

NOVEL 1: APPLYING PROJECT MANAGEMENT PROCESSES TO THE CREATIVE TASKS

ASSOCIATED WITH WRITING A BOOK

By

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## **Abstract**

The project management body of knowledge is limited in its resources for the management of projects within creative industries such as fine arts, tv, media, performing arts, film and music. The outputs of this project will contribute to the project management body of knowledge by showcasing the challenges, learning opportunities and parallels between traditional project management and creative project management process. This paper will take a deep dive into the requirements that come with managing change in an environment that is more qualitative than quantitative and will highlight the importance of performing integration management to assimilate the many and varied details of a creative project within the bounds of developing a short story or novel. This paper will also seek to explore the dynamics of quality control on abstract tasks such as writing a chapter in a book and measuring the creative process. Utilizing the standard processes in the project lifecycle and applying them to a literary work environment will shed new light and add depth to the creative project management field. By writing the plan and working the plan, this project will document the unique aspects of creative project management by gauging stakeholder engagement, focusing on project integration, and navigating the ever-important principals of change management throughout the project lifecycle within a literary environment.

## **Key Words**

Book Writing

Collaboration

Creative Project Management

Creative Projects

Creative Task(s)

Creative Team(s)

Creativity

Novel

Project Management for book writing

Project management for creatives

Writing

Short Story

## Introduction

Project management traditionally is used in industries such as construction, development and software design, we do not typically see it being utilized in creative or art-based industries such as fine arts, tv & media, and music. Therefore, the goal for this project is to structure the creative process in such a way as to provide the maximum probability for success for writing a short story or a novel.

By utilizing the PMBOK, the project management body of knowledge and including a defined schedule, outlining quality standards, identifying stakeholders critical to the process and managing and mitigating risk factors inherent to the project, The Project Manager in this case the Author, will have a final deliverable that is on time, within budget and meets the requirements of the deliverable package.

In the literary world, it is quite common for prospective writers to begin writing a story and to never finish the it, there are multiple factors that can lead to this unfavorable outcome, a plausible explanation is that the author at some point during writing execution realized that the process of writing was grander and more involved than originally planned, that the book had more sections and phases than expected, and that writing eventually turned into a project. Project Novel 1 is a unique endeavor to add a creative case study to the Project Management Body of Knowledge, by having the Project Manager develop a short story or novel while utilizing tools from the Project Management Body of Knowledge (PMBOK) through to project completion.

The original Project Charter for Project Novel 1 was to structure a process to develop and complete a full manuscript for a fictional story in the genre of realistic fiction. The manuscript was to be between 200-500 pages, fully edited, illustrated compiled and ready for submission to either a literary agent, publishing house or self-publishing outlet by project completion. Since project start there have been approved changes to the original charter that will be detailed further on in the report however, the approach to the project will follow the same framework as a traditional project where it utilizes the Plan, Do, Check, Act cycle with a focus on creating content based on chapter structure and content auditing.

The drivers for project Novel 1: Applying PM Processes to the Creative Tasks Associated with Writing a Book, are based on the expected outcome to create market demand for a product and a social need for art and self-expression. Specifically, the project seeks to display the literary purpose: tell a story,

entertain, demonstrate a point of view and provide aesthetic pleasure to an associated audience. By utilizing the project management body of knowledge tools and techniques, the anticipated result is to create a product that not only validates the project management process but also delivers an exceptional end-product.

## **Research Approach**

The preferred research approach to applying project management processes to creative tasks involved qualitative analysis and reporting, following the qualitative design modality. It was appropriate before beginning the project to perform research into the existing creative project management cannon to explore areas where similar work has been accomplished, and to find avenues where existing opportunities could practically be applied to Project Novel 1.

Using qualitative research methods, The Project Manager collected data from multiple sources relating to project management in creative fields, then examined the data to determine the effects project management processes had (if any) in various industries when applied to creative tasks. The research goal was to use any similarities or insights garnered from separate industries or through research into the literary field, to determine, within a creative writing domain, factors that would lead to success for Project Novel 1. Throughout the research phase, the Project Manager searched for instances where project management processes were utilized, the extent to which they were applied, how processes were applied and the overall impacts these processes had on the result of the final work products.

From this approach three methods were employed for research, they were: Literature Study, Short Interviews and Historical Data Gathering. In each of these cases the data collection instruments were semi-structured based on published records and case studies, interview questionnaires or researcher observations respectively.

## Research Methods

### Literature Study

The project manager utilized various sources including the UAA Consortium Library Databases, online search engines, video sharing platforms and style manuals to explore existing resources and processes for applying project management in creative fields: The most relevant study came from an online database called Science Direct with peer reviewed, scholarly articles on various subjects. The study chosen for expose` focused on “the extent to which project management tools and techniques can be applied across creative industries. (Madeleine,735-746.)” This study was also a qualitative work and added depth to the lessons learned repository for Project Novel 1.

### Research Analysis from Literature Study

There were several highlights from the literature review: findings from the study done in The International Journal of Project Management, on applying project management tools and techniques across creative industries, in particular the fashion industry, showed that “Whilst there were low levels of conscious awareness of project management tools and techniques, participants recognised the value and benefits that these might bring to their business operations, in particular to stakeholder and lifecycle management, (Madeleine,735-746.)” In this study, the researcher’s noted that the project tool that seemed to hold the most value for creatives in this industry was the concept of the project lifecycle and life cycle management. This notion was an interesting take away for Project Novel 1 because within the overall Novel structure the chapter can also be seen as having its own and separate lifecycle. Therefore, if this was the one positive conclusion from the creative group in this research study, the project manager should capitalize on that concept in the planning phase for the project.

Conclusions from the study went on to say that “The results also demonstrate that where fashion managers are applying project management tools and techniques they tend to be used in a very unstructured, poorly documented and intuitive rather than intentional manner. The current research indicates some of the ways in which project management might adapt in recognition of the needs of the fashion industry, as in for example understanding the fashion lifecycle and the role of agile project management or improving stakeholder relations through delivery of successful projects (Madeleine,735-746.)” This research suggests that within the creative realm there are uses for PMBOK tools however documentation and data control are some of the more difficult disciplines of the PMBOK to manage when

executing a creative project. This was also true for Project Novel 1. The initial schedule did not provide for tasks that included documentation and time to log approved changes or to update realized risks. This later caused scheduling conflicts and decreased time for creative flow for tasks that had been planned. It also hindered the Project Managers ability to deliver detailed status briefs because the changes had to be retroactively recorded. It would seem from the data provided that these are challenges inherent to creative projects and should be accounted for when resource planning.

Further research from the literature study noted that there are at least three guiding principles governing the field of creative project management. Those three principles are: creativity, collaboration and empathy (Cohen, 2018). One is given; creative project management deals with the creative facets of doing work and accomplishing a task. Two of the three principles: collaboration and creativity, parallel traditional projects and the third, is perhaps new to the traditional body of knowledge. Empathy is the odd task out on the Gantt chart. It deals directly with the intricacies of stakeholder management and a Creative Project Manager must be adept at navigating all three. There can be multiple personalities in a creative team or in managing a creative individual. Each are valued and are valuable to the creative process.

A writer, for example can have any personality trait, they may have a process that is suited to them, they may write using the outline or the story mapping format, where the plot is story boarded by chapter or scene, each having their own arc and structure to build upon the primary narrative. Or they might use the seater method where they “fly by the seat of their pants” in telling a story. In this example, deriving each chapter and scene from the actions and plot of the previous chapters, letting the story develop organically.

The second principle of creative project management, collaboration, is not a new facet of project management. It can be seen in the communications knowledge area as well as the stakeholder management knowledge area. In some instances, the entire integration sector can be focused on collaboration within teams and project sectors. These guides form the basis for the critical success factors every creative project manager should build their creative teams upon.

Primary conclusions from the Literature Study validated the charter for Project Novel 1 and Creative Project Management as a trending topic in the field. It also gave color to possible risk areas in Project Novel 1 as there were several common sources of creative heartburn during project execution that the Project Manager experienced relating to the need for documentation and more flexibility rather than rigidity when scheduling task hours around what is referred to as the “creative spark”.

### Survey of Local Authors

The Project Manager utilized a membership to a local chapter of The Alaska Writer's Guild to meet and interview several local writers and published authors to survey their writing processes, overall experience and best practices when writing a novel. The answers to the survey questions are compiled in *Table 1: Survey Answers*. The survey questions are meant to be open ended and short form.

Data and responses from the participants were applied to Project Novel 1 in various ways. However, the data was primarily used to gain new perspectives, to better understand the various writing styles and the approach each author takes when executing their literary projects.

### Research Analysis from Survey of Local Authors

The Project Manager asked authors both published and aspiring to respond to a series of questions about the writing process and their viewpoints on certain aspects of finishing a literary project. The original assumption was that most writers would fall into one of the two categories either the Outliner, the writer who spends time to storyboard or The Seater, the writer who writes by the seat of their pants and simply goes with the flow.

However, participant responses to the questions noted that there is no standard approach to writing. According to the data, most writers write in the manner that works best for them and have found to be successful. There is also a consensus that writing about a topic of interest to the author is the most important aspect of writing. It was most surprising to learn from the participant group that editing the project would take longer than writing the novel or short story. In most cases it takes multiple iterations and potentially many reviewers, however the feedback leans towards editing being the most extensive part of the writing process. For Project Novel 1, this would incentivize the author to be more diligent about creating content in a timely manner.

The participant group also had a majority on when a book or chapter should be considered finished. Essentially when the writer is satisfied with a particular part of the story, then the work is considered complete. There is no standard measurement or calculation to signal the end of a storyline or chapter. According to the data, gut feelings tend to lead in that respect.

### Collected Data

Data collected from the surveyed authors is recorded in the table below:

Question	Response 1	Response 2	Response 3
<b>Is there a standard approach to writing?</b>	No. Every individual has their own way of approaching art in general, and writing is no different.	Maybe? I think there's enough variation among writers that no clear winner would be apparent. We all pick an approach that works best for us.	Everyone has a different approach!
<b>What are three important things an aspiring author should know?</b>	Writing is hard work. The publishing world now requires authors to be much more than writers. Don't worry about what kind of story your writing until after it's written-- just write what comes from the heart and be true to your story.	1. Write what interests you. 2. No matter how great your writing, don't skimp on editing. 3. You're not likely to make any money, so make choices accordingly.	1. Never give up. 2. Keep learning! 3. Write what you love..
<b>How do you know when a chapter or a book is actually finished?</b>	Chapters should end with something that wraps up the theme of the chapter but leaves the reader hungry to keep turning the page. A book should end when the story elements you've woven throughout all the chapters find their satisfying resolution.	My novel outline was quite detailed. I pretty much knew how I was going to end each chapter when I started it. However, there was room for improvisation, and several twists and turns were added as I went along. I tried to balance chapter endings between natural breaks and cliffhangers. The book ending was completely set up from the get go.	When you feel satisfied that you have done your best work.

<b>Is there anything you wish you had known before starting your project?</b>	I don't think so. The most important thing is writing your story. All of the other work comes after you have that starting point, and there's lots of room to learn.	That revising and editing would take twice as long as the writing. I should have been more patient with that part of it	Outlining does help!
<b>Is there a specific place you go to write, why?</b>	I write in my house when it's quiet and I can focus in on the story without distractions.	I intended to change it up more than I did. But it was a crappy Alaska summer, and I mostly stayed in. The whole state was on fire and there were times you couldn't breathe the air. I usually just sat at a chair in my bedroom with a laptop across my legs.	Not right now but I'd like to get up in the morning at the kitchen table.

*Table 1 Survey Responses**Historical Data*

The plot of Novel 1 is loosely based on the Author's childhood experiences; therefore, Ethnographic Research Methods were used and are primarily drawn from historical data and references specifically related to the challenges, trials and experience of growing up in a small, rural, southern town. This method is purely observational and relies heavily on the perspective of the researcher to convey the data collected through the art medium of storytelling.

**Integrating Creative Tasks and Knowledge Area One**

To address the challenge of lack of historical data, Project Novel 1 is designed with an inherent focus on Project Integration as a focused knowledge area. Project Integration was chosen as a focus area

for the project because the cohesiveness of a novel or lack thereof can be integral to project success or can be a complete detainer. Managing the many aspects of a story, such as setting, character details, point of view, plot, tone and conflict is a challenge. Focusing on integration details strengthens the product before it transitions to the beta reading and editing phases.

The measures used within Project Novel 1 to manage project integration are: Character Profiles, Check Sheets, Editing, and Managing Project Procurement. The elements of project integration required for creative project management become particularly important when considered from a literary perspective. It can be considered a project within a project to align the details, check the boxes, build lessons learned and tailor the components of a project management plan to suit the requirements for a creative collaboration team. It can also be said that integration management is one of the most important knowledge areas of project management and, one of the most difficult.

These begin to appear when executing a creative project as the moving components must be integrated to make a cohesive whole. Similar in a way, to the novel itself. Therefore, the role of the project manager mirrors the role of the writer in that the integration of processes, people, (PMBOK, 6th Edition) and shared knowledge becomes a common goal for the project itself, as well as the project deliverable. For creative projects, integration can begin in the higher-level planning stage, such as outlining and building sketches and story boards. This gives the Creative Project Manager the opportunity to see the components and pieces of a whole. In book writing for example, it is helpful to profile each character; noting their motivations, flaws, features and characteristics. This does not have to be a concrete description; it can be fluid and change as the character changes or as the plot flow evolves. The point is to have an outline for the purposes of character integration. For Project Novel 1 it took the form of a Character Sketch and a Chapter Outline and were developed in the Project Management Plan as Integration Tools. Furthermore, here in the early stages, one can see the inherent benefit of utilizing the Plan, Do, Check, Act methodology:

Where the writer may plan for a character to have a melancholy disposition or display angst as their defining character trait, in the course of the character acting out the storyline they may do something contrary to their primary mode of operation. In this situation, just as a project manager would with a project management plan, the writer must check their character profile and act accordingly to update the story to their original plan or the character profile to the new normal. The primary characters for Project Novel 1 had initial character profiles similar to the one depicted below in *Exhibit 1: Character Profile Mama*.

<b>Character Name:</b>	Mama
<b>Occupation</b>	Unknown
<b>Physical Description</b>	Athletic, brown skin, good skin, nice smile, large almond eyes,
<b>Personality</b>	Capricious, temperamental and somewhat self centered, can be sensitive at times if her schemes don't work out the way she wants them to.
<b>Habits/Mannerisms</b>	Alcoholic, lawbreaker who tries her best to support her kids, likes to hang out with men she meets at the corner store and gas station
<b>Background</b>	Raised in the same town as Auggie sees the same people every day, doesn't have much education
<b>Internal Conflicts</b>	Addiction and need for personal freedom vs responsibility
<b>External Conflicts</b>	Having two children while still wanting a party lifestyle

*Exhibit 1 Character Profile: Mama*

These Character profiles like a PMP are living documents and can change as a character makes approved changes within the story.

In addition to the character profile, another helpful aspect of the integration process for creative projects in novel writing is the chapter outline. Where each chapter may differ in content, they are all connected to form one part of a cohesive whole. The Project Management Plan for Project Novel 1 incorporated the Chapter Outline has an integration tool as well as quality tool in the Project Management Toolbox. The Requirements Traceability Matrix for Project Novel 1 listed three requirements relating to chapter structure and measured the level of integration throughout the project.

The three requirements were: the chapters will be organized; the chapters will have flow and the chapters will be readable. The diagram below breaks down the steps taken to meet those requirements in the final deliverable. Noted in green on *Exhibit 2 Chapter Outline* are the primary building blocks of the chapter template whereby each chapter is structured. Having the author reason through the setting, conflict and resolution before beginning the creative flow process opened space when writing for spontaneity within the authoring phase of project execution.

<b>Chapter #: 1</b>
<b>Title: Cigarettes in the Piggly Wiggly</b>
<b>Setting:</b> Grocery Store
<b>Problem Or Conflict:</b> Addiction and Lack of Parental Responsibility
<b>Resolution:</b> Resolution comes in the form of a Police Officer holding Mamma Responsible
<b>Most important events of the chapter (list page number for reference)</b>
<b>Beginning:</b> Mama and Auggie are walking to the Piggly Wiggly, they do not have a car or any other mode of transport.
<ol style="list-style-type: none"> <li>1. Auggie asks Mama if the trees move when she sings, like they do when Auggie sings, this event is important because it introduces the first elements of magical realism into the story.</li> <li>2. Auggie makes a point of noting that Mama usually chooses Latasha for these types of trips.</li> </ol>
<b>Middle:</b> Auggie and Mama, Shop for groceries
<ol style="list-style-type: none"> <li>3. Auggie and Mama arrive to the grocery store and Mama begins to stroll the aisles picking up items but never putting them in her shopping basket.</li> <li>4. Auggie is confused but happy to be with Mama</li> </ol>
<b>End:</b>
<ol style="list-style-type: none"> <li>5. Mama tries to get Auggie to walk out of the store carrying a pack of cigarettes that she has not paid for.</li> <li>6. The store clerk catches Mama and stops her at the door before they can leave</li> </ol>
<b>Important people (3-5, list page number, contribution(s) and quote that reflects that person's character)</b>
5. <b>Person:</b> Auggie: Protagonist

*Exhibit 2 Chapter Outline*

The blue elements represent storyline blockers that can address one of the questions posed in the Survey of Local Authors. The question was: How do you know when a chapter or a book is actually finished? Most of the authors said it was related to an intuitive feeling or a sense of knowing. However, using a chapter outline like the one displayed in *Exhibit 2: Chapter Outline* and applied throughout Project Novel 1, is another method to sequence a story and define the parameters of when to begin the narrative and how to finish a chapter, that the author can utilize in a more concrete fashion.

## Change Management for Creative Tasks

Flexibility was noted as an important component in the case study done in the *International Journal of Project Management* and is also listed as a critical success factor for Project Novel 1. Therefore, change management in turn became a crucial component of the planning process. During the planning phase the Project Manager was given full authority to approve and execute all changes to scope and schedule. This proved to be the best strategy for the project. Whereas in traditional projects, project managers have change control systems, change control boards and established metrics that allow tracking and measurement of change from project onset to project completion. In project Novel 1, change management was significant as the project schedule and the scope constantly evolved.

Most of the risks identified within the project scope were realized during project execution (See Appendix E). Risks from the benign to the more complex were recorded as triggered. Examples included: Risk number two on the Risk Register: Lack of creativity to risk number four on the Risk Register: debilitating incident. Changes were managed swiftly and with minimal need for excess processing, which was helpful as Project Novel 1 had primarily one dedicated resource.

Examples of recorded changes included the project start dates changing from beginning in summer to beginning in fall due to outside constraints, realized risks and the COVID Pandemic. The scope changes included form changes from a completed novel to a detailed short story, the editing process was moved outside of project scope along with the beta reading requirement. Noting these changes in the Change Log and updating project documents aided in keeping the essence of the novel premise alive.

Lessons Learned from the process were: having risks posted as inactive tasks on the project schedule would have been a helpful solution to managing the project schedule more deftly. It also would have allowed for closer adherence to the planned schedule as it took quite some time to appreciate the standard task structure wasn't appropriate for the project and is further detailed in the next section.

## The Creative Planning Process and Scheduling

The planning phase of project Novel 1 was originally scoped using the standard method of scheduling where the Project Manager determines work based on each task, detailing work packages, assigning durations and assigning dependencies. The standard method uses all of the work needed as the baseline for schedule development.

A change that was required for this creative project became apparent based on the identified risks with a probability of three or higher that were likely to occur, such as lack of creativity, writers block, the need to have several iterations of revisions or the editing of drafts. These risks, having been realized as the project was being executed demanded more fluidity from the project schedule. This requirement was not planned for and did not correspond with the normal project management WBS schedule structure.

From there, a change was logged and implemented to the project schedule. Instead of having a phased roll-up by task, the schedule was structured with each task under a specific project knowledge area. It is understood that these elements are ever present in the project, however because this is a creative project they may appear either in parallel or at different stages throughout the lifecycle of the project, not always in the standardized sequence that is normally seen.

Exhibit 3: Original Project Schedule, displays the original schedule breakdown and Exhibit Number 4: Project Flow Schedule displays the modified schedule that was more conducive to creative

Tas	WBS	Task Name
1		Novel 1
1.1		Start Project
1.2		Plan
1.3		Research
1.4		Procurement
1.5		Outline
1.6		Write
1.7		Edit
1.8		Final Presentation
1.9		Compile Book
1.10		Illustrate
1.11		Complete project closeout checklist
1.12		Close Project

*Exhibit 4 Original Project Schedule*

Task Mode	Task Name
	Start Project
	Planning
	Integration
	Stakeholder & Communication
	Scope
	Schedule
	Procurement & Cost
	Quality & Resources
	Risk
	Class Deliverables
	Close Project

*Exhibit 3 Project Flow Schedule*

flow and work habits. With the Project Flow Schedule, the focus shifted from *when* the task was completed to *if* the task was completed within a predetermined timeframe. This borrows processes from Agile management where an adaptive approach and short cycle management is used to perform work and adapt as necessary. ((PMBOK® Guide)–Sixth Edition. Project Management Institute. Kindle Edition:)

In this environment the redundant tasks such as “write chapter” would naturally fall into the scope bucket and were no longer constrained under a “Write” task header. The durations were assigned but they were listed as parallel tasks and multiple chapters were being written during the same content intervals. The metric goal for writing was five hundred words per day, however actual writing happened sporadically during project execution. Planned versus actuals varied where sometimes thirty-minute sessions during lunch hours were perfect for logging words and other times, hour long endeavors over the weekend were more suitable to the creative process and plot sequence. This gave the schedule the flexibility it needed while still identifying the areas of focus originally identified as central in the Project Management Plan.

### **Stakeholder and Communication Management**

Stakeholder Management can be a challenging knowledge area in any project. The work becomes even more complex when managing the *creativity* of a stakeholder is a requirement of the project. If creativity is a requirement for the project to succeed, the project manager must build a framework for inspiration and originality to flourish. Furthermore, allowing for or facilitating a creative environment in which stakeholders can consistently perform requires a project manager to think outside of the box and approach the standard PMBOK processes in a new way. For example, the process of identifying and managing client expectations in a traditional project i.e. building a stakeholder register and an engagement matrix may not satisfy all the needs of a creative project. In creative projects the scope can sometimes and often is a moving target that develops or changes as the project progresses.

Therefore, keeping stakeholders informed, engaged and bought into the goal becomes critical to the success of the project. Whereas in a traditional project the approval process happens in the initiation phase with the signing of the project charter. In addition to utilizing the standard processes, the specific

methods employed to keep each team member engaged and collaborating towards obtaining final project acceptance are two important factors for success.

Project Novel 1 had several stakeholders who were responsible for giving feedback on the content in each section before scope changes. However, after approved revisions were completed resource requirements for the existing scope no longer required creative teams. Yet, if the resource requirements included Creative Teams, there are known tips and tools to assist.

In his article *9 Tips for managing creative teams* Bruce Gay outlines how to “make space for creativity” a couple of noteworthy tips are to “Shield your team from as much administrative work as possible. This may include work such as: generating reports, attending status update meetings, recording time worked on specific tasks, estimating time remaining on specific tasks, etc. Keep your team focused on the most valuable tasks and where they can be most productive.” He goes on to say “And most importantly -- tolerate risk-taking. It is inevitable with design thinking and agile models now being used on projects. Foster a team environment where failure is a learning opportunity, not something that would limit one's career. You will not have innovation and discovery without some failure. This note was included because it also parallels the findings in the Literature Study regarding documentation.

### **Appreciating Recourses and Knowledge Area Two: Procurement**

This section is dedicated to noting the importance of having the right tools for the narrative being written. Project Procurement was chosen as a focus area for Project Novel 1 because the tools used in the creative process are important for several reasons. Specifically, because not having the correct instrument can potentially have a negative effect on creativity, productivity and the project schedule. Therefore, the decisions of whether to procure tools, materials, what to procure and how to procure them was a critical success factor for the project. All items obtained or purchased for the project were considered to be a component of the project procurement process outlined in the Project Management Plan. For the purposes of the project, the Project Manager had all procurement authority.

The measures used to manage project procurement are the procurement process developed in the project planning phase and the Make/Buy Decision Analysis developed from the Work Breakdown Structure tasks relating to procurement, also detailed in Exhibit 5: Make/Buy Analysis:

Make/Buy Decision Analysis								
WBS	Task Name	Self Perform / Sub-Out	Justification			Work Description		
7.1	Research Writing Software	Buy	Select features needed for final product such as ability to compile and notate the manuscript			explore options for software to facilitate the writing process		
7.2	Purchase Writing Software	Buy	Most software have a price even word and OneNote have the package price associated with the office suite			Use the scoring matrix to determine best suited software package		
-								
Scoring & Weighting						Product		
Scale	Factor	Weight	Scrivener	Word	One Note	Scrivener	Word	One Note
1-5	Price	30%	2.0	1.0	1.0	0.60	0.30	0.30
1-5	Customer Rating	20%	3.0	3.0	4.0	0.60	0.60	0.80
1-5	Ease of Use	20%	4.0	3.0	1.0	0.80	0.60	0.20
1-5	Features	30%	5.0	3.0	1.0	1.50	0.90	0.30
		100%				3.5	2.4	1.6

### Exhibit 5 Make/Buy Analysis

Originally the Project Management Plan included finding a writing software, even though a software was already in use by means of a word of mouth recommendation. While in the course of writing the short story, it was determined that the existing software was adequate, though it did not allow for flexibility to detail specific aspects of the story in notes or to create tags for later development and comment. The limitations of the software made the procurement process a necessary exercise for the project.

Using the Project Procurement Process outlined in the Project Management Plan (See Appendix A). The Project Manager determined weighting factors by which to measure desirability for purchase. Those factors are listed in Exhibit 5 with the corresponding weights displayed. The Project Manager ultimately decided to procure Microsoft OneNote as the official word processing software for the project. Based on the measurement criteria depicted, OneNote was the most competitive. It also surpassed the original software in both ease of use and accessibility. Not only does the OneNote software allow for dictation and transcription, it also has features unique features that gave it the winning advantage.

With the OneNote Software writer can organize by page and add tabular notation, connect to cloud services that provide the capability to create content anywhere on any device, this can be done with the Scrivener Software as well, however the setup is time consuming and also shows preference to IOS devices. OneNote offers a more flexible interface for the creative mind. Another spectacular feature of Microsoft OneNote is the ability to add a separate window where the writer can essentially have one window to write, another window to either take notes, check character profiles, review a chapter outline or review setting sketches (See Appendix B).

Furthermore, double paining is a feature in most windows computers, however the ability to duplicate the same file is unique to OneNote and this feature was not available in Microsoft Word it was also not currently available in the Scrivener Application, though may be added in later upgrades. A particular feature of OneNote that was most helpful was the tagging feature where a "tag" can be added to a section or piece to organize the section according to preference. The tag once created can be actively searched later. A tag can be customized for any item such as an idea, a story conflict, a new character or simply to mark the paragraph where the character makes a first appearance. It was extremely useful when storyboarding and outlining to make the character searchable and available for detailed description later.

It should be noted that scope changes to the original project charter removed the requirement to compile the manuscript. In the case that compilation was still a requirement, then the Scrivener Software would have scored higher in the analysis as it has options to compile several versions of manuscript even for eBook and self-publishing.

### **Managing the Quality of Creative Content and Knowledge Area Three**

During the planning phase the question of how to measure the quality of creative work was a central theme and it was generally thought that the answer would inevitably have the word “qualitative” as a component as well. The final decision was that creative content would be the thing that is measured instead of the level creativity. Therefore, to answer the question of how to measure quality in creative content there would have be a system for grading and a rubric to follow.

The significant task completed in this respect was to set expectations for how to audit the content before creation began. This was done with the knowledge that there are pervasive examples and indicators to quality in any field whether creative or traditional. Such as: having realistic timelines, knowing limitations, building the confidence of the content creator and using clear milestones. (LeCompte, 2020) These are the building blocks to reduce stress in any project.

Measuring quality in book writing can take on many forms. Ultimately the quality of the writing for Project Novel 1 will be determined by the final stakeholder group. The Reader. There are, however, commonalties that pattern themselves with successful literary works. For example, the short story was written using the style guide created by William Strunk Jr. and E.B. White called Elements of Style. The

style guide lists rules of usage, principals of composition, matters of form and other approaches to style that every writer should be aware of when creating literary content.

In addition to the style guide, in the plot sequences for novels there is a traditional plot structure; the five-point story arc where the plot follows the specific chronological order of: Exposition, Rising Action, Climax, Falling Action and Resolution. (See Appendix C). This narrative arc is proven to be a successful construction for narratives in several genres and was used as a foundation in which to build a quality audit. Chapter Audits were the instruments used to measure quality of content for Project Novel 1. Checking for those elements that follow the story arc for example were a quality checkpoint for each chapter in The End of Chapter Quality Checklist (See Appendix D). The Audit was constructed upon the foundation of the traditional story arch with the additional elements of Hook, Chapter Open, Structure, Color/ literary devices, length and word count. At the end of each chapter the Project Manager performed a check to confirm that at least one or more of the elements from each section were present in the section of content and that planning had been completed for the section of content as well.

## **Conclusion**

In conclusion, project management fundamentals were utilized to plan, execute, monitor and control Project Novel 1. These process greatly improved elements of the creative process. Such as deciding which tools were best suited to the project scope as well as structuring the planning phase while building story design. Research analysis from the Literature Study confirmed that specific fundamentals of project management processes can be useful when applied to the project but perhaps not all principals suited the field. For example, a project management plan without the need for strict documentation or that does not hinder the flexibility of the subject matter experts in the field might be better suited for the creative field than a full-fledged, traditional stratagem.

This was a common theme, as similar answers were proposed from local authors surveyed. The authors leaned towards the idea that any approach to writing could be successful when the writer was satisfied with the final product, whether that be chapter, short story or a completed novel. They agreed that having a structure was helpful but that finding time to write was just as important, also that the topic should be the primary focus for the writer and that is should be intrinsic to the author. The benefits of

utilizing a structure such as The Project Management Body of Knowledge or the Plan, Do, Check Act Model provides a basis for comparison, however that approach is most useful when the alternative for comparison is closer in form. There is a desire for more of an apple to apples approach.

Some responders from the research survey agreed that outlining was a helpful modality for writing. While others said writing about what interests or sparks passion is the most helpful tool. Whether or not the development of content outlines needed to be extensive was still unclear. For Project Novel 1, these were the primary tools used to measure, audit and build content, they aided extensively in story development and the overall meeting of success criteria for the short story.

From the perspective of the Project Manager, speaking generally about creative projects, adding supplementary tasks to the creative process for documentation and change management does add additional work to the method itself where it becomes difficult to determine overall value. For example, some writers simply write and that is enough. There is definite need in the creative project management space for more research and further study into cases where detailed notes and reporting has added return to the overall work product. It seems probable to have a return on investment when the project product goes into a merchandizing phase. In that scenario any supplemental notes, characters, themes ideas or supporting documents would be helpful tools to in building a brand. This has been seen with the Harry Potter franchise many times over. Where additional books, movies, cards, toys etc. were created from something as simple as a timeline in the original narrative. However, this is not the case for all creative projects.

For Project Novel 1 specifically, the project was structured around a defined process outlined in a Project Management Plan and would not have been completed without it. The measures delineated in knowledge area three, quality, were integral in formulating a plot sequence that was engaging and matched both the recommendations on form in the style guide and the requirements in the Project Charter to entertain an audience. Having those parameters in place as well as a schedule with requirements transformed the process and allowed for a more creative space in which to work, where the the risks to the creative writing process were already accounted for and actionable. Though the process and plan may be altered and updated to accommodate the genre, or the type of product being written. This method is the preferred method for Project Novel 1 and any subsequent works thereafter.

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## Appendices

### Appendix A

Project Procurement Process



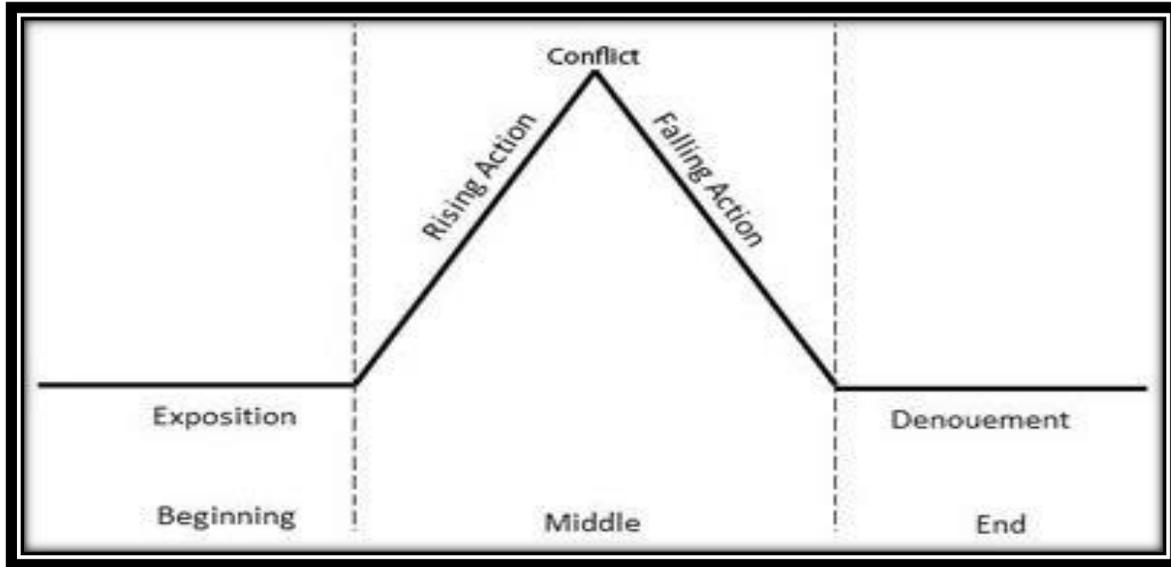
**Appendix B**

## Setting Sketch

<b>Chapter:</b>	Cigarettes in the Piggly Wiggly
<b>Role in Story</b>	Introduces the story and one of the primary conflicts in the short story
<b>Related Characters</b>	Auggie, Mama, Granny, Annabel
<b>Season</b>	Late summer, early fall
<b>Unique Features</b>	Dancing Trees
<b>Description</b>	Most of the chapter is spent walking to the store, on the road in their small neighborhood, a small amount of time is spent inside the store and in the back room, the back room is small even to Auggie
<b>Sights</b>	long expanse of road, dusty, dry but still green
<b>Smells</b>	Deep, dank, honey suckle, black berries,
<b>Sounds</b>	Car zooming by, Auggie humming as she plays

## Appendix C

### Traditional Plot Structure



## Appendix D

End of Chapter Quality Checklist					
Category	Element	Objects		Notes	
Identifiers	Chapter Number 1				
	Title: Cigarettes in the Piggly Wiggly				
Hook	First Sentence is meaningful or impactful	Yes	Yes	Chose to use a popular quote as a reference	
		No			
Open	Planning	Character Profiles	Yes		
		Setting Sketch	Yes		
		Chapter Outline	Yes		
		<b>Literary Elements Present</b>			
Structure	Beginning: Set-Up/ Incitement	Set-Up		Foreshadow with Mama's Unpredictability	
		Call to adventure			
		Catalyst			
		Inciting incident			
		New situation			
		Limited awareness		It isn't clear who Auggie is in the first 500 Words	
		A debate			
		Meeting Mentor			
		Committing to a goal			
		Plot point 1			
		Awakening			
	Other:				
			Fun and games	Challenge	
	Middle: Confrontation/ Setback		Resistance	Temptation	
			Struggle	Complications	Auggie isn't sure which choice is the right choice
			Rising action	Bad guys close in	The Police Come the store
			Obstacles	Preparation	
			Breaking point	Intensification	Mama and Auggie are caught Shoplifting
			Trails		
			Moment of Grace		
			Moment of Enlightenment		
			Commitment to journey		
			Progress		
		Other:			
	End: Resolution/ Climax		A decent		
			Final push		the answer to what happens when Auggie makes her decision
			Transformation		
		Return			
		Falling action			
		Aftermath		Finally at Granny's	
		New Status Quo			
	Other:				
Color	Literary Devices Present	Allegory	Rhyme		
		Alliteration	Rhythm		
		Imagery	Satire		
		Irony	Simile		
		Metaphor	Understatement		
		Onomatopoeia	Foreshadow		
		Personification	Other:		
Add Ons	Triple Detail	1	2		
	Expounds	1	2		
	Humor	1	2		
	Other:	1	2		
Length	Word Count	2270			
	Page Count	10			

## Appendix E

## Risk Register

Risk Register													
Project		Novel 1: Applying PM Processes to the Creative Tasks Associated with Writing a Book						Project #		1			
Project manager		Andrienna Everrett						Sponsor		Roger Hull			
Project artifacts		PMP						Version		3			
ID	WBS ID	Risk Description	Probability	Impact	Detectability	Importance	Trigger Event/Indicator	Risk Response and Description	Contingency Plan	Owner	Status	Date Entered	Date to Review
		What is this risk?				0	What act or event initiates either the risk occurrence or precipitates the response strategy?	How will you respond to this risk and what actions will you take to match that response?	If the risk becomes a reality, what will you do in response, as a backup, or alternative/workaround?	Who monitors this risk?			
1	5.1-5.11	Writer's Block	4	4	2	64	Failure to meet daily word count or time requirement	Mitigate Relocate to a previously identified creative space such as Writer's Block Café, Lusac Library or Consortium Library	Utilize Mind Map	Project Manager	Closed	4/8/2020	11/5/2020
2	5.1-5.11	Lack of creativity	3	3	1	18	Incomplete chapter outlines	Mitigate Brainstorm/ research popular tropes as prompts	Utilize Mind Map, decision outline	Project Manager	Closed	4/8/2020	11/5/2020
3	All workpackages	Sickness	2	2	3	24	Cough, sore throat, general feeling of unease	Mitigate When time allows begin next chapter early	Crash schedule, revise scope	Project Manager	Closed	4/8/2020	11/5/2020
4	All workpackages	Partially debilitating accident	1	4	4	32	Unforeseeable incident	Accept revise project scope	Defer project	Project Manager	Triggered	4/8/2020	11/5/2020
5	5.1-5.11	Procrastination	4	4	1	32	lack of self discipline, Dilly Dallying, idleness	Mitigate Set a routine during the planning phase and follow it	Add weekly accountability meeting with Project Sponsor to report on progress	Project Manager	Closed	4/8/2020	11/5/2020
6	5.1-5.11	Shortage of time to write	3	4	2	48	Extended work hours, Important relationships require maintenance	Mitigate Have 1-2 chapters written prior to project start to create a buffer	Add parallel start relationships for chapter writing tasks	Project Manager	Closed	4/8/2020	11/5/2020
7	2.5	Characters are one dimensional	2	2	1	8	Incomplete character profiles	Avoid Create and finish character profiles as described in PMP	Consult with Writing Lab at UAA	Project Manager	Not Triggered	4/8/2020	11/5/2020
8	5.1-5.11	The manuscript has grammatical errors	4	4	3	96	Failure review each chapter	Transfer submit for professional editing	Multiple Reviews	Project Manager	Closed	4/8/2020	11/5/2020
10	5.1-5.11	The content is not entertaining	2	3	2	24	Beta readers give thumbs down review	Mitigate conduct quality audit after each chapter	Consult with Writing Lab at UAA	Project Manager	Not Triggered	4/8/2020	11/5/2020
12	2.5.5.1-5.11	Characters are not memorable	2	3	3	36	Character Profiles are not completed	Avoid Create and finish character profiles as described in PMP	Utilize data from research questions	Project Manager	Not Triggered	4/8/2020	11/5/2020
13	2.7-2.16	Chapters are disorganized	1	2	1	4	Chapter Outlines are not completed	Avoid Create and finish chapter outlines as described in PMP	Consult with an Editor	Project Manager	Not Triggered	4/8/2020	11/6/2020
14	5.1-5.11	Manuscript has spelling errors	4	4	2	64	Failure to edit and review each chapter	Transfer submit for professional editing	Multiple iterations	Project Manager	Closed	4/8/2020	11/6/2020
15	5.1-5.11	Chapters lack "Flow"	1	3	1	6	Fail on Quality Chapter Audit	Avoid Create and finish chapter outlines as described in PMP	Consult with writing Lab at UAA, or Editor	Project Manager	Not Triggered	4/8/2020	11/6/2020
16	5.1-5.11	Chapters have low readability	1	3	1	6	Fail on Quality Chapter Audit	Avoid Create and finish chapter outlines as described in PMP	Consult with writing Lab at UAA, or Editor	Project Manager	Not Triggered	4/8/2020	11/6/2020