Instructionally Related Activities Report Form

SPONSOR: Joan K. Peters
PROGRAM/DEPARTMENT: ENGLISH
ACTIVITY TITLE: Island Fox Literary Journal
DATE (S) OF ACTIVITY: Spring Semester, 2017

Please submit via email to the IRA Coordinator along with any supporting documentation at david.daniels@csuci.edu within 30 days after the activity.
Thank you for your commitment to engaging our students!

A. ADDRESS THE FOLLOWING QUESTIONS:

(1) PROVIDE A DESCRIPTION OF THE ACTIVITY;
(2) HOW DID THE ACTIVITY RELATE TO A COURSE(S) AND/OR LEARNING OBJECTIVES?
(3) WHAT DO YOU SEE AS THE STRENGTHS OF THE ACTIVITY?
(4) WHAT WOULD YOU SAY ARE/WERE THE ACTIVITY'S WEAKNESSES?
(5) HOW WOULD YOU IMPROVE THIS ACTIVITY FOR NEXT TIME?
(6) WHAT DID YOU LEARN FROM THE PROCESS?
(7) WHAT ARE STUDENT RESPONSES TO THE ACTIVITY? ATTACH STUDENT EVALUATIONS OR ASSESSMENTS (IN ACCORDANCE WITH FERPA RESTRICTIONS YOU MUST REMOVE ALL PERSONALLY IDENTIFIABLE STUDENT INFORMATION)
8) GIVE A SUMMARY OF EXPENSES FOR THE ACTIVITY.

B. ATTENDEE LIST- SUPPORTING DOCUMENT:

In addition to the report form, *in a separate document,* attach to your email a list of attendees complete with each student major and grade level. This for IRA Committee reference only and will not be published on the IRA website. Include your name and the title of your IRA activity on the document.

C. IMAGES FROM ACTIVITY:

Finally, attach to your email up to 6 images demonstrating student participation (under 2 MB total) with captions/titles. Please attach these photos in .JPEG format directly to email. Thank you!

(1) PROVIDE A DESCRIPTION OF THE ACTIVITY

The students in English 465, The Creative Writing Project, create and publish the CSUCI literary journal, *The Island Fox.*

(2) HOW DID THE ACTIVITY RELATE TO A COURSE(S) AND/OR LEARNING OBJECTIVES?

The creation and publication of *The Island Fox* is the activity of English 465.

(3) WHAT DO YOU SEE AS THE STRENGTHS OF THE ACTIVITY?

As per Expected Student Outcomes, students mastered the art of productive collaborative work, systematized the evaluation process for submissions, discussed all aspects of business management, decided on effective components of submitted stories and created a criteria to judge literary merit for inclusion, articulated their literary values and goals, met deadlines, goals, payroll, and payment to vendors, having mastered responsible negotiating.

(4) WHAT WOULD YOU SAY ARE/WERE THE ACTIVITY'S WEAKNESSES?

None.

(5) HOW WOULD YOU IMPROVE THIS ACTIVITY FOR NEXT TIME?

As you can see from the accompanying ISLAND FOX GUIDE for next year's students, which the 2017 students wrote, there are a few changes they suggest, such as having two rather than one typesetter, considering other printing companies, etc. But those are very small improvements.

(6) WHAT DID YOU LEARN FROM THE PROCESS?

The accompanying ISLAND FOX GUIDE documents everything the students learned, in their own words. What I learned, as sponsor and faculty in charge, is how responsible our students are, how creative, how able to run a company and work in teams.

(7) WHAT ARE STUDENT RESPONSES TO THE ACTIVITY? ATTACH STUDENT EVALUATIONS OR ASSESSMENTS (IN ACCORDANCE WITH FERPA RESTRICTIONS YOU MUST REMOVE ALL PERSONALLY IDENTIFIABLE STUDENT INFORMATION)

INSTRUCTIONALLY
RELATED
ACTIVITIES
C H A N N E L
I S L A N D S
California State
University

The accompanying ISLAND FOX GUIDE for next year's Island Fox creators documents each student's contribution and assessment of the activity.

(8) GIVE A SUMMARY OF EXPENSES FOR THE ACTIVITY.

$400 cover artist
$400 typesetter
$3000 Printing
$300 Posters
$400 advertising merchandise

$4500 total

B. ON SEPARATE DOCUMENT, PLEASE ATTACH ATTENDEE LIST (PERSONALLY IDENTIFIABLE INFO REMOVED)

This list will be sent under separate email

C. PLEASE INCLUDE UP TO 6 IMAGES AS ATTACHMENTS TO YOUR SUBMISSION

The images will be sent by Christina Brown, Managing Editor of The Island Fox, 2017, to accompany this report

ISLAND Fox Reading   Guest

Sign In
May 1, 2017

Mark Westphal	Jackie Espinoza
Sarah Krashefski	Christy Martinez
Elizabeth Bennett	Bethany Bañuelas
Megan Mimiaga	Marisa Zaremba
Danielle Casias	Chase Farrell
Andrew MacDonald	Dulce Pimentel
Yajaira Martinez	Raquel Velarde
Shantel Williams	MADISON ROOT
Grant Belote	Agustin Rangel
Evan Sampson	Allen Perez
Caitlin Schwankle	Edel Escobar
Valdrin Behluli	Yazmin Flores
Kyle Lerner	Lurde Vasqu
John Chen	Deepa Suryawanshi
Alyssa Ramirez	Geetanjali Agarwal
Amanda Baxley	Vickie Chen
Rebecca Marquez	Maria Moreno
Nick Rhada	Hank Powell
Dean Gonzales	Julia Baker
Carlos Del Real	Cristobal Rendón
Christina Brown	
Abigail Ramsey	
Jennifer Kelly	
Nathan Bate	
Ann Farrelly	
Jennica Good	
Anabel Cristal	

(44)

The Island Fox 2017

A Student's Guide to the Publishing World

Contents

ART DIRECTOR
MEGAN MIMIAGA

Hello!

      I'm glad you're considering being the Art Director for The Island Fox 2018. It's rather rewarding to watch your hard work come to life, from theoretical ideas to a physical journal. There are ultimately two ways to approach this position. You may yourself to be a graphic designer, in which case you can create the journal's cover yourself. This was the case for me, but this is also the rarer case. Fret not, if you just have an interest in aesthetically pleasing imagery but lack the Photoshop know-how, you may outsource and find an artist to pay for their work with The Island Fox. Note: this will cut into the overall budget and a CI student cannot be paid for their services. Nonetheless, this job mainly requires you to have these two skills:

1. Communication. You will need to communicate with classmates, the print press (UBuildABook), resources on campus, and if you choose to outsource your cover artist you will need complete open lines of communication with them as well. Make sure your chosen artist knows this from the start so that you don't feel like you're burdening them throughout the process. If need be, set a 'three proof rule' with the artist. This means the artist will make up to three rounds of changes. Such a rule ensures that your classmates get three times to request edits of the artist before finalizing any art. Personally, as a graphic designer, the most frustrating challenge in designing is too much back and forth between client and designer for miniscule, nit-picky changes.

2. Second, you'll want personal interest in art. It's okay if you draw in stick figures. By interest in art I simply mean that you'll need to get a feel for the style and aesthetic that your classmates want reflected in the associated images for The Island Fox 2018. I did this by listening to buzz words my classmates threw out. We came up with things like "pattern," "silhouette," "minimalist," "layered," "sophisticated," and "geometric." Report these to (yourself or) your artist and ask for the following art incorporated images/promo in return:

COVER ART

Along with the buzz words you've collected from your classmates, it will make designing or

reaching out to a designer easier if you also compile information like colors, spine text, and the IRA (Instructionally Related Activities) logo. It should appear somewhere on the back of the cover and all posters to recognize the campus organization that funds our publication.

It looks like this:

      The next step, in our case, was to vote. I had created the three covers below for my classmates to choose from. We narrowed it down to two, which I edited further, creating spines and backs for.

The two unchosen covers looked like this:

We finally voted on one because deadlines were creeping up. Don't be afraid to have only one option designed, I was an ambitious overachiever who didn't have a solid vision in mind.

Another thing to consider when designing/speaking with a designer is the size of the journal. Take a look at past years and determine what looks best. The Island Fox 2017 went with a 6 inch (width) by 9 inch (height). The spine width will be determined by the number of pages your typeset file ends up being. U Build a Book has a spine calculator on their website here: http://www.ubuildabook.com/layout/spine_calculator.html

This is the final version of our cover for 2017:
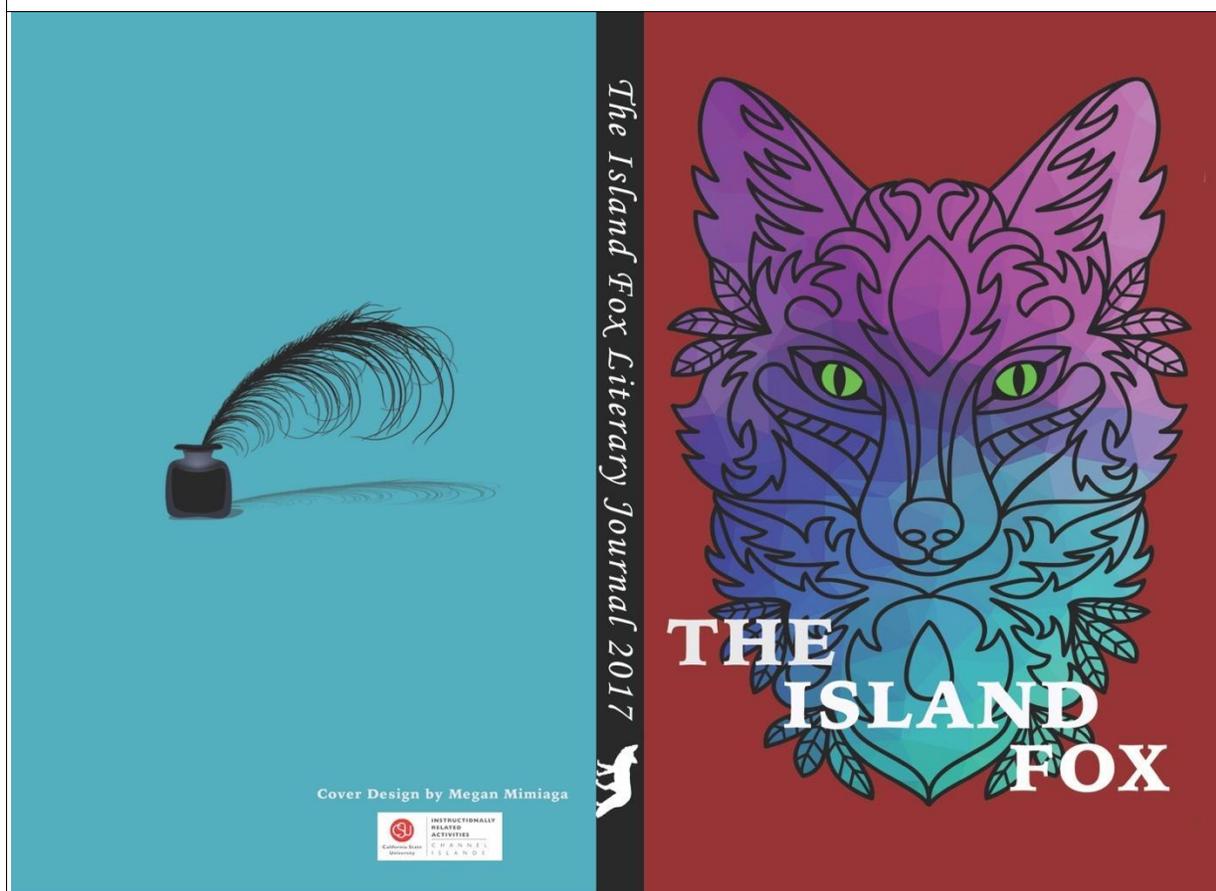
POSTERS

Posters/hand-held flyers are key. You will be in charge of obtaining a design, sending it to Coast Copy Printer in Town Center (literally just tell them to bill it to IRA upon pick up), and

dropping the posters off at the Seal Center in Bell Tower. The Seal Center is in charge of posting the posters on all the bulletin boards around campus. Their specifications and further info can be found here: http://www.csuci.edu/studentleadership/seal-center/ . This needs to be done in a timely manner for the initial Call for Submissions posters, almost immediately! How many and what sizes you order should be discussed with classmates based on the budget. You may also look into Digital Signage offered by the Student Union Building and Library.

A good poster needs to give all the information. Be sure to include location for our annual reading, date, time, contact information, social media addresses, the IRA logo, deadlines for submissions, The Who and The What (meaning this is a poster for The Island Fox).

This is what our initial posters and fliers calling for submissions looked like:
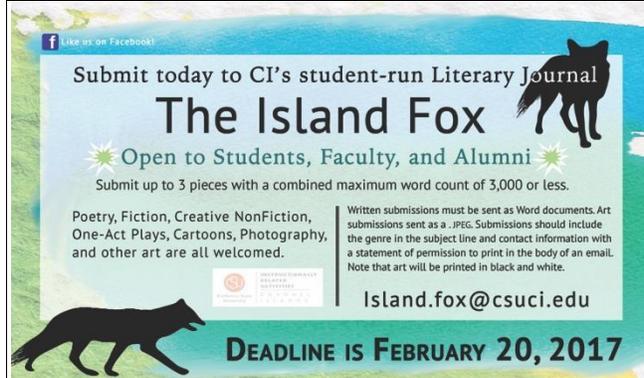
After all is said and done, the class will hold a Reading Night for the published authors to come out and read a piece of their written work.

This is what our fliers advertising for the Author Reading looked like:
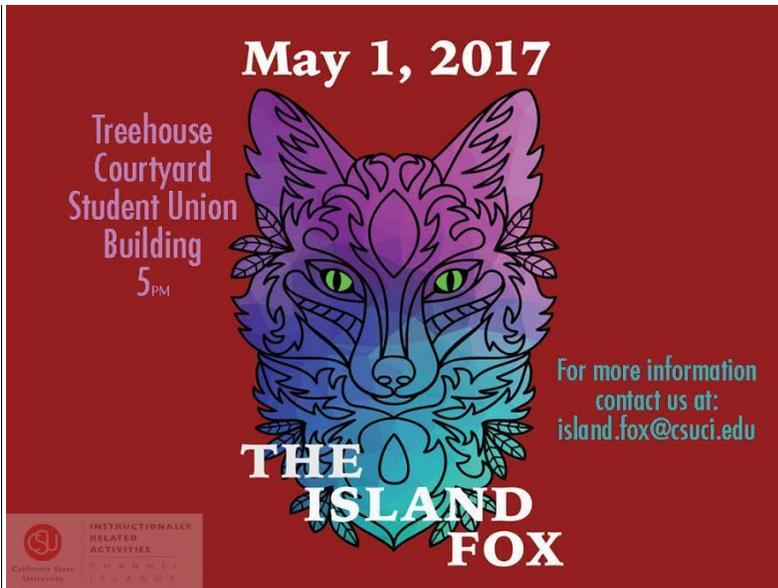
Once the journals are delivered, a table will be set up in the library for student to take a free copy. We decided as a class to make a flyer for that table as well. I simply came up with this:

I was feeling the bubbles.

PROMO

Typical promotional items for this publication includes having T-Shirts made. If you choose not to pay someone to design a shirt for you, I recommend using CustomInk.com. They let you choose from a zillion drag-and-drop clip arts including pre-uploaded CI logos and foxes. You may also upload any image you may have used on your cover or posters. I recommend putting the reading date on the shirt as well.

Our shirts originally looked like this:

However, after IRA and the budget manager reviewed our leftover funds, these designs were limited to black and white only to save money.

We also chose to create and purchase bookmarks as promotional give away items that served dual purpose to promote our reading. A template can be found on Vistaprint.com and again allows for uploading your own images, creating text, and color picking. This was a pain in the neck to get the budget and IRA to approve. We did not receive them until after the reading. I recommend requesting any extra promo very early on to make sure time is not wasted in design time.

Our bookmarks front and back:

The Island Fox

2017

May 1, 2017
Treehouse Courtyard
5:00 PM

ART SUBMISSIONS

One last miscellaneous thing you will be in charge of. If your class decides to accept original student artwork the way we have, you'll need to know how to change color photos to black and white. In Photoshop, you simply change the Mode to 'greyscale.' You'll also want to check that the resolution under 'Image Size' is at least 200dpi resolution. Try not to edit the art submissions much more than that. Maybe a crop here or there.

TYPESETTING

On top of all this, I managed to help with the typesetting of the journal when events unforeseen rendered our typesetter unable to work. This also takes a very detailed and keen eye and you may want to help your 2018 Typeset Director with certain design aesthetics you may have the knack for. This is undoubtedly something that can easily be frustrating so remember this is a learning experience and it will be easier to share the load of work as a team. Help out where you can!

I think that's everything you might need to know and more. If I've forgot anything and you desperately need my help in designing or even typesetting, my personal email address is Megan.mimiaga@gmail.com.

Go forth and create! I can't wait to see what you come up with!

Megan Mimiaga

BUDGETING DIRECTOR

NATHAN PORTER

Hello there, new Budget Director, my name is Nathan Porter and I hope to be useful to you. The hardest part of this job is following protocols and waiting for the checks to be sent. As for the math, so long as you have Excel or Numbers the math is done for you, so don't worry too much about that. Here are some tips and steps to follow in order to help you manage the budget. This job can be extremely satisfying and without the bills being paid, there wouldn't be a journal. Please read carefully and remember to just stay on top of things; you're using the money for something awesome.

Organization: Staying organized is key to this job. The first thing you want to do after you are notified of what your budget is for the semester is to create a spreadsheet and a file folder for invoices. As the semester moves on you want to record all your expenses so that you stay within the budget. The spreadsheet will keep all the expenses in a clearly visible and identifiable form. Keeping your invoices in one folder will just make it easier to find when you need to request a check or if someone asks for a confirmation (David Daniels, the head of the IRA can fill in any gaps).

Communication: There are a number of people to stay in contact with for this project if you are in charge of the budget and ultimately you will get around to everyone. Make sure you let your group know how much you have available each week. Always voice any possible problems or concerns. From my experience communication with anyone can go a lot slower than planned and be very wary to rely on emails, a simple phone call and in many cases a drop-in at the office can solve a lot of problems.

Team: You are working with a group of people, so become a team player. In the first weeks of the semester, the budget director has to jumpstart and find out the budget and get in contact with David Daniels, and after that things slow down for a bit. Go to other teams and offer to help out. Much of your work takes place in bursts and being prepared for the tasks as they come in sets you up for a pleasant experience.

Budget Process

If you have this job, your main responsibilities are to handle the financial side of *The Island Fox.* I have used the same process that has been used by previous members of the journal. If you find something else, use it if it makes your job easy and you are comfortable with it. An important note is that typically once something (a section of the budget, such as printing or promo) has a designated amount, it is exceedingly difficult to allocate those funds differently within the budget, save to print more journals. Another note is that it gets cheaper and cheaper as the number of journals you are wanting to print increases. With the company, start by asking what the maximum number of journals you can print is with the budget and then work backwards.

Important things to keep in mind:

1. The budget is typically $4,000

2. Printing will be your biggest expense. (Around $2,500-$3,000)

3. Every individual hire (not businesses) you pay must have an offer letter for them. Email the offer letter to David once it is filled out. The individual does not have to sign. Below I have provided an offer letter example.

4. As of 2015, students attending CSUCI cannot be financially compensated for work in *The Island Fox.* Alumni or students that are not enrolled at CSUCI can be paid.

5. The IRA logo must go both on the inside and outside cover of ALL THINGS PAID FOR BY THE IRA!! This means everything, as the IRA funds the whole project.

6. Things move slowly and often the best way to speed things up is by not relying on email. Visits to the office save lives.

OFFER LETTER EXAMPLE:

(Date)

(Name of the person doing the work)

(Their Address)

(Their Phone #)

Dear (Name of the person doing the work)

We would like to offer you a position on The Island Fox Team as an Independent Contractor. We would require your assistance for (...). In exchange for your services you will receive $(...) in compensation. We appreciate your time and service.

(Budget Directors name)

Budgeting Director

The Island Fox Literary Journal

California State University, Channel Islands

David Daniels and the IRA

     The Instructional Related Activates (IRA) is the facility responsible for funding T*he Island Fox.* David Daniels is the Academic Senate & IRA Coordinator; he is the person you want

to contact on Day 1. Below I have provided his contact information.

Phone: 805 437-3709

Email: david.daniels@csuci.edu

Office: Bell Tower West – 2199

Getting acquainted with David Daniels as quickly as possible is a huge plus and maintain communication even more so. Getting a check to make a payment takes some time so be on top of things and ask earlier rather than later. If anyone pays out of pocket, expenses will be reimbursed, just make sure to provide David with a copy of the receipt so that he can reimburse a check to the provider.

Printing

This year for *The Island Fox,* we decided to stay with Ubuild. Ubuild has been the company responsible for printing the most of the *The Island Fox* journals. Previously they were located in Camarillo but have recently located to NorCal. It will be up to you guys if you continue to use UBuild but I will say one advantage for the budget director with UBuild is the fact that David has a relationship with them and that makes communication 10 times easier. David Daniels will provide the payment. Our payment process got a little hectic when I didn't confirm that all of the emails were being prioritized, but fortunately a few trips into his office got things squared away.

Next Year's Budget

So finally, once all has been completed, as far as releasing the funds, you will have to submit a draft of the next year's budget to Joan for the IRA.

You can download the regular IRA budget from http://www.csuci.edu/ira/application.htm.

Or you can create your own spreadsheet on Excel or on pages and sent it to Joan along with any other notes.

Basically, you view your expenses for your year and create a draft for next year. Each type of expense requires an input. Something to recognize is that it can be very difficult to change what funds are being used for during the semester. We had $1,000 for honorarium but then ended up doing all art and type setting on our own. The IRA was excited about us using the extra money to purchase more journals, and not excited for us to use the money for much else. I would recommend requesting every expense to have an ample margin to work with.

Good luck!

Nathan Porter

2017 *Island Fox* Budget Director

EDITORIAL DIRECTOR(S)

CAITLIN SCHWANKE, EVAN SAMPSON, & YAJAIRA MARTINEZ-GARCIA

Hello, potential Editorial Director(s)! This semester, due to a large class, there were three Editorial Directors: Caity, Evan, and Yajaira. Keep in mind that if there's only one Editorial Director, then your experience will likely be very different from ours, but a lot of the tasks are the same. If you want to be an Editorial Director, this job is all about time management and dedication. You will begin the semester with loads of free time, but once the submissions are picked, you must dedicate endless hours to them. You'll need to have tons of patience as you read and re-read, for both content and copy edits. If you're lucky, as we were, you won't be alone in this assignment. Either way, you will definitely need plenty of free time to go over pieces and then go over them again.

The tricky part is the scheduling. The time between receiving a final list of accepted pieces and sending the edited pieces to the typesetter is generally a short window and not necessarily something you can easily plan. We received the completed submissions list on March 17th, and the edited pieces were due to be typeset by Tuesday, March 21st. We were lucky because this time period fell on Spring Break, so we didn't have classes. Since this is such a time crunch try to prepare ahead by completing most of your work in other classes. At the start of the semester, there won't be anything for you to do since there won't be any accepted submission pieces yet. During this time, you should help submissions and/or publicity. Many of us helped one another as needed so it's okay to do a job that you didn't sign up for. In fact, we recommend it; this journal is all about teamwork and distributing the workload will help all of you out in the long run.

Being an Editorial Director requires patience, focus, and extreme attention to detail. Every piece deserves all of your attention; pay attention to its details and how to strengthen them. As the Editorial Director, you must make tough choices with the submissions: what to change, cut, keep and such, but you can go to Dr. Peters for advice. We spent some time with Dr. Peters; she gave us a lot of input on specific edits to make as well as further guidelines and she also consults with other faculty for additional edits. There were a few times, we would be in her office going over edits on the pieces, and she also gives the option to call, text, or email her. Since we were fortunate enough to have a bigger team, we didn't feel the need to rely on Joan as much as perhaps previous Editorial Directors. She's definitely someone you could go to if you're looking for a second opinion, or if you're having trouble with something. It can be really tiresome scanning a piece over and over again; take breaks between pieces to clear your head and make sure to stay in contact with Dr. Peters and the rest of your team. Like with most jobs, being an Editorial Director is all about dedication; the more effort you and your team put into the work, the more reward you'll get out of it.

Communication is also essential if you're working with a group. As we're sure you've read in other guides, the Fox team used the GroupMe app to communicate. Our editorial group made a separate chat-group on the app to coordinate among ourselves. We also used Google docs to organize the pieces into folders and split the pieces among each other. We created a spreadsheet to organize the workload. For our spreadsheet we listed the title of each piece in the rows and made columns for content edit, first round of copy edits, and second round of copy edits. We then signed our names under the appropriate row and column every time we finished a step of the piece. This way, wires don't get crossed and you don't have to try to remember which

pieces you've completed–an especially difficult task considering the number of pieces you'll be editing. We had a total of over 50 pieces to work on, and that wasn't including images, which our Art Director handled. Even if you're not working with a group of editors, we highly recommend using some of these tools to stay organized. Additionally, it is important to communicate efficiently with your team. Sometimes, it may feel like you are over communicating, but believe us: you're not. Whenever deadlines change, you receive information from third party sources, and (especially) when you're going to be unavailable for a time, you need to communicate this to your entire team. *The Island Fox* is essentially a semester long group project; if you fail to communicate, the project won't get completed.

So now the meat of the job: the editing. There are two parts to this: content and copy editing, and it's best if they're done in separate stages. When content editing, it's all about the story and wording, and less about the grammar. Don't overdo this though–you're not rewriting the story from scratch. Mostly, we found ourselves changing sentences to read better, cutting unnecessary or awkward language, and making the structure of the prose fit with conventions. Also, it's important to keep in mind that this isn't your piece, so sometimes you have to leave paragraphs that you would personally prefer to cut. If you absolutely can't stand a substantial part of a story, you have to get in touch with the author to ask if you can cut it. Remember a lot of the authors you will be working with are probably in your Fox staff; staying in contact with them may help this step of the process move faster, and giving them a warning/option to comment on the finalized edits will make cooperation less stressful. We probably contacted around 15 authors about substantial edits–that's a large number when you're working on such a tight time frame–and we also made sure the acceptance letters (sent by the submission team) reminded authors that edits had been made. Try to remember: Indesign is much more

complicated than Google docs; once your typesetter has the pieces set in layout, it's very hard to do extensive edits. Get your content editing finalized before you send pieces to the typesetter.

On to copy editing. If possible, you should break up each stage; copy edit a piece that you didn't content edit, to get some fresh eyes on each of the pieces. Here is where the attention to detail comes in. Copy editing is a lot less interesting than content editing, but still important. It's going over the piece to make sure the grammar, punctuation, and spelling all make sense. It can be helpful to read the stories out loud; hearing where the pauses and breaks are may help you identify awkward phrasing, tense changes, or misplaced punctuation. Keep in mind that the first round of copy edits you do will be before the pieces are typeset; catching the maximum number of errors here will help you later on. Even so, you'll have to do at least a second copy editing pass after the typesetting; here you should check to make sure things didn't accidentally get cut off and poetry is still correctly formatted (pay attention to those line breaks).

For this second round, we recruited the entire class during one of our Fox meetings. It took about two hours to go through the entire manuscript, but it was helpful because 1) the more fresh eyes the better and 2) by this point most of our editors were burnt out. Because everything was on Indesign, you'll have to give the class a PDF version of the manuscript. And since PDF doesn't allow direct edits (not to mention everyone will be working on their own document) we created a google spreadsheet to keep track. (Google Spreadsheets are your friends if you haven't figured that out already.) In the spreadsheet, we organized by section (poetry, prose, etc.) and then listed the title of each piece. Class members were assigned a section and then listed each copy edit that needed to be made under the appropriate titles. For the sake of time and your own sanity, you may want to stress that at this point you are only doing copy edits; content edits should have been finalized before this point. Once the class has finished, the Typesetting

Director(s) and the Editorial Director(s) (that would be you) will go into the InDesign document and input all the noted edits.

After you've received the manuscript back from the print company (we used UBuild), you'll want to copy edit the proof as well. Triple check those margins and your headers and footers. Make sure images didn't get shifted and that stories didn't cut early. Again, using the entire class as your eyes may be really helpful and we recommend a similar spreadsheet to the one you used in the last copy edit round. Editing the proof should move much more quickly; by this point most errors will already have been caught. But that doesn't mean you should gloss over this step or skip it entirely. If we had done that, our page numbers would have been cut off. Also remember, you are definitely done with content editing at this point; any significant change in page numbers will cause problems with UBuild, and besides you'll already be exhausted. UBuild only lets you check a Proof once, so don't waste this opportunity to do a final review.

That's really all there is to it. Patience, time allocation, and communication are key. That sounds pretty corny, but they're really necessary for this scale of a project. Final notes: definitely make use of the other staff members when it comes to crunch time. Submission review and acceptance is going to take up the bulk of the semester, so make sure you think carefully when voting and make some notes early on about how you might edit pieces; you can't get started until you get the O.K. from Dr. Peters and the rest of the class, but it'll save you some time. Stay in touch! We can't emphasize enough how important it is to communicate; you need to be able to depend on your teammates and vice versa and without communication you'll be missing critical details. This may seem really stressful; it is a lot of work at once, and you need to be ready for it. You need to be sure you have the patience, time and dedication to the submission pieces. This probably sounds overwhelming–believe us, it will be–but if you've got the eye for it, editing is

really fun, and it does allow you to shape a large part of the journal. In the end, when the product is printed, it's going to feel really rewarding.

Here is an example of our Content Editing Sheet

Best,

Caity, Evan and Yajaira

GENERAL ASSISTANT

ANDREW MACDONALD

This job is the least necessary out of all of them. It should only exist if there are at least 15 of you. The General Assistant picks up overflow from several of the other types of work because most of the other jobs usually get swamped all at once. Editing should have three people on it before this job gets drafted.

This job isn't going to work for you if you have to have things your way. You're not in charge of anything, so whatever you're helping with you're going to have to do it the way someone else wants it. Learn and expand your horizons. It can be difficult to avoid stepping on toes; ask people before you edit their stuff and make sure whoever is in charge of something knows that you're helping them before you do anything.

This job is largely improvised, and you need to be actively seeing and filling needs. The semester will have three phases: First, collecting and reading submissions. Submissions and Solicitations will be at their busiest, so offer help. Coordinate with Solicitations to look for opportunities to hand out fliers or pitch the journal to classrooms. Host a table at an event, such as the Involvement Fair. If either of these jobs has two people on it, they might not need you. Either way, everyone else will be doing their job and reading every submission that comes in at the same time, except maybe you. Don't get lazy or apathetic: think of your teammates who spent hours on their end of the work *and then* had to read the submissions. Get in there and analyze those things, but, you know… be constructive.

The second phase is where you put the journal together. Whatever service you guys use to print them, their deadline isn't far from the last day to submit, which is the day over half of the submissions get sent in. You may want to celebrate after you've finished all the submissions for the year, but do it quickly; Editing, Typesetting, and Management are going to overflow. Be available but not pushy. I hope you're good at at finding grammar mistakes, missing punctuation, and and redundancy. Did you see them? Check again. Also, ask Submissions if they'd like help with acceptance/rejection letters. Rejection letters need to be sincere and both need to be sent carefully, since people's feelings are on the line. Acceptance letters should encourage the writer to come read at the ceremony. We didn't get as many RSVPs as we expected, so it's probably wise to send out invitations more than once.

The third phase is printing, distribution, the reading ceremony, and writing this guide for next year's class. At this point, most of the main jobs will be finished. You and almost everyone else will be volunteering for whatever else needs to be done.

LIAISON

AMANDA BAXLEY

The Liaison

The main job of the liaison is to keep everyone informed, connected, and on the same page. This job is all about communication between everyone on the team, including Joan. The other jobs include taking notes at every class meeting. This job requires someone to check their email all the time, to make sure no one is missing out on information they may need. Joan will rely on you to tell other teams (editing, submissions, budget) certain information, or to ask you to get the information for her. You will be going back and forth by email with Joan, relaying important information and helping to make sure everyone understands what is needed/required before the next meeting.

When taking notes, you have to make sure to record every important thing said. This is easiest to do with a laptop. Also, once you are done taking notes during class, you can post them to the discussion board, specific for your notes, before heading home. This way, everyone has instant access to the main points of the meeting, without having to email or text or bug you for information.

In the notes, you'll want to include various things. You'll be in charge of monitoring attendance, including absences and tardiness, as well as recording what other teams are working on. During the first meeting, you'll be noting who takes what job and what they plan on doing, if anything, immediately. At every subsequent meeting, people will give updates with what they have done. They will then speak about what they plan on doing during the coming week to continue working on the journal. You will be taking detailed notes on what everyone is saying. You don't have to put it down word-for-word, but get the basic idea of what they are saying down on paper, or in cyberspace, as the case may be. You need to be at every meeting, and, if you can't make it, tell your Managing Editor and Joan. They will assign someone else to take

notes that night.

On the first day, after roles are assigned and decided, people will start working immediately. One thing that our team found helpful was the master list I compiled, including everyone's name, cell number, and school email address. It was then posted in the CI Doc folder for everyone to use and refer to. Our group also used the GroupMe app, which is basically instant-messaging for smartphones. It worked better than trying to text people individually and better than a giant group text message. It did drain the phone battery for one person, but overall, we were all very happy with it. It gave us the ability to communicate quickly and effectively about any problems or issues as they arose and gave us an easy way to communicate without worrying about crowding our inboxes. If we needed to talk to each other on a one-on-one basis, we could just text or email whoever we needed to reach. That was where the master list really became useful.

This is a very detail-oriented job. You have to be very focused on what you are doing. When taking notes, it will be easier for people to look through them if they are formatted in some way. It is much easier for Joan to read them if they are formatted. Last year's liaison did a really good job formatting the notes, and a copy of an example is down below.

It can be difficult, sometimes, deciding what to put in the notes, but you'll figure it out pretty quickly. Fast typing is definitely helpful for this job, but not required. If you are faster with handwritten notes, then do that during the meeting; just make sure to type them up and post them that evening. Don't worry about losing focus – once the class starts, it moves quickly and you won't have time to do much more than take notes and pay attention to your classmates.

The feeling you get after class, when the notes are published and everything is done, is great. You've done more in the three hours the team met than anyone else in the room during that time, because you are constantly typing and working while everyone else is explaining what they have been doing the past week. During the week, when not in class, your biggest job is checking email and making sure everyone stays connected and knows what they need to do before the next meeting.

Island Fox Meeting Minutes

00.00.2017

Absences

Name(s)

Discussion Points & Goals

General Announcements

• Announcement

Tasks:

Art Director [Name]

• Discussion Points

Tasks: Tasks for next week/near future.

Budgeting Directors [Name(s)]

• Discussion Points

Tasks: Tasks for next week/near future.

Editorial Director [Name(s)]

- Discussion Points

Tasks: Tasks for next week/near future.

Liaison [You!!]

- Discussion Points

Tasks: Tasks for next week/near future.

Managing Directors [Name(s)]

- Discussion Points

Tasks: Tasks for next week/near future.

Publicity Director [Name(s)]

- Discussion Points

Tasks: Tasks for next week/near future.

Solicitations Directors [Name(s)]

- Discussion Points

Tasks: Tasks for next week/near future.

Submissions Directors [Name(s)]

- Discussion Points

Tasks: Tasks for next week/near future.

Technical Director [Name(s)]

- Discussion Points

Tasks: Tasks for next week/near future.

Typesetting [Name(s)]

- Discussion Points

Tasks: Tasks for next week/near future.

Website/E-Journal (Optional) [Name(s)]

- Discussion Points

Tasks: Tasks for next week/near future.

<u>Important Dates</u>

Important Date - Goal

Another Date - Goal

MANAGING DIRECTORS
CHRISTINA BROWN
DANIELLE CASIAS

As suggested by the previous year's Managing Directors and because we were so lucky to have one of the biggest classes ever for this project, we decided to split the position of Managing Director between the two of us. We are certain that it's not entirely impossible for one person to do the job, but it's just quite a bit of an undertaking. Here's why:

You must keep track of everyone and make sure that they are keeping up with their

assigned jobs. Communication is a must! We started every meeting with "check in's" where we would go around the room and have the staff update us on what they had been working on since our last meeting. This kept us all accountable and gave us a chance to coordinate tasks with each other in person. It is your job to keep the conversation on track. Chances are, most of your team will already be friends coming into this class, so it will be easy to get of track. It ok ok to use your mom/dad voice to bring side conversations back to the topic at hand. **We also used an app called GroupMe to stay in contact outside of class instead of a Facebook chat. We would highly suggest using the app because it saves a lot of time and shows up as a text message would so wifi isn't necessary.** We are sure however, that either tool could work.

Dr. Peters will be checking in with everyone from time to time but it is your responsibility to keep everyone happy, cordial, and efficient. Definitely utilize the Liaison to help keep communication with Dr. Peters going. There will be times when you have to give a final ruling when the group is divided so prepare for that. Remember that there may be disputes between group members during any voting process, so be fair and listen to all opinions. We typically went through and discussed submissions one at a time as a class, after everyone had read them for homework. It will be your responsibility to steer the conversation and keep a reasonable pace. Let the discussion happen, facilitating as need be, and then decide when the team is ready to vote or decide. ***During the submission process all docs will be anonymous but your staff members may be amongst those who submitted, so always remind the staff to be respectful and constructive when giving feedback.**

Being a manager requires a lot of planning and organizing but there will be times - few and far between - where you may have some "down time" (which only happens during the first few weeks). You may want to use that time to help with other tasks and give assistance and guidance to the other staff members whenever possible. The more people help the better the final outcome will be. This year we were lucky enough to have a talented and driven staff who helped come up with some really great ideas.

Another important point: if there are two of you, it is imperative that you come to an agreement before passing out information to the staff and/or Joan. We were fortunate enough to find great partners within each other so this wasn't an issue for us, but it can become one if there is not constant communication. When it comes down to crunch time it can feel overwhelming when you have 100+ stories to critique and an overworked staff who are getting antsy but you must stay strong and carry on. Staying focused during meetings is crucial because time is limited.

Make sure you understand the overall aspects of each job so you can be better prepared if things go wrong or if plans need to change. And they will!

You are also responsible for writing a 'Letter from the Editor(s)' which prefaces the entire journal. It should be semi - formal. This is the first thing readers will see so you want it to be thoughtful and expressive.

This year we did not do any author bios for the journal because of a time crunch with

Ubuild. We do not feel that it hurt our journal either way, but if it is something you would like to include we recommend getting them together early. We also added a group photo of all of us at the beginning of the journal, but we added it last minute. Make sure to do that earlier in the semester.

This position requires dedication, responsibility, and flexibility. We were able to share the workload while both attending school full time and maintaining jobs, so it is possible as long as you stay organized and communicate. Once the book is printed and you see how proud your staff is of everyone's hard work, you'll realize it was all worth it. Best of luck!

Best,
Christina Brown & Danielle Casias

SOLICITATIONS DIRECTOR
CRISTOBAL RENDON ACOSTA

Director of Solicitations

Hello, my name is Cris. I am the solicitations director for the *Island Fox* in the 2017 spring semester. Solicitations director is a fluffy was of saying I promote dates for the *Island Fox.*

In summary, the solicitation director is in charge of getting students, teachers, and alumni to submit to *The Island Fox* before the very early deadline. After the initial work of pressing CI

for submission, the solicitation director is left a lot of free time to help in the selection committee and editing team. However, as the semester comes to a close, the solicitation director will be called upon to promote the *Island Fox* reading. The *Island Fox* reading will require similar tools to garner interest.

During my time as the solicitations director, I focused on two promotion tools: passing out fliers and sending emails. I was lucky enough to be teamed with a fellow student adept at creating digital media (See art director above). What I mean by that is that she made all the fliers herself, even the digital ones. Had she not been on my team, I would have had to make these myself, which is fine too (but honestly, they wouldn't have turned out so pretty). If the acting solicitations director is not lucky enough to have such a talented team member, there are many (free) computer programs on the internet that help you put words on images.

Here is an example of the flier used.
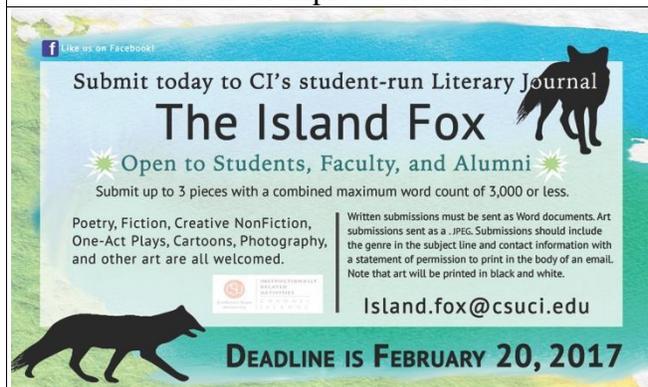
For fliers to be most effective, I believe they must be handed out in person. For this reason I recommend canvassing - i.e. talking to people at events about the *Island Fox* and ask for submissions. However, the most useful weapon in your arsenal is the Email blast. As early as possible, have the group decide on criteria for submissions, then draft up an email that invites students and faculty to submit their work. Ask Dr. Peters to send it to everyone in the English program. As an added bonus, ask your fellow classmates to send the email to everyone in their non-English classes through Blackboard.

Email blast example:

Hello Dolphins,

The Island Fox is now accepting submissions for the Spring 2017 Issue!

What is the Island Fox you ask? It's a literary journal published on campus meant to showcases student, faculty, and alumni art (this means you, Dolphin). Don't miss out on your chance to get published and earn some bragging rights. We may be a hipster publication (you've probably never heard of us), but we're the real deal. We look forward to reading your poetry, fiction, non fiction, one-act play, cartoon, travel journal, and photography submissions.

So let your inhibitions fall away and submit anything you seem fit today at

island.fox@csuci.edu. When you submit your work, please include your name, contact information, and the statement: "I, (insert name here), give *The Island Fox* and its editors permission to publish and edit my work." Remember, this is a legitimate student publication and, if your work is selected, you may cite it in portfolios and resumes.

The last day to submit is February 20, 2017

Many thanks,
The Island Fox Team

Both the fliers and email blast should prompt many submissions. However, I still recommend getting creative and finding new ways of getting people involved. Remember, the solicitations director will have to do this twice, once in the beginning of the semester to get submissions, and again in april to promote the reading.

Depending on the class size and the kind of people involved, it might be left to the solicitations director to host/manage the *Island Fox* reading. This entails having some opening remarks, introduce the readers, and generally get the event rolling. Although I honestly believe this job position is best suited for the talkative type that doesn't mind being in the spotlight, I'm certain this responsibility could be passed on to someone else on the team.

Make sure to have,
Cris

SUBMISSIONS DIRECTOR

ELIZABETH BENNETT

SHANTEL WILLIAMS

Your job as submission director is as follows: collecting, organizing, and anonymizing the pieces we get through the *Island Fox* email. The *Island Fox* has its own email—island.fox@csuci.edu—where people can submit their pieces. The email is the same each year and the first week you will be getting the password from Joan. This year it took us a while to get the password and to go into the email. With the

help of Joan and the IT department we were finally able to have access to it.

The first thing the submission team did was create a system to anonymize the submissions. The reason why we anonymize them so the rest of the team won't know who wrote it so it won't be biased. As there were already late submissions emails from last fall and spring semester in the account, we started the labeling with 2016-1. We did this for all the late 2016 submissions and—as we started getting more current submissions—we continued the labeling (2017-1, 2017-2, ect.) and went chronologically from there with the rest.

We wanted a way to separate the pieces submitted by the public and the pieces submitted by the *Fox* staff—to protect *Fox* members as we would be discussing their pieces in class while they were in the room. If any of the *Fox* staff submitted a piece, we put an asterisk after the number (example: 2017-1*). We continued this method with all pieces submitted by non-students. If a faculty member of CSUCI submitted, we put double asterisks; triple asterisks were reserved for alumni who submitted (2017-2** and 2017-3***, respectively). This year, we also took art submissions so if someone submitted an art piece we named it Art 1 and so on. At first the submissions came in slow but towards the deadline is where most the submissions come in.

After the pieces were anonymized, we created a grading spreadsheet on Google Drive in order to critique every piece equally. Each staff member was assigned a number and we made a separate doc of a list of each *Island Fox* member's number to keep track who has which number. We also made weekly folders to put the submissions inside so the rest of the team knows which pieces were going to be talking about. We used a rating scale of one to five. Google Spreadsheet has an averaging formula so we could average out scores. As a class, we decided to weed out the pieces that had low averages and only accepted the ones with higher averages. Once we decide on the pieces we all like, we sent all the documents to Joan and Claudia, (Joan's reading partner this year). When doing so try not to send too many attachments in one email because Joan didn't receive some of them.

Here's a screenshot of the weekly folders
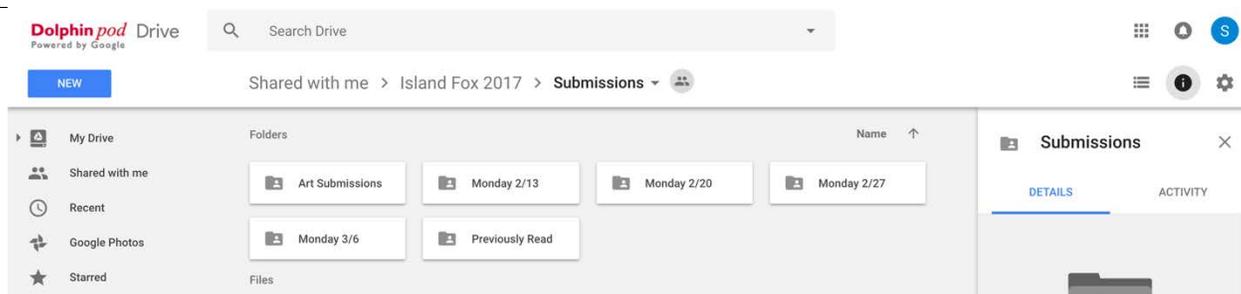
Here's a screenshot of the grading sheet we had. We had color coded it when we went through the submissions. Red means rejection, yellow means rejected by Joan, grey means accepted, and purple meant it was an art piece. That was before we decided to have the art be labeled Art 1 etc.

There was a bit of a mix up this year with the pieces. We weren't given a final list of accepted pieces that Joan had told the editing team. Because of this, we had sent out an acceptance letter to one of the authors who submitted a piece to us instead of a rejection letter. To avoid this, make sure you are given a final list of accepted pieces. Joan goes through the list of acceptance pieces we give to her and make the final decision of what is going to be put in the journal.

Once all the pieces were agreed on, the submission team started sending out the rejection and acceptance letters. For the **rejection letters**, our template was as follows:

Dear [Author's Name],

Thank you for sending us your submission, "(piece name)". All the submissions we have received represent the diversity and talent among CSU Channel Islands students, faculty and alumni.

Unfortunately, due to the size constraints of this literary journal, we are only able to include a finite amount. As a result of this, we are unable to include your piece in this year's edition of *The Island Fox.* We understand that this may come as a disappointment to you, but please don't let it discourage you from submitting to *The Fox* in the future.

Again, thank you very much for your submission. All of us at *The Island Fox* wish you good luck with all future endeavors.

Sincerely,

The Island Fox Team [20--]

For the **acceptance letters**, our template was as follows:

Dear [Author's Name],

We are pleased to tell you that your piece, (insert name), has been accepted for submission to this year's *Island Fox*!

Congratulations and thank you,

Island Fox Team [20--]

After the rejection and acceptance letters are sent we also send out invitations to the reading for those who were accepted. Here is the invitation for **written pieces**:

Dear [Author's Name],

The Island Fox staff would like to formally invite you to this year's reading of *The Island Fox* literary journal. The reading will take place on [date] at 5pm in the Student Union courtyard. Please let us know if you are able to attend this event and if you would consider reading.

If you would like to read:

-Arrive at least fifteen minutes before the event begins in order to sign in and receive your copy of *The Island Fox*.

-You will have up to **five minutes** to read. Please choose the excerpt that you would like to read in advance in order allow enough time for each contributor. If you are unable to attend the event in full, please arrival fifteen minutes before your reading time.

-We recommend practicing aloud what you would like to read in advance in order to keep the time to five minutes or less.

-Please also read from *The Island Fox* itself since pieces have been edited and may be altered from your original submissions.

If you have any questions, please do not hesitate to contact us.

Thank you,

The Island Fox Team [20--]

Here is an invitation for the **artwork pieces**:

Dear (Artist Name),

The Island Fox staff would like to formally invite you to display your photography during this year's reading of *The Island Fox* literary journal. The event will take place on May 1st at 5PM at the Student Union Courtyard. Please let us know if you are able to attend this event and be willing to talk about your work.

If you have any questions, please don't hesitate to send concerns to us.

Thank you,

The Island Fox Team [20--]

If you use the templates make sure to change the dates, year, and times. Always remember to check the *Island Fox* email regularly. The job isn't too hard, just a lot of organizing and keeping track of things. It's really cool being the only person (or people in our case) who knows who submitted what piece

when everyone else doesn't know. Good luck and have a wonderful semester!

Good luck!

Elizabeth and Shantel

TECHNICAL DIRECTOR
GRANT BELOTE

Hello, from a past Technical Director! This job is a crucial part of the project, because the Technical Director is responsible for maintaining communication between the team and the printing company. You will be responsible for fielding questions and concerns to the printing company, and for relaying messages back to the team. It is the duty of the technical director to make sure that the files get sent to the printing company and that everything runs smoothly. At times, it can feel as though you don't have any imminent responsibilities and during other times, it can feel as if everything is happening all at once.

For me, the beginning of the semester was the most hectic. The first responsibility was to choose the printing company we would use. Basing our decision on the previous year's class and convenience, we chose local company U-Build. If you decide to choose U-Build, your first job will be to get in contact with them and introduce yourself, so that you can get the project started right away. I sent an email to the U-Build's finance director, Kathleen Sands (finance@ubuildabook.com) and eagerly awaited a reply.

I had been forewarned of U-builds' notoriously slow email response time, so I was already a bit nervous. Instead of waiting, I decided to drive out to Camarillo and visit U-Build in person. That way I could formally introduce myself to Kathleen and could communicate in a much more efficient manner. I highly recommend going to meet the printing company from the beginning! You can get all of your initial questions about the printing process answered and you can begin to hash out the details of your upcoming journal. We based our initial estimates for the

journal on the previous year -- 224 pages and 500 copies. This is a very rough estimate and can be adjusted as the journal takes shape. Our final page count came out to be around 180 and because we had extra money we were able to increase copies to 600.

After I visited U-Build the first time, I decided to switch to email communication, because of convenience. After sending an email during class one week, I patiently waited. I knew they were slow to respond, but I was shocked when I hadn't heard from them by the end of the week. I came to class the next week unprepared and it was a wakeup call. I needed to be more persistent, so I went back and visited them in person. I found out that they had indeed replied to my email, but it got sent to my spam folder. I had never thought about that, so let that be a lesson! If you don't see an email, check all options and figure out an alternative mode of communication. That is in fact, what your job entails.

Providing you've found a way to stay in touch with U-Build, over the next first few weeks you will be in constant contact with U-Build, relaying questions back and forth between the printing company and my class. It was very important for me to get answers back in a timely fashion, so that I could report to the class. You will also have to maintain close communication with the budget director because before you know it, U-Build will be asking for a deposit, and it's your job to relay invoices to the budget director, so that the school's finance director can make payment arrangements. You will also be working closely with the art director on the cover design and relaying any questions they may have about size requirements or anything.

These first few weeks were critical, because this is when all of the initial groundwork for the printing project was established. After the first couple weeks, everything slowed down, as you wait for the pieces to be submitted. During this time, you may go to classes, and encourage students to submit. Since we decided to include artwork in our journal, I went to my photography class to solicit for submissions. When the submissions start pouring in, you will most likely be reading over them and helping choose the best pieces. Then you might help out the editing team and before you know it the journal will start to take shape.

The weeks nearing the end of the semester are also critical, because you will be sending U-Build the manuscript once the typesetter assembles it. I highly recommend talking to U-Build about the timeline because once you send in a manuscript, they will be sending you a proof. It typically takes them four to eight days, but because I was in constant contact with them, I was

able to convince them to deliver an e-proof to me by the following class period, so that the class could view it and make any necessary adjustments and edits. You are allowed one free edited resubmission, so it is important to be thorough and careful.

Then, it is your job to resubmit the file to U-Build with any changes. If you do have any changes, they will resend you an e-proof, which you have to approve. I was unaware of this, so it took a little longer for U-Build to start working on production, but it didn't hamper the timeline. Make sure you are on top of this and don't be afraid to call U-Build multiple times in a day. Kathleen is very friendly and she doesn't mind answering your questions and concerns.

The final few weeks will be spent relaxing a bit and waiting for U-Build to send the journals. Because U-Build moved their operations from Camarillo to San Jose halfway through the semester, they informed us that they would have to ship the books from San Jose. I arranged for the books to be delivered to Dr. Peters during the week before we scheduled our reading, and I was very insistent -- though courteous -- with them that they be able to meet this deadline. They were on top of everything and the books arrived on time. However, I do suggest looking into other printing options early on in the semester, because U-Build's sudden move in the middle of the semester drastically altered our deadlines for getting the files to them.

Well, that's all I have to say about being Technical Director. I know it may seem like a lot of work, but it all begins to make sense once you are actually engaged in the job. Once you have established a firm communication with the printing company, everything else will come naturally. It is an exciting job, especially once you make the final contact with U-Build (or the printing company you choose) and the journals arrive! Then you simply need to help distribute the journals to locations such as the library and help prepare for the reading. Good luck on your journey!

-Grant Belote

TYPESETTER

JENNIFER KELLEY

This is a big job and takes a lot of dedication. I recommend that two people take it. You're basically in charge of the look of the pages and the layout of the *Fox*. A knowledge of InDesign would be really helpful. I spent several weeks just learning the program.

A Justification for Madness:

So this job is hard, very intense, but it also is incredibly rewarding. When all is said and done, you'll have a journal that you have laid out. It's a very visual way of "making your mark." Also, if you're anal, obsessive, and like having control (like me), a lot of the process is going to be satisfying. I found this to be most true when designing the Master Pages and making the thousand tiny choices that go into designing a page. When all is said and done, you've accomplished something pretty awesome and this process is one that you will never forget.

Accessing InDesign:

Although the Creative Writing Project class doesn't have a required book list, there can be a fee for the Typesetting Director. InDesign, the program that you will be working with, charges students $20 a month if you want to install this on your computer. I HIGHLY RECOMMEND this. The program is also available on any school computer, but, unless you live on campus, it's going to be necessary to have more frequent access to the program. Also, there will be a few nights during Spring Break when you will probably be working past when the library closes. I reframed this fee by thinking of it as the book fee for this class and that made sense to me. In the end, Joan reimbursed me for the program using English program funding.

There were four steps to the process this year:

- **Learning InDesign:**

I highly recommend that at least one of the typesetters has some experience with the program. It is complex and very detail-oriented. If one or both of you don't have experience with the program, there are some great tutorials on Lynda.com that detail how to use the program. This was mainly how I learned the program.

This year, due to a problem with resizing the page late into the game, we ended up with margins that were about half an inch, instead of an inch and an inch and a half on the inside. Be aware of how your margins are. Also, make sure that you have the right page size from the beginning so that your work doesn't have to be adjusted later. It's a hassle; you want to avoid it if you can.

- **Designing Master Pages:**

Master pages are templates that you make for layouts that are going to come up repeatedly. For instance, the first page of a prose piece, the subsequent pages of a prose piece, section headers, the first page of a poetry piece, the subsequent pages of a poetry piece, and, if you chose to include images in your journal, as we did, the layout for the images. Make sweet, sweet love to your master pages. They are going to make your job SO MUCH easier. Well-ordered and detailed master pages will give you a huge head start in the layout.

When you bring your master pages to the class for approval, you don't want to give them too many options. The person who filled this role before me offered three sets of fixed layouts (where the class could accept the whole shebang of any of the three), but I provided one layout and, within it, gave them several options to choose from. For instance, several fonts used for the same reason throughout the layout. I might have the title of a piece in Constantina in one place and in Garmound in another place. I then gave the class a week to give me any feedback on their preferences and that seemed to work out too. Don't expect too much input from the class. This can be a bad thing from one angle, but it also means that YOU get to decide how the journal looks, which is kind of a heady power trip (See above note re: obsessive and controlling.)

I think that either of these approaches could work wonderfully. It's mostly a matter of style. For me, mostly, there was very little feedback about the master pages, with the exception of the Artistic Director and the Editorial Director (Basically the two people who had the most experience with InDesign). The Art Director this year was also an artist, so I consulted her on the image layout and design aspects.

When done right, this job can really be a team effort. Take what help you can because the next step is overwhelming: laying in *The Fox*, the process of taking your layouts and filling them in with the text.

- **Laying In *The Fox:***

This step is why I really recommend that two people do this job. I laid out 197 pages in 4 days this year. It can feel like an all-consuming trial, but, I feel that two people would be able to offer each other a reality check and company in the darkness that will be your Spring break. Two heads, as they say, are also better than one. And two people means half the work for each. I feel like laying out 100 pages each would be a much simpler and more reasonable task for this short "crunch period."

- **Adjusting the Layout:**

The last step is the adjusting of the layout once everything has been copy edited one last

time and a second round when you get the layout back from the printers. This is mostly detail work, as so much of the layout is. I had a lot of help with this section from the Editorial Director and the Art Director, as I was burnt out from the lay in, where you put the actual text into the layout..

Meet Your New Best Friends – The Editorial Staff:

You are going to be working closely with the Editorial Directors. As they finish with their editing, you will be receiving text. This year, we divided the journal into sections and, in sections, it arrived. I received the first chunk of material, the Study Abroad portion and the Poetry on the Tuesday night of Spring Break. This gave me Wednesday through Sunday to get the journal laid in. That night, as well, one of the Editorial Directors met with me and talked about suggestions that she had to the layout. Many little adjustments were made and the layout was finalized.

Wednesday and Thursday, I laid out the Poetry and Study Abroad sections, during this time, the Prose section was coming in bit by bit. By Thursday, it was almost all there and I felt ready to start laying it in. So Thursday and Friday were the prose section and then I took a little break on Saturday, laid in the images and their captions. (HINT: if you right click on an image, there is an option to change the master page layout. This was incredibly important to making sure that images had frames the same shape as the picture!)

Sunday, I figured that I was nearly done. I only had the Letter from the Editors, the Class Roster, and the Table of Contents to do. DO NOT underestimate how long it takes to do these things! Especially, the roster and the Table of Contents. There is a lot of consulting other screens or elsewhere in the manuscript to verify who wrote/created what and in what order it is being presented. It takes time. I'd venture to say that Sunday was actually the most exhausting day. I'm not sure if that is in and of itself or just because it came at the end of the process.

Breaking Up the Job:

It might be helpful to have one of you do the master pages, with input from the other, and the other do the tweaking of the layout after proofing and when it comes back from the printer, with the other helping. I found that having one head making the final decisions for each of the steps was the only thing that was better about doing this alone. You don't want to argue over the details (and there are plenty of details). So, having one of you be the "decider" for different steps might be beneficial.

You'll get by with a little help from your friends:

Both Megan Mimiaga (megan.mimiaga901@myci.csuci.edu) and I would be happy to meet with you and talk to you about the process. Megan knows more than me about InDesign and would probably be the best choice for Typesetting Consultant, since I believe that there is money in the budget for that. I'm willing to meet with whoever is fulfilling this role on a more casual basis, just to acquaint you with the process that you're beginning as you take on this role. There is also a staff member on campus, ASI Graphic Designer Kristina Hamilton (kristina.hamilton@csuci.edu), who is quite familiar with this program and might be available if you get stuck or have a more complex question. For instance, this year, when we couldn't figure

out why none of the text was dark enough, Megan went to her and was surprised to find out that I had somehow applied the shadow feature, usually used on images, to all of the text. She was a great help.

In Summary:

I think that it is crucial that whoever takes on this task be super-detail oriented and methodical in order to make *The Island Fox* everything that it can be. If you're someone who does things quickly and approximately, this is not the role for you.

WEBSITE DIRECTOR

ISSAC HIESCH

Suggested Skills: Basic knowledge of CIKeys or WordPress.

Greetings!

You're about to embark upon the wonderful cyber journey that is CIKeys. What is CIKeys exactly? Well, it's basically Channel Islands' private branch of WordPress – the online website builder. **You're essential task as Website Director is to create and build a working website for The Island Fox 2018's selected works.** Best part is, I handled most of the infrastructure legwork, and so content additions for each subsequent publication are the only big necessity. Of course, as the new Website Director, you're free to make any changes you see fit to the website – whether structurally, aesthetically, or so forth. I suggest that the future website director has a basic knowledge of CIKeys or WordPress. Before this project, I took an Interdisciplinary class that had us use CIKeys, so I was quite familiar with how it worked. However, it still took a lot of trial and error before I settled on the website's design as it is now.

Our 2017 publication was the second to utilize the website, but we were the first to properly house all the published works. As such, it is our hope that the groundwork laid out is useful for all future teams. What I envision this website to become is not only a home for the current publication of *The Island Fox*, but also an archive for all the previous publications. I'll explain this more later.

Creating content for the website is no small task, but there will be breaks throughout the semester where you won't need to bother with the website. This allows opportunities for you to assist your team elsewhere. For example, in the early stages of our publication (where website content wasn't available yet), I assisted in solicitations. Then, after we approved our selections for the publication, I helped the Editing team with both content and copy edits. *You will find yourself busiest after the publication has been sent off for printing (which was the first half of April for us).* Adding all the content to the website

and organizing it thoughtfully takes a handful of patience and dedication (time-wise, I spent about half-a-days' worth). I'll be showing you the steps I took to make the website look as clean and professional as I could muster. My absolute goal is to make this process as easy as possible for you.

THE STEPS

1. GAINING ACCESS

First things first, you will need to gain access to the website by becoming an administrator. The website's URL Address is: **islandfox.cikeys.com.**

You will need to contact Michael McGarry via his contact info here (email works best):

Michael McGarry
Instructional Technologist
CSU Channel Islands
Office: 805-437-3287
Email: michael.mcgarry@csuci.edu

He will then send you an email with your username, password, and instructions on how to access the website. The login page he will direct you to is islandfox.cikeys.com/wp-admin, which I'm leaving here for your reference.

1. NAVIGATING THE WEBSITE

Before you do anything, I highly suggest that you take a moment to look through the website and see how things work / connect. The *home page* has all of the posts that you, as an administrator, can post and a section available for artwork or photos (I previously uploaded our flier there for advertising purposes as shown below).
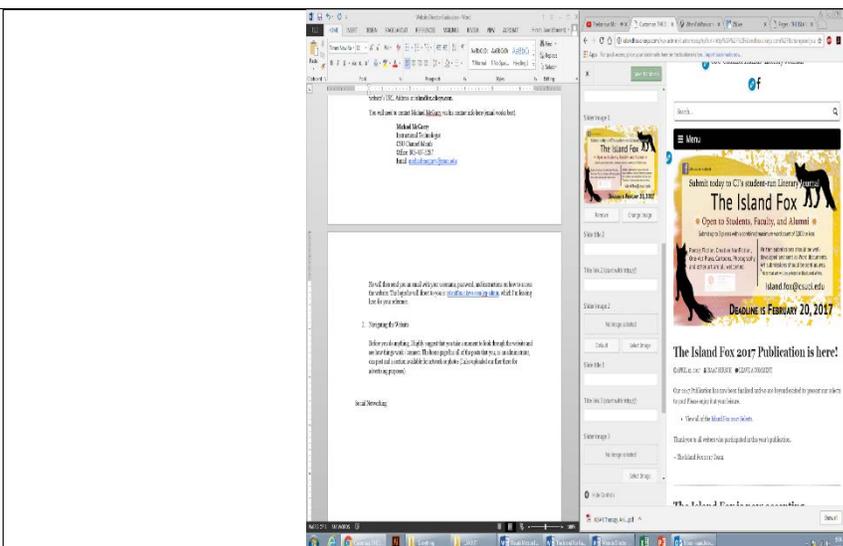
This was the original home page, advertising our publication with a flier.

On the Menu bar, there are four sections: 'Submission', 'The Island Fox 2017', 'The Island Fox

2018', and 'About Us'. To help you get started, I've already set up the section for your year's publication. Do with it what you like to manage your year's publication.
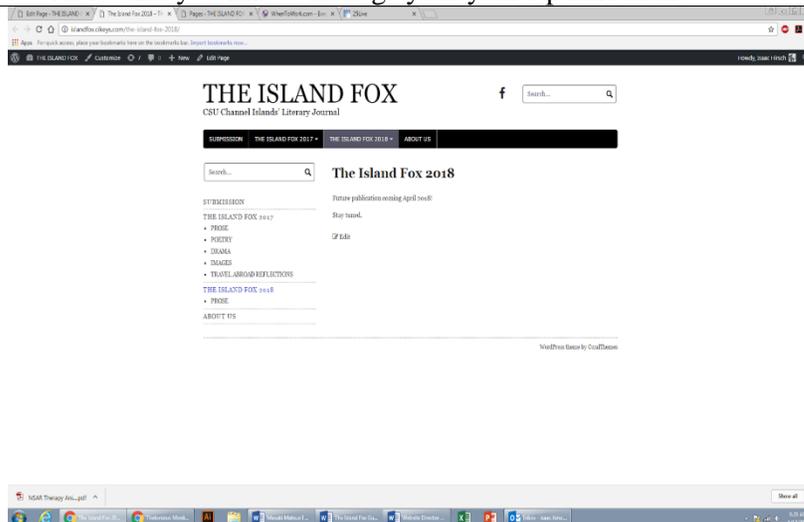
The menu bar and the section for "The Island Fox 2018".

The top right has a search bar. Input any word and it will search for it across all the pages and/or pieces (and the search results are quite thorough!). Next to that is a Facebook icon which links directly to the Island Fox's Facebook page.

In the "About Us" drop box, there is a section for "The Archive". There, all previous publications should be placed.

On the left hand side, you'll typically see a column that quickly links to all the other pages. Use that to navigate quickly. If you ever need to return to the home page, simply click on the giant "The Island Fox" title at the top.

1.   CREATING PAGES

Pages, pages, pages… You will be creating a lot of pages for the website. Every individual creative work that your publication team selected needs its own accessible page. This allows it to not only be found easily, but gives it a sense of focus. Put yourself in the website visitor's shoes for a moment. You wouldn't want to sift through one huge wall of text in order to find a specific story. Instead, implementing pages allow the ability to jump between different works easily. I'd say that this is the area that needs your most attention since it delicately deals with other people's creations (which so happens to be the core of why the website exists).

To create a page, you will have to go into the Dashboard panel and go under the "Pages" section (see below). Take a moment to explore how the behind-the-scenes of pages is laid out. Then, when you're ready, create a new page at the top with the "Add New" button.
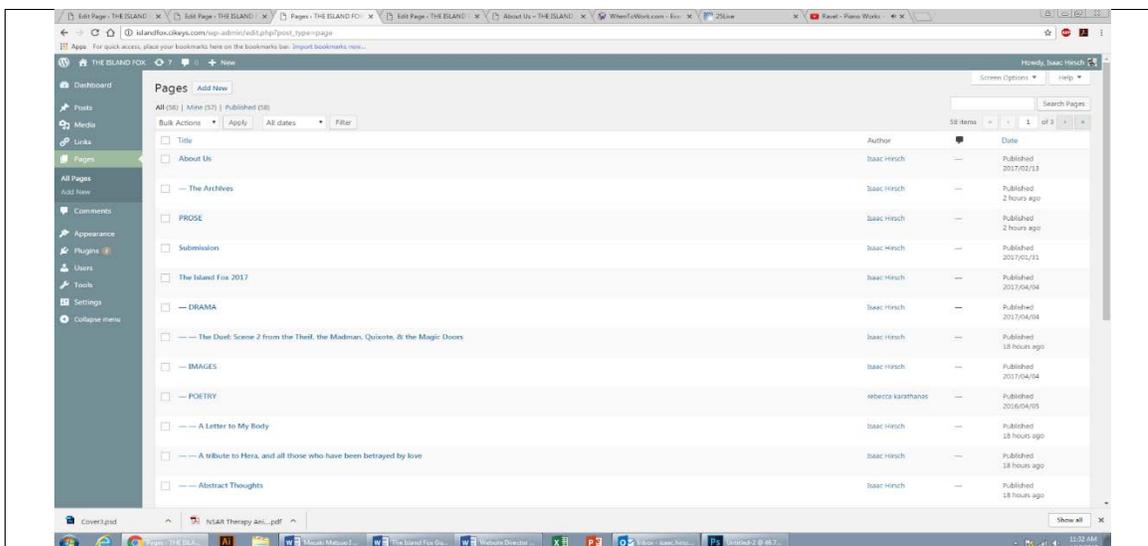
The Pages section.

On the "Edit Page" Screen (see below), you will be presented with various tools to construct your page. There are a few points of interest here. First, the title. As always, make sure the title is clear and concise. Second, the body of text. In this area, take some time to experiment with the different options you have. Third, those columns on the right. The top box is the "Publish" section where you can publish/update your page. The bottom box is "Page Attributes" where you can set a parent page which is basically the hierarchy that this page is categorized under (like a prose piece goes under the PROSE page). There is also the "Template" dropdown box. There you can set how the page will look on the website and whether it fills the whole page or just a section.
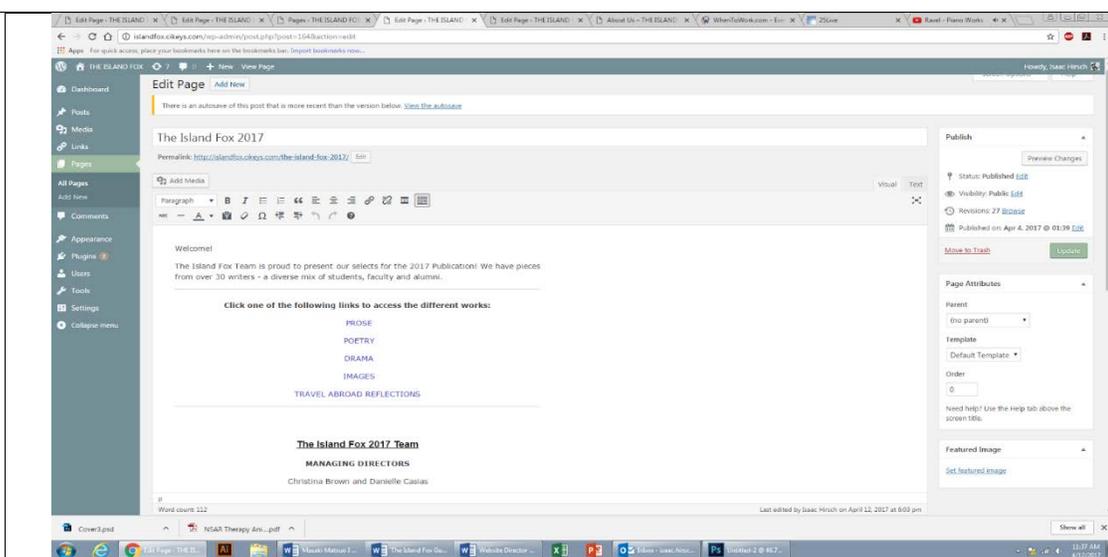

Take your time with learning how pages tick. It isn't all that complicated, but can become a hassle if your patience is thinning.

1.   **HYPERLINK INCEPTION**

Hyperlinks are your friend. To emphasize just how much they are needed, I created a whole section just for them. Essentially, in order to create layers upon layers of pages, you must create hyperlinks within the text of pages in order to access new pages. Sounds confusing? It's not too bad.

In the image below, there's a blue URL next to the word "Permalink" (right below the page's title). That is your hyperlink for that page. If you want this page to connect from a different page, you must copy that URL and place it in the text of that other page.
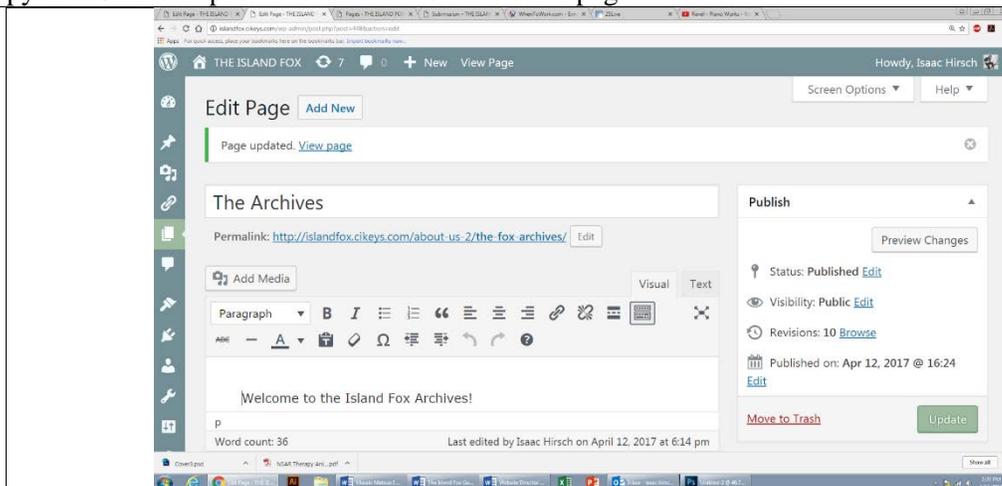

Here's an example: take a look at the PROSE page that I created. Whenever you click on those blue hyperlink titles, you are brought to a new page that houses the work. As mentioned before, each work has their own page. If you take their hyperlink (like the one in the image above) and connect it to text in the PROSE page, you will be able to jump between pages easily.

Hyperlinks are essential to any website, whether it's Facebook, a business site, Youtube, etc. Every button or icon you press links to a new page. As such, when you're creating your hyperlinks, make sure that the connections between pages make sense. After all, website visitors need to easily access the works!

1. ART

Your team will, undoubtedly, be using new and original art for 2018's publication. Therefore, you can update the appearance of the website to reflect your publication's projected art style / theme. For example, in the picture below, I adjusted the cover art for our publication and included it on the home page.
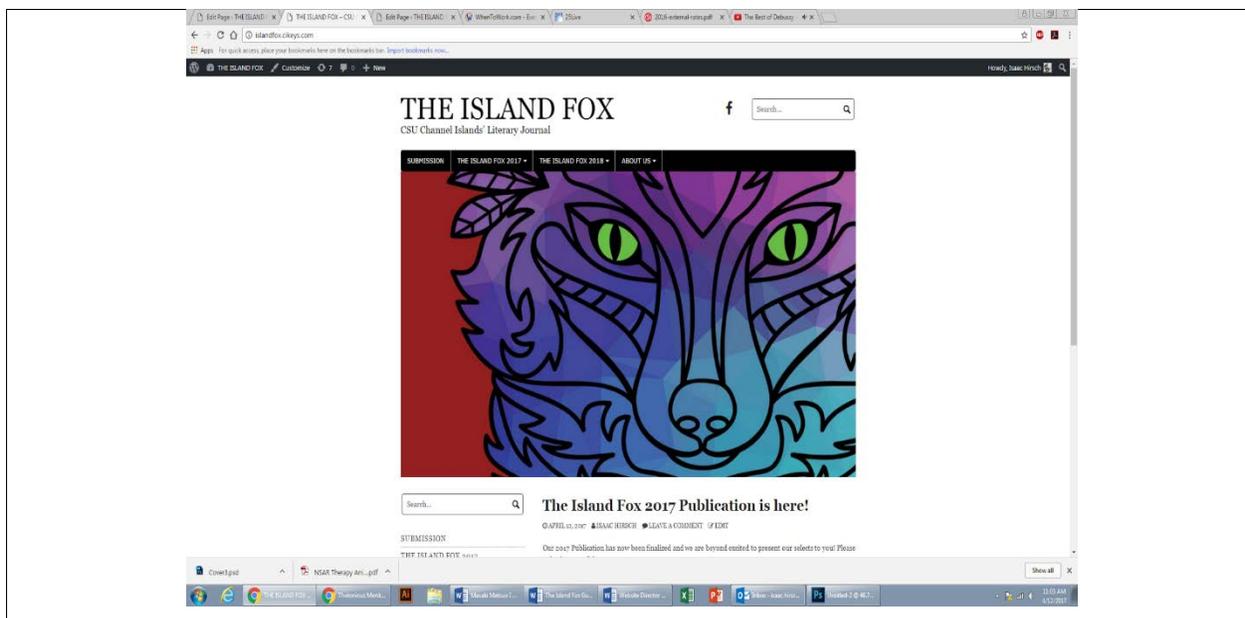
That soul-piercing gaze... (Original art by Megan Mimiaga)

So put your creative stamp on the website and experiment with various pieces of art. Below are two examples of how I included a few art snippets to enliven the text sections.
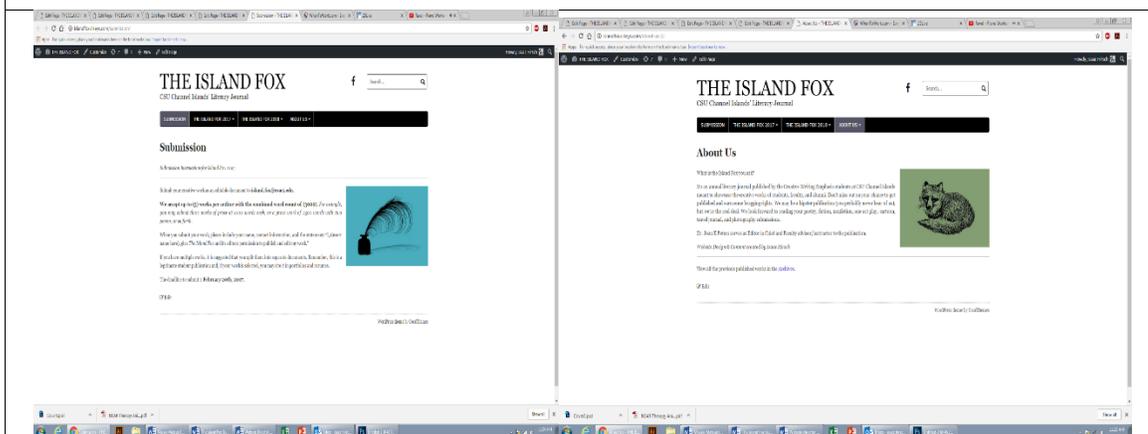

1. THE ARCHIVE

Now we have reached the part where legacies become statues for years to come. As I noted earlier, I am hoping to set a standard with this website where all Island Fox Publications henceforth will be stored properly and that all CI students, faculty, and alumni can revisit them whenever they want. Right now, the focus group of the Island Fox is fairly insular with just creative types at Channel Islands. But imagine, with a consistently working website available to everyone on the campus, how much more we can show off our creative works. Thus, here is the Archive section.

I have put the Archive in the "About Us" dropdown box temporarily. Here, all previous

publications will be stored with links to all their selected pieces. In the image below, I have organized "The Island Fox 2017" in a manner that is easily accessible to anyone interested in viewing that year's publication. The same could be done with 2018's publication and so on.
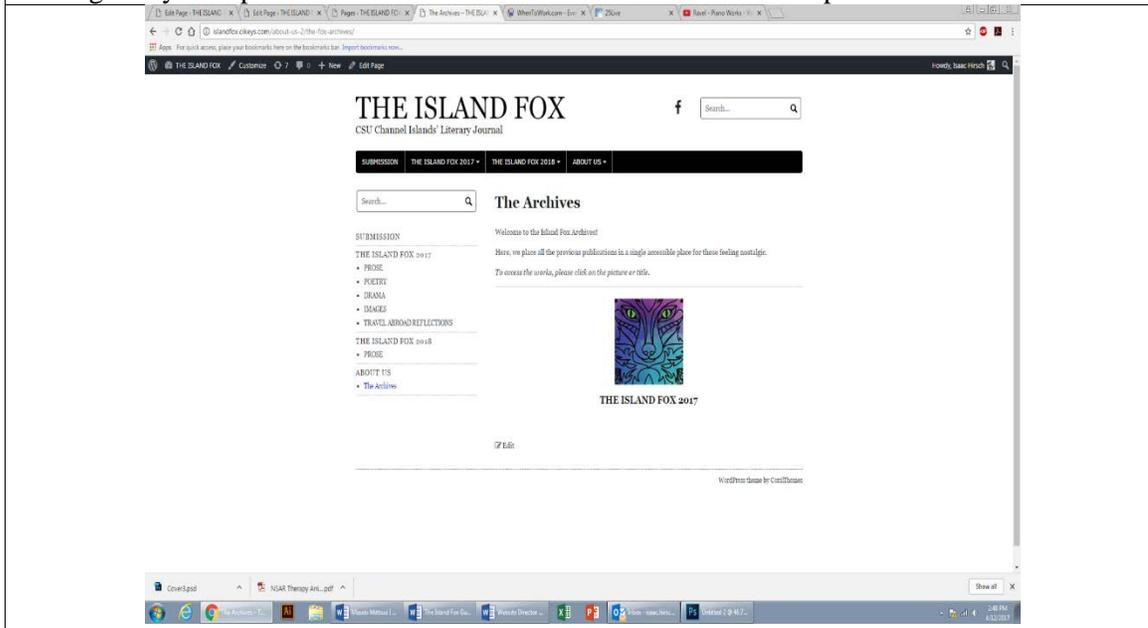
Of course, this is a choice that I made as director. Maybe you see things differently and can make positive changes to this concept. However, when working on this, just remember that it is important that we are putting the interests of the students, faculty, and alumni first.

1.   PREPARING FOR THE NEXT DIRECTOR

Here's my little pep talk. Your mark on this website will show through the efforts you put towards developing it. It also shows in how you communicate with the next Website Director via a guide similar to this. It's like the old adage of giving a man a fish vs. teaching a man to fish. When I read the previous website director's guide that was offered to me, I was left with just a morsel of fish – virtually nothing for me to jump off with. However, that allowed me to discover what needed to be done for this website. Coordinating a structure for future directors to follow is key for the success of this website's legacy. Otherwise, why would our current / future writers ever care about visiting the website? For that matter, why would any CI student, faculty, or alumni care to visit the website? In order to prove the website's position as a vital part in the Island Fox publication, it must be given the time and effort to develop it properly. That responsibility will now be passed onto you and the next director after that. If need be, you're free to use this guide as a template (or heck, even copy/paste) for the guide that you will craft.

To show my dedication to this website's development, I'm leaving my contact info here in case you have any future questions:

- Email: isaac.hirsch161@myci.csuci.edu
- Cell: (925) 202-3284

Good luck on the website! I hope you can also put your creative stamp on its design. Ask for feedback, listen to advice, collaborate with your peers, and (of course) have fun. -Isaac Hirsch

THE ISLAND FOX RELEASE AND READING

You've begged your friends and classmates to submit, you've argued with your fellow staff members over which pieces deserve publication, you've edited every piece, designed a cover, typeset the journal, copyedited a proof or two and sent the whole thing off to the printer. Now what?

It is officially time to start planning for *The Island Fox* Release and Reading! This is a task that doesn't necessarily "fit" under any one of the pre-existing staff positions, but don't let that fool you—the reading is just as important as every other step in the process. This will be the first time contributing authors get to hold a copy of *The Island Fox* in their hands, and you won't want to miss their reactions when they see their own work published in such a good looking journal. If I'm being completely honest, this final event is just as much for your own gratification as it is to celebrate the accomplishments of your authors.

As with any event, the Release and Reading requires quite a bit of planning and forethought, but with the help of your team, you should have no problems.

The first thing to do is decide on a time, date and location. Consider the needs of your staff, of course, but also keep in mind that the CI community is largely made up of commuter students, and in order to get a good turnout, the event has to be scheduled rather strategically. This year, we went with a Monday at 5:00, which seemed to be a great time. You may also want to think strategically about location. In previous years, Readings have been held in the library or the Student Union Building. This year, we decided to take advantage of the spring weather and hold our event outside of the SUB, which worked wonderfully.

Once you have decided on a time, date and location, you will need to contact the right people to get the equipment necessary for the event. This contact person will change depending on where you decide to hold your reading, but Dr. Peters will likely know who to talk to. You will need a microphone and PA system, as well as a podium for readers to stand behind, tables for journal distribution, and chairs for your audience.

Once that's all taken care of, it's time to advertise! I had a lot of help from our Solicitations Director, which allowed me to focus on recruiting readers, while he drew a crowd.

MASTER OF CEREMONIES (M.C.) TIPS

The MCs set the tone of the reading, so this should be the responsibility of your more enthusiastic and microphone savvy staff members. Aside from that, here are a few modest suggestions to help the flow:

- Write in advance a brief welcome speech that explains the event and thanks all of the participants.
- Index Cards that can be brought up to the podium, with a reader's **Name** and **Major** as well as the **Title** and **Page #** of the piece, are massively helpful. Make sure to double check that all the information is accurate.
- The first person to read is always going to feel a little nervous—be sure to invite the crowd to give them a warm welcome. This will create a standard for the rest of the reading.
- Having two staff performing, an M.C. team, is both effective and interesting (This year we had three). This allows them to alternate between introducing each new reader, and for one to introduce the other in the case that either of the M.C.s want to read their own piece.
- Between every few readers, be sure to remind the audience that the journal is available for students to take. People trickle in and out of the courtyard, and it will give those of them that have just joined some context of the reading.
- Write in advance a brief closing statement, including a last mention of the journals being available and thanking everyone for joining. But **before this** ask the audience if there are any others who would like to read their piece.
- Do not be afraid to let the reader know if they are speaking into the mic or not as they begin to read.

Here's hoping you have an entertaining reading!

FINAL THOUGHTS

We made every attempt to be as thorough as possible in the creation of this document, but we would like to remind you that this guide is just that—a guide. The processes outlined here worked wonderfully for us, but your group may find newer and better ways to get things done, and we would like to encourage you to do just that! Think outside the box, and have fun with this.

You are about to become a part of one of the most exciting traditions within the CI English Program—enjoy it.

Best of luck to you!

The Island Fox 2017