
- Distribute posters and leaflets to all venues.
- Use email lists to tell members and friends of the Stroll that the schedule is on the website. Give the url that goes straight to the schedule. Ask members to forward the message to people they think might be interested in the Stroll. Encourage members to promote the Stroll. Generate enthusiasm. Ask poets if they would like to sell their books at a table at the NBBB. They would have to sit at the table and make their own sales, and they should let you know well in advance.
- Send first public service announcement (PSA) to media about two weeks before the Stroll. *See arc 11 for a PSA used in 2003*. The secretary can send it out on the Stroll's media email list. Ask him/her to send it to the membership and friends-of-Stroll email lists too. Recommend either that the whole brunch program start fifteen minutes earlier, as it has done in the past, or that the program be tightened a little so as to ensure that the brunch events are finished by 12:30, at which time your volunteers pick up and deliver the host kits to the managers of the venues.
- Ask volunteers to put up posters and deliver leaflets three to four weeks before Stroll.
- As the VUE deadline approaches (probably about ten days before Stroll), enter all the schedule changes — in red — on your digital schedule table and email it to the layout person. Remind him/her of VUE's deadline. Ask him/her to send you a reduced 8.5 x 11 version for photocopying.
- Give revised poster/schedule to VUE by the deadline, and to webmaster.

- Send PSA to the editor of the Edmonton Journal's Ten Best between seven to ten days before the Friday before the Stroll, and follow this up with a phone call. Be prepared to give the Journal a photo — the photo of the guest poet if you have permission.
- Ask the board if there is budget money to send the PSA out on Leo Campos' email list, which costs about \$75 and serves over 4000 addresses. It was used in 2003.
- Last PSA to all email lists a few days before the Stroll, Thursday or Friday.

### **Step 12 assemble host kits**

- a big envelope for each host
- host and venue names on envelopes
- your name and contact info on the envelope
- paste these instructions on envelopes: *Please read enclosed "cheat sheet", collect poems and bios, fill out submission sheet, return all in the same envelope to \_\_\_\_\_ at No Bards Barred Bar. Do not collect membership money and forms.*
- the great host cheat sheet — *arc 12*. Look at this closely: **there's a different sheet for each reading time**, so make sure the right one goes in each envelope
- Stroll Reading Here signs for 1 pm hosts — *arc 13*
- submission sheet for each host — *arc 14*. Use coloured paper to make it stand out.
- a dozen revised schedules, folded as leaflets. (If not folded, the poems and other docs might get lost in the paper blizzard). **Don't include in the 4 pm kits.**
- half a dozen membership forms, which can be printed off the website. **Instruct hosts not to take in money and forms** – just give forms to people who ask.

### **Step 13 last preparations**

- Call all venue managers a few days before the Stroll — confirm that all is ready and ask if there are any questions. Tell manager that a volunteer will be coming by at about 12:45 to leave four big envelopes for the hosts of the four afternoon readings.
- Call manager of brunch and NBBB venue a few days before Stroll. Find out how early you can get into the venue for set-up. There may be little to do, depending on how many services the venue offers. Confirm that everything is in order. Mention that at the brunch you would like one small table for selling Stroll memberships and books of the guest poet, and that at the NBBB you would like two Stroll tables — one for selling Stroll things and one for poets to sell their own books.
- Confer with brunch and NBBB MCs. Confirm that all plans are in place.

- Email or call hosts a few days before Stroll, and remind them that their host kits will be waiting for them at the venues. Remind them to call their poets if they haven't yet.
- Call open-stage host to confirm that he or she is ready.
- Call all the volunteers and brief them:
  - ticket takers will be provided with a cash box (ask secretary), a float, a sheet for reckoning the sales and number of tickets taken (*see arc 15*), and a guest list. It is important to determine the number of brunch tickets taken to verify the count taken by caterer. Tell them to let media in free if they're not having brunch
  - ask set-up volunteers, if you need any, to come early. How many and what time will depend on what needs to be done.
  - confirm that volunteers for the Brunch and NBBB Stroll table are coming. Stroll memberships and guest poets' books can be sold at the brunch Stroll table, and memberships and other things — e.g. old anthologies — at the NBBB Stroll table
- Prepare a guest list. Might only be guest poet and his/her guest and the coordinator(s).
- Check ticket sales. See if you can estimate the brunch turnout. If you get coverage in the Journal's Ten Best in the Friday paper, there will likely be a lot of late sales at the ticket sellers and at the door. If you think the catering order needs to be modified up or down, consult president and caterer.
- Sort host kits by venue. You will give kits to each volunteer for two or three venues.
- Ask the treasurer to bring cheque book to the brunch. It's a good time to pay the guest poet. It might be okay to pay the caterer then, if you and treasurer confirm everything squares, though you might ask for an invoice to be sent.
- Either get a stack of VUE Weekly papers, after Thursday, or print more leaflets, the revised schedule, to make available at the brunch.
- Make an acknowledgement list for the MC: sponsors, venues, and major volunteers by name. All poets, hosts, the audience, and the Stroll of Poets board should be thanked.
- Send a last message to the membership, about Friday. Encourage them to bring their friends. Make a pitch for the brunch. Remind them there will be a table at the NBBB where they can sell their own books, though they may have to share their time at the table if demand is high.
- Ask any board members who you gave tickets to sell to report their figures to you, and to bring money and unsold tickets to you at the brunch.
- Late afternoon, before ticket sellers close, pick up unsold tickets and cheques for tickets sold. Determine total ticket sales from all sources. This will let you know how many tickets can be sold at the door, which depends on the capacity of the venue.

## **Step 14 Stroll day**

- Bring:
  - sound system if venue doesn't provide it
  - host kits
  - two cash boxes (ask secretary)
  - floats for ticket takers and Stroll tables at brunch and NBBB
  - guest list
  - ticket taker sheet — *arc 15*
  - membership forms — print from website
  - products for sale, such as old anthologies
  - unsold tickets
  - schedules or stack of VUE Weekly papers
  - marker pens, tape, paper (just in case they're needed)
- Come to brunch early, set up with volunteers, and let the program of the day click in.

## **Step 15 after the Stroll**

- Make sure all bills are paid.
- Add up the columns in your transaction register, attach receipts, and settle with the treasurer.
- Acknowledgements: send final PSA to membership, sponsors, venues, volunteers, the press, everyone who should be thanked.
- Report to the board:
  - give attendance stats for brunch, NBBB, and — the best you can — the turnout at the afternoon readings
  - review the venues, caterers, other providers — for how well they served our needs. Enclose a copy of your contact list
  - Make recommendations for program changes or new directions
  - Make recommendations for revisions to the manual
- Give your revised working files — hardcopy and digital — to the secretary for the archives and for use as templates for the next coordinator. Keep the same file names for templates, and change only year at the end of the name.

# ***Part Two: Stroll of Poets Anthology***

## **Job Summary of Anthology Editor**

- Liaise with board, Stroll coordinator, 12 Days jury coordinator, volunteer coordinator, webmaster, and Scroll editor. Attend board meetings when requested.
- Receive hardcopy and digital submissions. Work with jury coordinator to prepare poems for the 12 Days selection contest.
- Oversee production of cover.
- Enter and format poems and bios.
- Arrange proofing session with volunteers.
- Contract printer — in consultation with board.
- Proof printer's sample before giving the go-ahead to print.
- Make an editor's pick for the launch. Liaise with launch coordinator, if it is not you.
- Bring anthologies to launch.
- Keep receipts and a record of your financial transactions.
- Report to the board, make recommendations, and submit files used to secretary.

## **Tips**

1. Use past anthologies as your ultimate guidelines.
2. Do only very light editing, especially with the poems. Correct obvious typos in poems, and correct spelling if it seems clear that the poets use “standard” spelling and the “errors” aren't intentional. Ask the poets if in doubt. You may ignore errors that the poets make in their submissions, especially the digital ones. You may correct grammar errors in the bios, but don't reorganize sentences or change the person or point of view.
3. Make use of the *Undo* command (*Ctrl + z*) if you think you've messed something up.
4. The *Find and Replace* feature in Word can be used for a number of editing tasks. The feature is under the Edit menu — click on *Replace*. If your Find and Replace window has a button *More* on the bottom, you can press that and gain access to more buttons, such as *Special*, which offers paragraph breaks, dashes and such like to enter in the search and replace

process.

5. How to remove all page breaks in the Word template to prepare poems for the formatter:— Use the *Special* button described above or type the two characters— ^m—in the *Find what* space, and type nothing in the *Replace With* space. Then select *Find Next* to check that it finds the right thing. If, for instance, you had typed just ‘m’ without the ‘^’ in front of it, you would have set it for removing the letter ‘m’. Press *Replace All* to remove all page breaks.
6. How to replace the triple hard returns after poem titles or bios with single ones to prepare poems for the formatter:— Use the *Special* button described above or type ^p^p^p in the *Find what* space, and ^p in the *Replace With* space. Then click *Find Next* to verify that the right thing is found. Click *Replace All* to replace all triple line breaks with single ones.
7. Find and replace unwanted double spaces between words with single spaces:— put the cursor in the *Find* box and press the space bar twice, and then enter one space in the *Replace* box. Press *Find Next* to verify that it finds the right thing. Then press *Replace*. Be careful you don’t press *Replace All*, as there may be double spaces you want. You can search for and remove them one at a time.
8. Windows has a useful accessory called *Character Map*, found through the Start menu by following Programs, Accessories, System tools. For example: é, ©, —
9. Word count in bios:— in Word the counting device is found under the Tools menu. Open *Word Count* and you see a box that gives you stats on words and letters in the whole document or a highlighted area. Press the button that says *Show Toolbar*, and a handy little word-counter pops up. You can now close the larger word-count box and keep the toolbar open. You can highlight the text of a bio and ask the toolbar to *Recount*.
10. The more errors there are in a draft for proofing, the more errors will remain after the proofing. A first draft that’s pretty accurate may only need one proofing session.

## Ten Steps to Publishing the Stroll Anthology

### Deadline: the Launch in Early December

#### **Step 1** *preliminary tasks and considerations for the board*

- Advertise for anthology editor in May Stroll Scroll. Base ad on job summary above. See archives for samples in past newsletters. Specify in the ad that launch coordinating is part of the job for \$750, but people who are interested can apply for that work for a \$100 cut of the honorarium. Also specify that the tasks of text editing and text layout could be shared by two.
  - the ideal editor will have skill in copy editing, using desktop publishing software, and laying out graphics for the cover. He or she will also have the software.
  - over the years of Anthology history a couple of editors — Rusti Leahy and Doug Elves — did all three parts. Most years the editor has done the copy editing and text formatting, and either a volunteer or a contracted designer (at a fee that qualifies as

sponsorship) has done the layout design for the cover.

- it seems that the norm for the \$750 honorarium is for the editing, typesetting, and launch organizing. In 2003 two of the Stroll coordinating committee organized the launch for \$100, the editor took \$500, and a layout assistant took \$150. Separating the launch seemed like a good arrangement, since it freed the editor to concentrate on the book.
- Many of the past anthologies have been formatted in PageMaker. The Stroll has a template for the anthology in PageMaker, which works well but is not easy to pick up quickly for many people. The anthology could be formatted in other programs, including Word, but would require more labour without the advantage of the digital template. *If the editor doesn't have considerable text-formatting experience, these procedures could be followed:*
  - the editor assembles and edits the text in Word in three files: front matter (except table of contents), bios, and poems. This includes dealing with poems, lines, and bios that are too long
  - the editor uses Word versions for proofing sessions and revisions
  - the editor prepares Word docs in a prescribed way for hand-over to text formatter
  - the text formatter flows the docs into PageMaker template in three “stories”, adjusts text blocks, applies styles, generates table of contents, and incorporates the reduced cover image (from layout person) on page one and the sponsor logos on the copyright page
  - the editor checks the text formatting, and takes the manuscript to the printers, along with the cover file from the graphics person.
  - even if the editor has the requisite formatting skills, he/she may wish to use the Word templates provided to edit and proof all the material because Word is superior to the built-in “story editor” in PageMaker — friendlier for spell checking and search-and-replace grooming techniques — and it is relatively painless to flow the stories into PageMaker and apply the styles
  - suggest that the editor get \$500, the text-formatter \$150, and the launch organizer \$100
- Advertise for artwork for the cover image in May Stroll Scroll. See past anthologies for types of art that has been selected, and see past Scrolls for samples of ads. The tradition is to pay a \$100 honorarium for the right to a one-time use of the image for the anthology. It is advantageous if the artist also agrees to let us use the image on the launch poster and on the website.
- Interview and contract editor and launch coordinator (could be same person) by the middle of August. Select and pay honorarium for image by that time too.
- If the editor doesn't have all the skills, you need to find a text formatter and a cover designer to lay out the cover image. If you have the cover image soon enough, the cover can be created before other work begins, which would be advantageous for preparing the poster. The text formatter will need a reduced version of the cover image from the cover

designer for page one by about mid November.

- Give the editor a print-run size and a budget. In 2002 and 2003 (and some earlier years) the anthology was printed at Scholastic Duplicators. Here is the scoop for 2003:

Finished size 8.5"x7"

# of originals -- 132 pages

Cover printed in one colour ink on 80lb Royal Fiber covers

Text printed in black ink on 70lb offset paper

Collate and perfect bind the book

Quantity --- 300

Price ----- \$1695.00 (\$5.65 each) + GST

The figure of approximately \$6 per book is in line with some earlier years. You may wish to print more copies than 300. The run sold out pretty quickly in 2003.

- Give the editor a deadline: deliver anthologies to the launch on \_\_\_\_.
- Tell the editor which sponsor logos go on the acknowledgement page.

## **Step 2 call for submissions**

Note: Most of what's written below is addressed to the text editor, and assumes that there is a text formatter and a cover layout designer.

- The Stroll coordinator will send the submission guidelines to the Stroll Scroll editor by August 25. The Stroll coordinator should ask you if the text is okay as is. *See arc 10 for the guidelines template.* You may want to add an editor's note for the newsletter, perhaps something to this effect:

Dear Poets,

I am looking forward to reading your poems and bios and putting the anthology together. I wonder if you could help me, please, by emailing your poems and bios in addition to submitting them in hardcopy to your performance hosts on Stroll day. Not only will it benefit me, the poor mad typist and proofreader, but it will give you control over typos. Go to the website at [www.strollofpoets.com](http://www.strollofpoets.com), and you will find forms into which you can paste your poems and bios. You can do it as soon as you are sure what you're submitting at the Stroll — your email submission must be the same poem. (Please note that email submissions don't substitute for the required hardcopy.)

Also, could you let me know if you don't want any spelling corrections in your poems, not that you would make any errors. Just add a note to that effect on the back of your poems. I won't correct any misspellings that appear to be deliberate. Let me know if you have other editorial concerns. I will likely put all the titles in one style, except in cases where a unique style, such as

all lowercase, appears to jive with the poem.

### **Step 3** *look for printer, and other early preparations — in September or before*

- Ask board for recommendations. Get estimates from several printers and report to the board or president.
- Choose a printer and get an estimate in writing.
- Get a deadline from the printer for the manuscript. It needs to be printed and bound before the launch, which tends to be the first or second Sunday in December.
- Ask printer which version of PageMaker he/she has, and pass that information on to the text formatter.
- Liaise with text formatter and cover layout designer. Work out deadlines. Printer may need material two weeks before launch. Text formatter may need material about ten days before the printer deadline, which could be about mid November — and that includes the reduced image for page one from the cover designer. The text editor and text formatter may want or need to send the manuscript back and forth a time or two before the text layout is ready for the printer. Advise the text formatter to talk to the printer about the format for delivery.
- Ask cover layout person to send you a copy of the design, perhaps in PDF, as soon as possible.

### **Step 4** *receiving the poems and bios*

- The collection of the poems for the 12 Days contest and for the Anthology has been done in several different ways in the past. It is recommended in the 12 Days manual that the 12 Days jury coordinator take charge of the task, since it is important to get copies of the contest poems to the jurors as quickly as possible. The method described in the manual for collecting, sorting, and coding the poems at the NBBB on Stroll day requires a helper or two. The anthology editor is a logical choice, someone with a vested interest in assuring that the master copies are handled with care. The method makes it possible for the jury coordinator to leave the NBBB with the contest poems ready for copying, and for the editor to leave with the non-contest poems and the bios. The jury coordinator will get the contest poems to you after he or she has copied them and made a list that correlates the poets and poems. *See Step 5 in the jury coordinator's section in the 12 Days manual for a full description of the method.*
- Poets have sometimes in the past been given an extra day or two to submit their poems. This is not recommended, especially if the poems are for the 12 Days contest, since it gives the poets extra time to select and groom their poems for the contest after trying them out at the Stroll. It also delays the photocopying and hence shortens the jurors' and

editor's time with the poems. And it is sometimes difficult and time-consuming to verify that the poets performed in scheduled readings. A one-day extension might be considered for a submission only to the anthology, and not to the contest, if the submission is delivered by email, and if it can be verified that the poet read in a scheduled group.

### **Step 5** *call for volunteer proof readers*

- Ask the secretary for a list of volunteers who have indicated an interest in volunteering for anthology work. Also ask board and past editors for advice on who to ask for proofreading.
- Try to get a fairly large group, maybe ten people, for a proofing bee. If there are enough readers every poem and bio could get the benefit of more than one pair of eyes.

### **Step 6** *enter the poems and bios — before mid-November*

The target is to enter, edit, proof, and send all the material to the formatter by about ten days before the printer needs the material.

Experienced editors and text formatters won't need much advice, but should look over these procedures, guidelines, and suggestions. What follows in the next few steps is an attempt at a comprehensive approach suitable either for one or two people doing the editing and formatting, and should be considered as a suggested method. It includes some tips on using Word, which experienced formatters will probably want to skip over.

- Ask the secretary for a membership contact list with telephone numbers and email addresses.
- Send, via the secretary, a general reminder to poets on the membership email list to go to the website and submit digital versions of the poems they submitted at the Stroll. Beg them for it if you have to. For those who don't respond, send individual requests for digital poems and bios.
- Ask the secretary for a list of members in a Word or Excel table with three columns: first name, last name, and a blank column.
  - using the original poems with the names on the back as the guide, carefully place an "a" in the blank cells beside the contributors' names
  - delete all the rows of non-contributors
  - alphabetize the list by last names
  - replace the "a"s in the third column with an ordered list of numbers from 1 to 135 or however many poets there are. Let's call this your table of contributors (or

TABCON). The numbers will be used, in part, for correlating the poems and bios. It will also assist you in ordering the poems and bios

- both editor and formatter should have the TABCON.
- Suggest entering the text of the anthology in three Word files: front matter, bios, and poems. *Use arcs 16, 17, 18, & 19 as templates or patterns for the poems and bios.*

### ***Enter poems***

- Each poem that you enter must be the hardcopy poem received at the Stroll. If someone has emailed a substitute poem, you cannot substitute it: the anthology poem must match the poem in the contest. Check email submissions to see that they match the originals. Don't enter or store email submissions in the editing template (described below) before you have the hardcopy submissions. Store email submissions in a separate folder and draw them out for pasting when you can verify them.
- *Arc 16* is the Word template for entering/editing/proofing the poems. *Arc 16* in the template section of this manual shows page 1 as a sample. The digital file has 150 pages. The first four pages have sample poems, and the remaining 146 pages are blank except for page numbers — that is if you don't have Reveal Formatting turned on. (Turn it on under the Format menu). Once it's turned on, you see two pieces of code at the top of each page: a hard return (Enter key hit) indicated by the paragraph symbol, and one line below that a Page Break. While you are looking at the code, check out the code pattern of the sample poems: exactly how many hard return symbols there are where.
- To paste or type a poem into a blank page, place the cursor just to the left of the hard return and proceed. Take care not to add extra hard returns at the end of the poem: there should be one hard return symbol at the end of the last line of the poem, and directly below that a Page Break.

The poems are pasted or typed and ordered as follows in the Word template:

- delete the four nonsense poems on the first pages, but keep the code for the hard return and page break on each page
- Use your TABCON as a guide.
- enter the poems in alphabetical order by poets' last names. Suggest you temporarily add the poets' numbers, from your TABCON, right in front of the titles of the poems (e.g. 87**Life is a Dream**). The same numbers go in front of the poets' names in the bio template. Both sets of numbers should be left on for the formatter and deleted after all poems and bios are definitively placed in the layout program — to be verified against the original hard copies that have the names on the backs of the poems.
- use **Times New Roman size 12 for poems and titles**
- put **titles in bold** — partly to help the formatter make visual distinctions.

- use **triple hard returns after each title**. This distinguishes this space from double hard returns separating stanzas, and thus enables the use of the labour-saving technique described below regarding #17. **Avoid triple spacing elsewhere**
- the page width of #16 is 4.125 inches, the width in the PageMaker template. Break wide lines where you see fit, or consult with the poets. It is possible for the formatter to spend time caressing slightly long lines into the 4.125 inches — if you leave lines for the formatter, put them in red or blue and, if there are many, consider offering the formatter a bigger cut of the honorarium, since it can be time-consuming work.
- check long lines to see if there are any space-bar hits after the last word — indicated by a dot per space if Reveal Formatting is on. Remove those unnecessary spaces and the lines may tuck in. **Don't re-size the lines or poems with formatting techniques in Word**, like tightening character spacing or changing the font size. **Leave the margins as they are, too.**
- the top and bottom margins are set to allow only guideline length poems to fit onto the page. If you place a poem with too many lines, a new page will automatically be created to accommodate the extra lines, and the total pages will now be 151. If poems are too long, first check if there are unwanted hard return symbols after the last line. If still too long, combine lines where you see fit, until the “orphan” lines and the page-break symbol jump back to the mother page and the total pages changes back to 150. If the poem is too long for that, ask for an excerpt from the poet. The formatter can caress slightly long poems into the mould, but the remarks a couple of points above apply. **Don't reduce the line spacing in the Word editing template, and don't change the margins either.**
- run the spell checker of the whole document to look for typos.
- you might want to use the find-and-replace technique to replace unwanted double spaces between words with single ones — a common typo. *See tip 6*
- save and print the document. Make copies for the proof-reading session

### ***Enter bios***

- *Arc 18* is a reasonable pattern for assembling and editing the bios in Word.
  - delete the nonsense poets' names if you're starting from the digital file
  - enter bios in alphabetical order
  - **Ensure that every contributor's name is entered** whether or not there is accompanying bio text.
  - put the poets' numbers from the TABCON right in front of the names. E.g. **87Reverie Ralph** — which correlates with **87Life is a Dream**. The numbers will help in alphabetizing the bios and assuring that bios and poems are correlated in the layout program
  - use **Times New Roman 12 for names and bios**

- put the **poets' names in bold**
- **single space after poets' names**, and **triple space at end of bio**
- don't add page breaks or extra hard returns to avoid widows and orphans: just let the pattern of triple spacing after bios continue uninterrupted to the end
- check for bios that are over 75 words. *See Tip 9.* Make cuts to long bios. Call poets if you wish or need to
- do light editing to bios if you wish: style matters, spelling, grammar — but don't rewrite sentences or change the first or third person it's written in
- run the spell checker to look for typos and spelling errors
- use Find and Replace to look for unwanted double spaces between words, a common typo — or after sentences. *See tip 6.* Recommend against double spaces after periods, especially in bios — the text space for bios is narrow.
- save and print copies for proofreading session

### ***Enter front matter***

- Consult with the formatter about how to deliver the front matter text — other than the table of contents, which is generated automatically in the layout program. Some of it, such as the “published by” part on page 2 doesn't need to be retyped if the PageMaker template is used.
- Also consult the board about the credits for the front matter.
- Prepare and print front matter for proofreading session

### ***Step 7 proofreading bee***

- you will need:
  - a couple of good dictionaries
  - a handful of sharp pencils
  - a copy of the originals of all the poems and bios
  - the original poets' copies with the names on the back. (You should keep a short leash on the originals)
  - coffee
  - a membership contact list
- If you have a good-sized group, say, ten proofreaders, you can divide people into pairs to give each poem and bio the benefit of more than one pair of eyes.
- Give each person or pair a portion of the book and copies of the originals.

- Give the front matter to someone familiar with the Stroll and the names of members. The membership list is a guide to names, but the bios or the names on the backs of the original poems are the ultimate guide.
- Ask for a simple consistent style of corrections. E.g. circle errors and write corrections in the margins, use cross-out lines and insertion marks. Ask for clear handwriting.
- A fair bit of friendly discussion will likely arise about whether and how to change certain things. Don't hesitate to call the poets and ask them or leave messages.

### **Step 8** *Send poems and bios to formatter — at least ten days before printer deadline*

- Enter the corrections from the proofing session if you concur with them. If you don't, you should know why. Run the spell checker again to look for typos. Print and read the manuscript, and make corrections again — the final corrections if there weren't many corrections after the proofing bee.
- Arc 17 is the prescribed format for sending the poems to the formatter to enable easier flowing of the poetry into the PageMaker template (*Available online*).
  - Open the *EditPoems* file and Save As *SendPoems*, and store the *edit* file
  - remove all page breaks from *SendPoems*. *See tip 4*
  - replace the triple hard returns after titles with single ones. *See tip 5*
  - Examine the file carefully. Save and send to the formatter with ten days or more to spare before the printer needs the manuscript
- Make corrections to the front matter and prepare for the formatter. Send to formatter. Ask for a copy, perhaps in PDF.
- Arc 19 is the prescribed format for sending the bios to the formatter.
  - open the *EditBios* file, Save As *SendBios*, and store *edit* file
  - replace the triple spacing after bios with single spaces in *SendBios*. *See tip 5*
  - examine carefully, save, and send to formatter
- Ask formatter for a copy of the whole book, in layout with consecutive pages 2-up, perhaps in PDF, as soon as possible. Discuss deadline and timing of sending back and forth a time or two
- Remind cover designer that text formatter needs the reduced page-one image about ten days before the printer deadline.

## **Step 9** *prepare for printing*

- Ask formatter to send final file to the printer by the deadline (probably about two weeks before the launch). The formatter should confer with the printer before sending regarding PageMaker version and layout.
- Remind cover designer of the printer deadline for the cover file.
- Ask printer for proofs of both the cover and text. Invite the formatter to look at the proofs with you. Give them a good inspection, perhaps overnight, before giving the go-ahead to print.

Voila!

## **Step 10** *the launch*

- Pick up the anthologies. Inspect some. Arrange for invoice to be sent to the Stroll address, or pay according to whatever other arrangement.
- Don't store the boxes of books in the car in sub-zero temperatures, especially quite cold temperatures, while waiting for the launch, as it may be detrimental to the glue in the bindings.
- Send your TABCON names to the secretary and ask him or her to make a signature sheet for complimentary anthologies and pass it on to the launch coordinator.
- The launch coordinator will get in touch with you about an editor's pick or two for the launch. You pick your favourite poem or two, and the launch coordinator invites the poets to read.
- Liaise with the book sales rep. Ask if he or she can take custody of the whole run of books at the launch.
  - make the release of books a formal matter.
    - you should have a receipt or statement from the printer with the final deal: number of books, fee paid or owing.
    - Keep an accurate record or log of how many books you distribute where. You and the sales rep should make a simple two-copy statement that shows the number of books transferred, which you both initial
    - you and the sales rep are responsible for tracking the inventory. *See Appendix for sales rep guidelines.*
- Take anthologies for distribution and sale at the launch. You may keep some at home for further distribution depending on what arrangements you make with the book sales rep.

## ***Part Three: Stroll of Poets Anthology Launch***

The Anthology Launch brings the membership and public together to celebrate and receive the yearly anthology. It is always a festive occasion, with coffee and treats and socializing. The program includes: special readings from the anthology, distribution of complimentary anthologies to contributors, sales of anthologies, release of the 12 Days of Poetry schedule, distribution of posters and bookmarks to members for further distribution, and sales of 12th Day tickets.

### **Job Summary of Launch Coordinator**

The anthology launch coordinator reports to the board — new ideas are always welcome. The coordinator may also be the anthology Editor or Stroll Coordinator.

List of duties:

- Liaise with the board, the 12 Days jury coordinator, the anthology editor, the 12 Days of Poetry coordinator, and the anthology sales rep. Attend board meetings when requested. Make plans with the board.
- Keep receipts and a record of financial transactions.
- Consult board and book venue for launch (if the board hasn't already reserved one).
- With the jury coordinator, invite the jurors to the launch.
- Consult board and book special readers to read their favourites at the launch: several jurors, one or two poets selected by editor, perhaps past Strollers who are well known in Edmonton, or perhaps other well-known poets or teachers in the city, or other dignitaries.
- Write an agenda or program for what happens at the launch. Give copies to all concerned.
- Give direction to the MC
- Find volunteers for set-up and clean-up, coffee, and minding the distribution and sales tables.
- Oversee production & distribution of poster. Send public service announcements (PSAs).
- Report to the board after the launch. Give recommendations for improvements. Give your working hardcopy and digital files to the keeper of the archives. Make suggestions for revisions to these guidelines.

## The 12 Steps to Launch Coordinating

### **Step 1** *preliminary considerations for the board*

- The board ensures that the ads in the May newsletter specify that the launch coordinating duty and a small honorarium can be separated from the editor's position, and that people may apply for the launch coordinator position on its own. In 2003 two of the Stroll coordinators organized the launch and shared a \$100 honorarium. (This job might be good training for Stroll or 12 Days coordinating.)
- Determine a date and time for the launch. The recent tradition is for the first or second Sunday in December, 2:00–3:30 pm. The venue is booked 1–4 pm to allow for set-up and clean-up. It would be advisable to avoid the first Sunday if it is one of the first four days of December, since the time is tight for the 12 Days coordinator between November 15 — when the jurors' selections are due — and the launch, to make the schedule and produce the posters and bookmarks.
- The board might want to act early and reserve a desirable venue for the launch, since venues in the Christmas season are in demand. The City Hall was a long standing tradition, but insurance costs in 2003 drove us to look for new venues. We used the Centennial Room at the Stanley A. Milner branch, which was good but too small. The crowd was at least a hundred. One of the 2003 launch coordinators recommends the Edmonton Room at the Stanley A. Milner.
- The Edmonton Public Library is a perennial sponsor. It sponsors both venues and distribution of posters and leaflets through the system of branches in the city. To book a venue at Stanley A. Milner, call the manager of the Center for Reading and the Arts.
- If the president is making routine calls to the Stroll's perennial sponsors in the summer, he or she might book the Edmonton Room for the launch.

### **Step 2** *plans*

- As launch coordinator you need to find out the following from the board:
  - date and time of launch
  - who will be MC. The editor could be invited. A board member or other volunteer could be the MC
  - who can/should be asked to be special readers
  - how to get the sound system
  - how PSAs can be sent to the media and the membership
  - how to get a photo to send to Journal's Ten Best

- who will do the graphic work for the poster. The poster should, if possible, incorporate the image from the anthology cover. *See arc 21 — for launch poster 2003*
- which logos go on the poster and other publicity?

### **Step 3** book venue — July

- If the board hasn't reserved a venue for the launch, consult the board and book a venue. *See Step 1 for considerations.*

### **Step 4** story for Scroll — by October 25

- Information about the Anthology Launch should be given to the Scroll editor before the October 25 deadline. It should be an up-beat story that makes people want to come out to the launch. See past fall Scrolls for examples. It should contain the following items:
  - contributors pick up complimentary copies
  - buy anthologies for Christmas presents. (In 2003 the print run sold out quickly.)
  - pick up some 12 Days posters and bookmarks for further distribution — help build a big 12 Days of Poetry series
  - buy 12th Day tickets at advance price
  - the basic program: selected anthology readings by special guests, coffee, socializing
  - ask members to bring a treat to share
  - bring your friends, spread the news about the launch

### **Step 5** poster — created in October, distributed in November

- A poster needs to be created and distributed. It needs to have the Stroll logo on it, plus all sponsors' logos. The cover of the anthology should be the focus of the poster with date, time, location, *Admission Free* and *Refreshments* on the poster. *See arc 21 for the poster of 2003.*
- Liaise with the anthology editor early on about the cover image. Check if the artist has given permission for it to be used on a poster, and see how early the cover designer could provide you with a cover image. If the cover designer isn't working on the project till November, a volunteer could scan an image from the artwork for the poster designer. Give the poster designer the image file, the text, and logos for the poster. The poster should be ready for distribution by the end of October.

- In 2003 the poster was done for an 8.5 x 11 inch layout. It was distributed/broadcast through the EPL branch system and the Stroll website and email lists. An 11 x 17 inch version could be done in a small run for distribution through the library branches (need 30 for that).

### **Step 6** *publicity — starting late October or before*

- Call the Outreach department of Communications at the Stanley A. Milner, and ask if you can distribute posters through the branches. Mention that the EPL is sponsoring the venue for the event (if that is the case). Get posters there ASAP because distribution takes a while — good to get them there before the end of October.
- Send poster file to Stroll webmaster for placement on the site — PDF is a reasonable format. Ask webmaster when you can tell members the printable poster is on the site.
- Ask secretary to forward a message to members: that they can go to the website at such and such an url and print the poster for their workplace or school or wherever. Also ask members to forward message and url to those they think may be interested. Mention that the 2003 run sold out very quickly, and that these beautiful anthologies make good Christmas presents.
- Send a general public service announcement through the media email list on the Stroll website about three weeks before the launch. It should incorporate:
  - A title: e.g. The 14th Annual Stroll of Poets Anthology Launch
  - Date and time
  - Free admission
  - The program in summary form
  - What's for sale
  - Refreshments
  - Contact name and number/email for more information, and Stroll web url
- Send a PSA and photo to editor of Journal's Ten Best feature in Friday's paper between ten and seven days before the launch date. Follow up your email PSA with a telephone call. The Journal's Ten Best feature is always very good publicity.
- Send 2nd general PSA (could be same as first one) on the media list about a week before the launch.
- Send a last announcement to the members' list and the friends of the Stroll list — a few days before the launch. *See arc 24 for a letter/poster sent in 2003 — (It should have included a listing of our sponsors.)*

### **Step 7** book readers — October and November

- Book special guest poets to read. They read their favourite poems (one each) from the anthology. Ask editor for a few proofing drafts of the anthology to give guest readers.
  - could be past Strollers who have poetry profiles, or other Edmonton poets or teachers. Past Strollers could also read their own poems from past anthologies
  - you could book up to 4 of the 12 Days Jurors to read their favourite poems (one each). Mid November — *see next step*.
  - Ask the editor to pick one or two favourite poems. Then, by the end of November, invite the editor's-choice poets to read their anthology poems.

### **Step 8** invite jurors — right after November 15

- Consult with the juror coordinator and send a joint invitation to the launch to all the jurors — as quickly as possible after the jurors' results are in. Tell them they will be able to pick up a complimentary copy of the anthology and two complimentary tickets for the 12th Day of Poetry. Ask them if they might be interested in reading their favourite poem from the anthology at the launch — to which you need a reply ASAP. *See arc 20 for a sample invitation letter.*

### **Step 9** volunteers — November

- Find and instruct volunteers. Ask volunteer coordinator for a list.
- Anthology distribution — this should be done by the anthology sales representative and a helper. If the sales rep can't make it, look for a volunteer with a head for money.
  - the anthology editor may deliver x books to the anthology sales rep at the launch, in which case they will have a system in place for tracking the inventory. If the sales rep isn't there, make sure the volunteer anthology sales person keeps a record or log of what happens to the books. The sales person should note down how many books he/she takes charge of, and have the editor initial it. At the end of the launch the sales person should note how many books he/she returns to the editor, and have the editor initial it. At the end of the launch the books sold, comps given, and books remaining should add up to the original number received. These records should be kept. *See Appendix for guidelines on book sales rep*
  - the booksellers note down the float at outset, and use the cashbox only for book sales. (The seller of 12th Day tickets should have his/her own cash box.)
  - the booksellers distribute comps to contributors, and ask for their signatures on the list provided. They also distribute comps to jurors, and check those off on the list provided

- the booksellers might want to make a stroke for each book sold. The cash taken in less the float should square, at \$10 a book, with the original number of books less the comps given and the books remaining. If it doesn't square, write that in the records
- Touch base with the 12 Days Coordinator. He or she should come to distribute posters and bookmarks and sell 12th Day tickets. Ask if he or she needs a helper. Offer to bring a cash box for ticket sales. Say you will bring a list for checking off complimentary tickets to jurors.
- Set up and clean up — usually 2 to 4 people.
  - Tell them to come early — perhaps right at 1:00 pm. The public comes at 2:00 pm, so that gives an hour to start the urns for coffee and hot water, set up chairs and tables, prepare tables for potluck treats, etc.
  - Quest for an urn. The Stroll can use the 50-cup urn in the storage room at the Writers Guild. A second urn would be a good idea: one for coffee, and one for hot water for tea. Find a volunteer to bring a 100 cup urn, or at least a 50 cup one, and make the coffee — starting as soon as you can get into the room. An urn can be rented from an equipment rental place. Suggest using the bigger one for coffee and the smaller one for hot water. (Coordinator brings coffee, sugar, cream, napkins ...)
- Sound system volunteer. Ask if the regular sound-system person can bring it and set it up. If not, find someone who can.

### **Step 10** *write/distribute launch agenda — mid November*

- Agenda for the program should be made a few weeks before event. It should include thank you's to all who have helped. *See Arc 25 for 2003 launch agenda.*
- It is common for the president to say a few words, give the acknowledgements, and introduce the MC. The acknowledgements should include all the sponsors, the venue, the launch coordinator, the jury coordinator, the jurors by name, the MC, the special guests, all the anthology credits listed in the anthology, with stresses on the major ones, the Stroll of Poets board, and the volunteers of the day. If the acknowledgement list seems too long, give part of it to the MC to go over a little later.
- Send the agenda to all involved: MC, readers, president, anthology editor, jury coordinator.

### **Step 11** *launch preparations*

- Prepare the signature sheet for the contributors' complimentary copies. *See arc 23.* Ask editor and membership secretary for the list. In a pinch, photocopy the table of contents of the anthology and use that as signature sheet.

- Go over the agenda or program with the MC.
- Brief the president and anthology editor. Ask them both to speak a little. If the editor is the MC, he/she can speak a little while hosting.
- Call all volunteers a few days before the launch to confirm they are coming. Remind them to come early for set-up.
- Bring:
  - acknowledgement list for president and/or MC
  - copies of the agenda
  - cash boxes and floats for sales of anthologies and 12th Day tickets
  - signature sheets for complimentary contributors' copies
  - two copies of list of comps for jurors. *See arc 22*. You can type the names in the digital table. One copy for the anthology table and one for 12 Days table
  - purchased goods: coffee, tea, cream, sugar, napkins, etc., but check Stroll supplies before purchasing
  - coffee urn, table cloths and whatever else may be good for receiving the pot luck treats members are bringing
  - come early. Enjoy the launch

### ***Step 12 after the launch***

- A written Anthology Launch report should be completed and given to the board at the next board meeting. Give recommendations for changes to the program and revisions to the manual.
- Give the hardcopy and digital files you used to the secretary Don't change file names, except the year at the end of names.
- Pay all bills, make a statement of your expenses, attach receipts, and settle up with treasurer.

## ***Part Four: Anthology Sales Rep***

***See arcs 26 – 28 from the archives for guidance on this job.***

- *Arc 26 (two pages)* is a job description written by Jo-Ann Godfrey
- *Arcs 27 and 28* are by Paul McLaughlin — a sales invoice and a sales/inventory report