

Instructionally Related Activities Report Form

SPONSOR: Joan K. Peters

PROGRAM/DEPARTMENT: English

ACTIVITY TITLE: ISLAND FOX LITERARY JOURNAL

DATE (S) OF ACTIVITY: Spring Semester, 2018

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.
\$4000 – TOTAL BUDGET
2500-PRINTING
1000-COMMUNICATIONS, FEES
500-PROMOTIONAL-LOGO T-SHIRTS, ETC.

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 This for IRA Committee reference only and will not be published on the IRA website.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

(1) THE CREATING AND PUBLISHING OF THE CSUSI LITERARY JOURNAL

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

IT IS THE ACTIVITY FOR ENGLISH 465, THE CREATIVE WRITING PROJECT

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

STUDENTS LEARN THE SKILL OF JOURNAL PRODUCTION AND HONE THEIR EDITING SKILLS.

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

None.

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

BUILD IN MORE OF A DISCUSSION OF WHAT CAN GO WRONG AND HOW TO PREPARE FOR THAT.

(6) WHAT DID YOU LEARN FROM THE PROCESS?

EVER MORE EFFICIENT AND EFFECTIVE TECHNIQUES FOR PRODUCING THE JOURNAL.

(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)

Their evaluations and responses are part of the Island Fox Guide for next year's students, appended here.



California State
University

**INSTRUCTIONALLY
RELATED
ACTIVITIES**

C H A N N E L
I S L A N D S

PENSES FOR THE ACTIVITY.

\$4000 – TOTAL BUDGET

2500-PRINTING

1000-COMMUNICATIONS, FEES, COLOR COPYING

500-PROMOTIONAL-LOGO T-SHIRTS, ETC.

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

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

The journal's editors and published authors are the "attendee list" though we will include separately pictures of the "reading" and a list of those attendees.

Name	Author or Attendee?
MADISON POOL	AUTHOR (j)
Nickie Reeder	Author
Dulce Rimentel	Attendee
Raquel Velarde	Attendee
Esmeralda Cere	Attendee
LYNNE HOLMES	PHOTOGRAPHER
Emma Thompson	Author
Adam Gilson	Author
Jared Sandoz	Attendee
Jessica Bailey	Attendee
Marisa Flores	Attendee
Marim Flores	Author
Alma Cordova	Attendee
Peter Larson	Attendee
MELVIN KIM	Attendee
AARON GRACE	Attendee
Kristen Bromer	Attendee
Nazaria Barela	Attendee
Sebastian Josa-Moreno	Attendee
April Aviles	Attendee
Chelsea Parker	author
Alyson Relau	Author
Madison Perina	Attendee
Hillary Gordan	Attendee
Mallory Parks	Attendee
Nathaniel Scott	Attendee
Vanessa Rodgers	Attendee
LUZ ORTEGA	Author
Marisol Munoz	Attendee
Kim Williams	Attendee
April Mentes	Attendee

Name	Attendee or Author?
John Mager	Attendee
Chelsea Merrill	Attendee
Luis Hernandez	Attendee
Mark Westphal	attendee
Daryke Cassar	author
Paisley Meir	Attendee
Rafina Lopez	Attendee
Trevor Schwenk	attendee
Jim Rosso	Attendee
Jackie Espinoza	Attendee
Daniel Sola	Attendee
Allan Yanez	Attendee
Maggie Buero	Attendee
Ethan Powers	Author
Kathleen Houlihan	Attendee
Eduardo Martinez	
Layla Ruiz	Attendee
Cristobal Rendon	Attendee
Tarah Brown	Attendee
Adam Gilson	Author
Eric Comerio	Attendee
Mar Zepf	attendee
Melissa Holt	Attendee
José-Mel Roca	Author
Hannah Kern	author
Nathan Duthoy	Attendee

The Island Fox 2018

A Student's Guide to Publishing the CSU Channel Islands
Literary Journal

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MANAGING DIRECTOR
HAYLEE CHAVANNE & SARAH KRASHEFSKI

Dear Future Managing Directors,

You are about to embark on not only a lot of work but a very fulfilling job. This may be a class, but you will be performing a job where you will be managing the Creative Writing Project. From start to finish the managing directors are in charge of organizing every meeting and all elements that precipitate a healthy and productive working environment for your peers. Please remember that you will be working with your peers, who you may even be friends with. This will be fun but also difficult. Understanding communication in large groups (18 for us), facilitating collaboration, remembering the small details and implementing a system of organization is essential for this position. Thankfully, we had the opportunity to have two managing directors who not only worked well together, but understood each other's communication and work styles. Understanding one another is the key to growing a strong and effective management team. You will be each other's support system throughout the whole semester for this class, so make sure to not only utilize each other's strengths, but be compassionate towards each other's weaknesses.

Communication

One of the things which we struggled with the most with this class was communication with individuals as well as between departments. There were many miscommunications that, when it came down to the wire, created a lot of tension between people, particularly during the highest-stress deadline of the first proof submission. This first proof deadline is exceptionally stressful for the Typesetters and Editorial Directors, so please keep that in mind while you work with them.

The platform for communication we used was Discord, a messaging app that can be used on desktops and phones. We, personally, found this app to be sub-par, and for your year's communication would much more recommend using either Slack or GroupMe, two similar messaging applications that are a bit more efficient for the communication which you will want to accomplish. As managing directors, you will need to know what everyone's job is and what needs to be accomplished in full detail each week, therefore ALWAYS COMMUNICATE! There were numerous times when department directors did not read their own job descriptions and the management team had to remember the job duties of these directors for them. Don't be surprised if this happens. You will learn who you can trust to be on top of their projects and who you will need to be micromanaged. Unfortunately, that was the case, there are some people who need direction and some who can work independently. It is the management's team to figure these things out and adjust your management style per person to achieve the goal, which is publish a literary journal. At the end of the day, everyone has a job to do, big or small, it is all

important with regard to the grand scheme. Guide your team to this goal with warmth, but also with firm handling.

We also did a communication exercise at the start of the semester which familiarized everyone with their individual styles of communication and ways of dealing with stress. You can see the test and four styles of communication below. The way that this worked is that first everyone marked each box of how someone close to them would describe them in regards to each question. Then we counted how many marks everyone got in the columns BALR on both pages. Each letter stood for Below, Above, Left, and Right. Each column number needed to be graphed. For example, if my score was 9 below, 0 above, 0 left, 9 right then I would score into the Expressive category, and also be Expressive when stressed. If I was 2 below, 7 above, 3 left, 5 right then I would be a Driver communicator who is on the border of Amiable and Analytical when stressed. The four boxes within Driver, Analytical, Expressive, and Amiable describes how everyone communicates under stress. If you decide to facilitate this exercise, make sure to show everyone the styles of communication after they take the test. And essentially learning how you communicate helps you understand yourself and others. If you communicate differently than someone else that doesn't mean you can't work well together, it just means you need to be more aware and willing to adjust how you approach one another. This was particularly useful for interdepartmental communication as the semester went on and became more hectic as the deadline draws closer.

Everyone Communicates.

The question is, with how much success? Communication takes different forms - written, verbal and non-verbal. Similarly, there are many standards by which we judge the effectiveness of communication. Yet, there is one standard that takes precedence over all others: does communication lead to understanding?

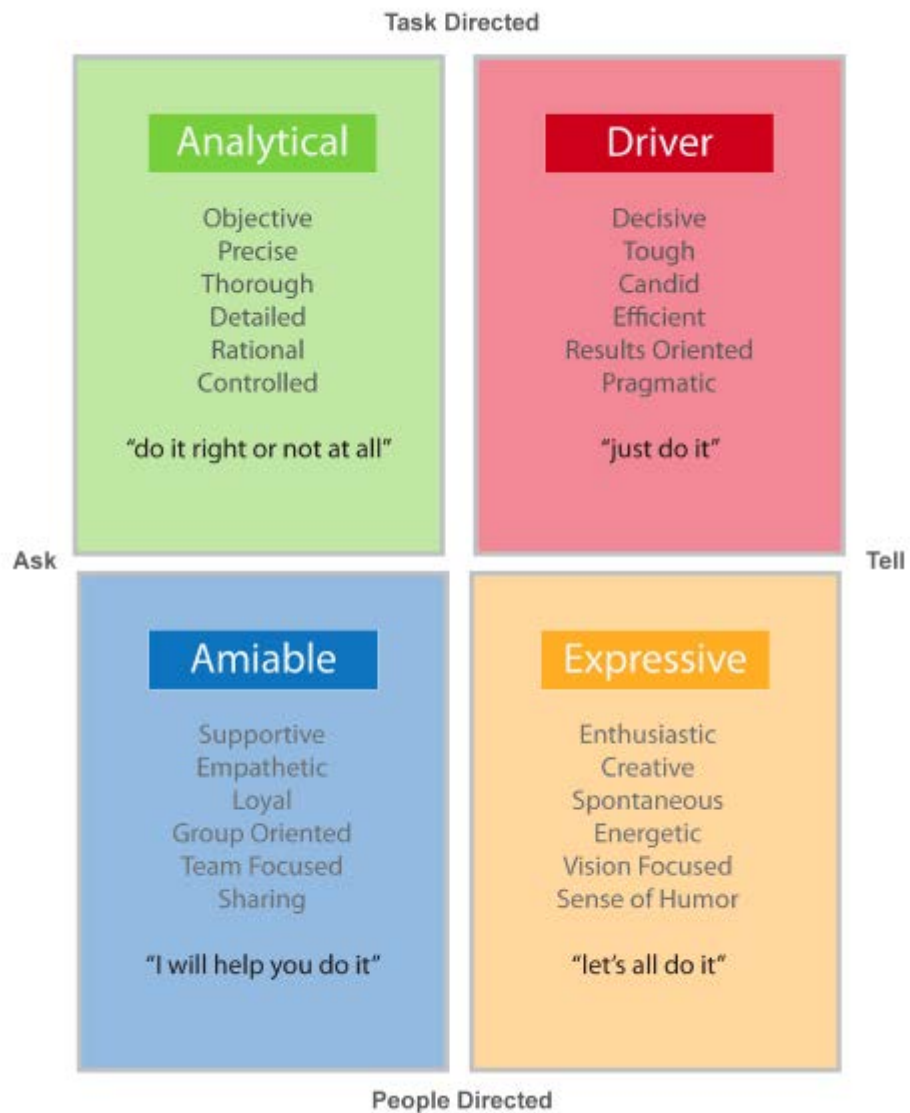
We send from 100 to 300 messages per day. These include the message we intend to send; the message we actually send; the message we hear and interpret; the response of the hearer based on what he or she heard; and our reaction to the exchange of words, meaning and interpretation.

The overall goal of effective communication is to lower the walls of misunderstanding that separate us from each other. Total agreement may not be desirable, but understanding is. Without understanding, people experience failed relationships and accomplish little.

But what gets in our way of reaching this result? First and foremost, we do. Somewhere wired within us, is a communication style – a preferred way to share information and retrieve it. This is where it all begins.

Individuals have various preferences for both communicating with others and interpreting the communications from others. Numerous models have been developed which describe how to recognize an individual's preferred style of communicating and what strategy to use in communicating most effectively with them.

Identifying your individual communication style is our starting point in this series of communication skills. Effective communication requires a high-level of self-awareness. By becoming more aware of how others perceive you, as well as how they want to be communicated with, you can adapt more readily to their style. This should be your outcome: if I can give the other person what he or she needs in the communication relationship, then I will, in turn, get what I need out of the relationship as well. We call it the "platinum rule". Let's get started...



A Quick Description of Each Style...



Analyticals

- Like to work with existing circumstances to promote quality in products and services.
- Are usually self-contained and somewhat direct, slow, steady and methodical.
- Their priority is the TASK at hand, and they focus on the details and process.
- Are irritated by surprises and unpredictability.
- Like to give you the facts, and show you the documentation that supports those facts.
- Like process and systems, and depend on being correct.



Drivers

- Like to shape the environment by overcoming opposition to accomplish results.
- Are very direct and self-contained.
- Their priority is the TASK and they focus on getting results.
- Wasting time and "touchy-feely" behavior that blocks action and results irritates them.
- Like being in control at all times.
- Depend on their leadership skills and strive to be a "winner".



Amiables

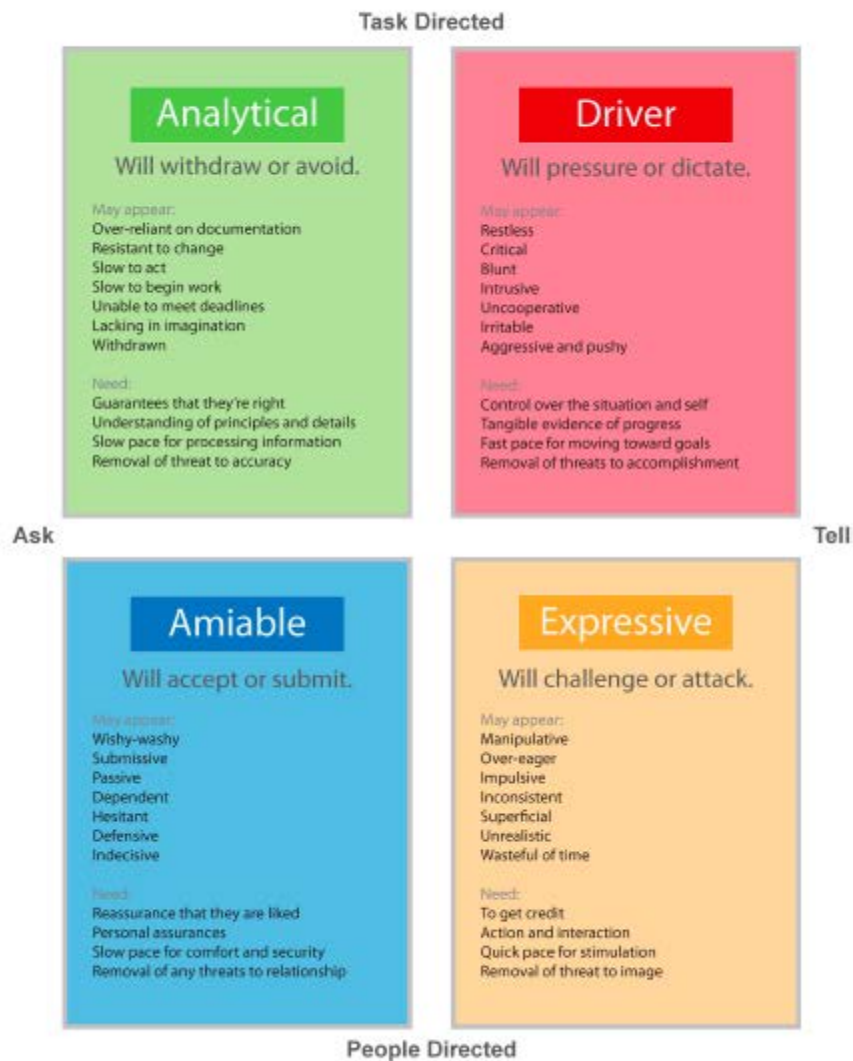
- Like to cooperate with others and to carry out the task.
- Tend to be slow, easy, and relaxed.
- Their priority is PEOPLE and relationships.
- Focus on building trust and getting acquainted.
- Are irritated by pushy and aggressive behavior.
- Like support, and rely on close and secure relationships.
- Acceptance is based on conformity, loyalty, and helpfulness.



Expressives

- Like to shape the environment by forming an alliance with others in order to get results.
- Are open, stimulating, talkative and very quick paced.
- Focus on PEOPLE and the interaction and the dynamics of the relationship.
- Are irritated by routine tasks and being alone.
- Like socializing and rely on flexibility.
- Acceptance depends on being heard along with generating and selling ideas.

Styles Under Stress...

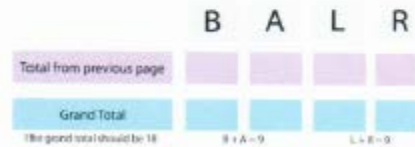


Continued from the previous page...



Add the numbers for each column from the previous page to the purple section to your right. Then, add the totals from this page to that of the previous page to get your grand total.

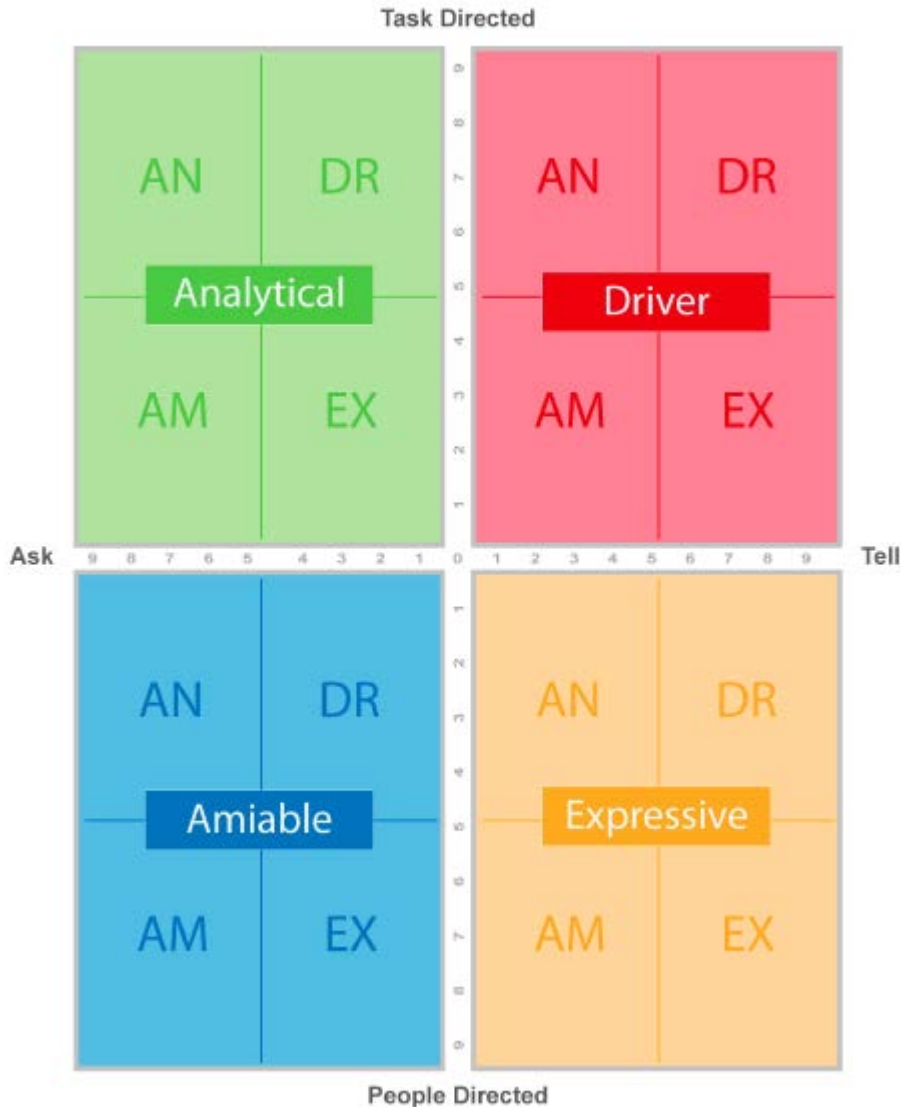
The grand total must add up to 18.
You should have a balance of 9 for your combination of B + A and your combination of L + R.



What Style are YOU?

We begin with a short self-assessment. Take a moment and think about each pair of statements. Try to think about how OTHERS would describe you in each statement. The reason we do this is because it allows you to put yourself in the viewpoint of another person. Please select only ONE STATEMENT per pair (as tempting as it is to check both, we need you to select only one.) Place an X in the box when you have made your selection.

		B	A	L	R
01.	More use of hands when talking				
	Less use of hands when talking				
02.	Speaks in a softer tone of voice				
	Speaks in a louder tone of voice				
03.	Uses many body movements				
	Uses fewer body movements				
04.	Speaks at a slower pace				
	Speaks at a quicker pace				
05.	Has animated facial expressions				
	Has fewer facial expressions				
06.	Tends to listen rather than speak				
	Tends to speak more than listen				
07.	Appears more warm and personable				
	Appears more serious and controlled				
08.	Leans back when talking				
	Leans forward when talking				
09.	Is less structured and more flexible with time				
	Is disciplined and more organized with time				
total each column					



And finally, do not be afraid to hammer home the importance of communication! Managing directors should be in the know about EVERYTHING, so please make sure every department is aware of this at the beginning of the semester. The Managing Director(s) should be cc'd on every email that goes out regarding things about *The Island Fox*, and if decisions or plans are made in person or over text/private messaging, Managing Directors should be alerted ASAP. Also the managing directors should communicate with each other about every correspondence made without them, and should consult one another before addressing or solving problems between departments.

Also keep in mind that the Liaison is your best friend when it comes to communicating between departments, and you can assign them tasks regarding sending out messages to other departments regarding work that needs to get done. We found our Liaison extremely helpful in communicating with departments particularly during the first manual proof deadline. It's incredibly important to use everyone and not try to do it all by yourself! Especially if you have a

large class, it is impossible to keep track of everyone if they are not communicating with you as well.

As Managing Directors, you also have Dr. Peters as a contact point. If things get overwhelming, or if you need help or assistance in facilitating communication with your peers, you can always seek her advice.

Finally, while it's important to be firm, it's also important for your team to understand that you are there for them as well. Everyone has a meltdown at some point during this class. That's okay! Just let them know that you are here to help them, validate their experience, and push them forward. Also, be kind! In addition, understanding the best form of communication for certain situations and people is essential. Everyone responds differently to confrontation and trust me, a person's first instinct is to be defensive. So, make sure to be aware of how your tone and choice of words can be perceived.

Organization and Planning

Being organized and having a game plan for this class will make things SO much easier! Each week, one of us co-managers made an Agenda, in which we mapped out what we needed to talk about in class. First, we would go over "Announcements." Then, we would check in with each department and see where they were in regards to their tasks and projects. The management team would often review *The Island Fox* Guide prior to class and make sure to check in with each department regarding their progress on items that were time sensitive. *The Island Fox* Guide will be your friend, trust me! The agenda is JUST for managing directors. We also shared this document with the Liaison to help him with his notes for the week.

We made the agenda on Google Docs, that way we could both add to it during class. Here's one example of our agenda after the class was over:

29 January

- Discord Status: has everyone downloaded and linked into the group discussion that Sam emailed out? If not **DO IT**.
- Technical Director: Becca → Status on UBuild
 - 1st Manuscript due 4 weeks before 04/23 = **Deadline 3/26**
 - Right after Spring Break: 3/26
 - 2nd Manuscript due 2 weeks before 04/23
 - Allow 1 week from 04/23 for printing & shipping
 - **February 5th, need \$300 deposit to keep prices**
- **Submissions Deadline: February 19th** → This will give us a couple weeks to go over everything and final editing / typesetting crunch will most likely fall over Spring Break (March. 19 - 24)
- Budget status
 - What is the budget?
 - The budget is \$4500
 - What are all the expenses?
 - Printing will be your biggest expense. (Around \$2,500-\$3,000)
 - Should we continue with UBuild as our vendor?
 - Was David Daniels contacted from the IRA?
- Solicitations status
 - Do we have the mock-ups for handouts?
 - Poster status
 - Big posters → Dr. Peters
 - Smaller posters → has C&M approved / is it in process?
 - Creative Writing Courses & sign-ups to solicit from those classes
 - Intro to Creative Writing: W 6 - 8:50, O'Connor, Solano 1228
 - Fiction Writing: M 9 - 11:50, Peters, BT 2372
 - Creative Nonfiction: M 6 -8:50, Mayberry, Ojai 1986
 - Screenwriting: T 9 - 11:50, Singer, 1462
 - Art / Photography courses
 - No clue where to go with this. Should we have the Professors send out announcements, or does anyone know what classes would be best to solicit to?
- Art status
 - Need to assess if we will be freelancing the cover art
 - Need to discuss vision for cover art to help art director communicate key words to artist
- Communication status
 - Has everyone downloaded and created login for Discord? ~Talked about
- Submissions status
 - Start ASAP on acquiring access to the Fox email and organize system
- Quick Check-ins with everyone →

- General Assistant
 - Assign to Solicitations team to help them
- Liaison
 - Make sure to get everyone connected and familiar with the Discord communication system
 - Make sure to acquire missing contact info
- Type-setters
 - Plan for familiarity with InDesign and purchase

The agenda is a lifesaver, so we definitely recommend it. In addition, you might run into trouble with the side conversations between departments while you are facilitating a discussion during class. Make sure to step in and use your “Big Girl or Boy” voice to lead everyone back to the main conversation. It sucks, but unfortunately, college students still don’t understand that only one person is allowed to talk at once.

One of the biggest mistakes we made this semester was not having each department come up with a game plan for the semester. The only department which did this was our Editorial Team, and it really helped them out when it came down to do their job. So, this year, we recommend that you have each department create an organized game plan for their job this semester, and run it by you and the rest of the class. This is especially important for departments that will work closely together, such as the Art Director, Typesetters, and the Editorial Directors. Without a plan, there will likely be miscommunications between teams, and that leads to frustration and stress that all could have been avoided for everyone!

Team work

While *The Island Fox* is a class, it is also primarily a team. You are all going to be working and collaborating together to create something individual and awesome. Don’t be afraid to lean on one another during this process, and be realistic about when you need help. Especially when other departments are overwhelmed, it’s up to the Managing Directors to make sure everything runs smoothly. Understand your team and their styles of working, and be there for them! While you are the managers, you are also an emotional support. Let everyone know when they need to step it up, of course. But also when they do an amazing job and get their tasks done well and go the extra mile, let them know how much you appreciate that. Congratulate them! This is a tough class and everyone’s collaboration and teamwork really helps it go smoothly and more fun. You as the Managing Directors are the ones who will set that atmosphere.

Overall Duties

As Managing Directors, you are constantly at work performing tasks and facilitating discussion. One of these duties is the weekly check-ins with each department. We typically would go around the table and ask each department what was going on. It’s a good idea to refer to the Liaison’s Notes and Agenda from the previous week and add in what they should have been working on, to make sure that everyone is keeping up with their tasks. Even if a department didn’t have anything to really do that week, it is still good to check in with them! You want to listen to see if people know what direction they are going in with confidence, or if they are sounding confused. Check-ins are the best way to figure out what each department and individual needs support in, and they’re the best time to make sure everyone is on track.

You will also be the discussion leaders when it comes to going over submissions and ratings. You will create a standardized rating system with specific criteria for what constitutes a good submission. This year, we rated each submission on a scale of 1-5 based on specific criteria for poems, prose, and artwork. Discussion of these pieces can easily go off topic, especially

because most of the class will know one another very well and be friends, so don't be afraid to be stern and tell them to get back on track!

Other responsibilities include writing the Letter from the Editors. An example of this can be found on the homepage of *The Island Fox* online website. We collaborated on the letter through google docs, which worked well. And last but not least, it is the management team's responsibility to put together this amazing *Island Fox* Guide at the end of the semester. Everyone will write their own "guide" about their position and what they did, but it is your responsibility to assemble it and proofread it. This will happen during dead week, so don't underestimate how long the process will take.

Enjoy yourselves and each other, this class is special and this position is by far the most rewarding and humbling responsibilities. If you ever need anything please feel free to contact us.

Best of luck going forward!

Haylee Chavanne
hchavann@nd.edu

Sarah Krashefski
sarah.krashefski@gmail.com

ART DIRECTOR JOSE-NOEL ROCHA & CORINNE BROWNE

Hello Prospective Art Director(s)! Depending on how you configure your team and how many people you have to work with, this position can be one person or two. This year, we had a large class (nineteen), so some of us participated in more than one department. Jose-Noel chose Art as his main focus, while Corinne joined in to help with Art and also Copy Editing, so we considered Jose-Noel the Senior Art Director and Corinne the Junior Art Director. After our experience this semester, Jose-Noel also developed the idea of forming a new department—MARKETING, of which ART DIRECTOR would be a part of.

As an ART DIRECTOR you are in charge of either designing or procuring all visual artistic materials necessary for marketing / solicitation, *The Island Fox* Reading Event, and of course, the cover of the journal.

You do not necessarily need to be an artist yourself, but you should consider yourself to have an artistic eye and appreciate visual aesthetics. If you do have graphic art know-how, this position would be perfect for you. If you need, however, you can cut into the budget to pay for an artist. Please note, however, that you are not able to pay any currently enrolled CSUCI student for any work done. You are able to compensate alumni and any student not enrolled at CSUCI. You may also consider getting a friend or fellow student to do artwork for free for you that they can use for their portfolio.

SOLICITATION POSTERS / FLYERS

You will be responsible for creating 11x17 posters to be displayed throughout the school to promote submissions for *The Island Fox*. This will be your first order of business and we recommend you get on this task ASAP! Your solicitation posters are absolutely crucial to get the word out about the journal to attract submissions. The sooner they get posted, the sooner you will be able to begin receiving submissions. You will want to choose appealing visuals that grab people's attention as they walk by to make sure they stop and read your poster.

You will also need to create flyers (we did 4.25 x 5.5 size) for your team to pass out in classes and for the solicitations team to distribute throughout the school. Use the same design for both the posters and the flyers.

Jose-Noel came up with a bunch of options using **iBooks Publisher** that he had conveniently on his Mac. Corinne created a poster using Pages (not recommended for you to use Pages unless absolutely necessary, because when her poster was enlarged to the full 11x17 size the font became a little soft). You can of course also use **Photoshop** or **Illustrator** to create the posters.

After a team vote, here were the two winners (the one on left is Corinne's from using Pages - see how the image appears a different shape than Jose-Noel's from iBooks Publisher - not sure if that was part of the blurring problem when it got enlarged):



Include all relevant information for the submissions on your posters, such as word count limit, deadline, font requirements, email to submit to, and limit of number of submissions per category. To make the judging process as bias-free as possible, we asked that authors / artists not put their names in the document, only in the body of their submission email. Your team decides what parameters you will give, and whether or not you will be accepting art in addition to written pieces. **You should also put the IRA (Instructionally Related Activities - they fund our journal) logo somewhere on the poster (we accidentally missed this for our posters, but the IRA committee wants the logo displayed on all marketing materials, and especially the journal itself)** and perhaps any social media addresses, such as your Instagram and Facebook pages. (Note: You do NOT need the CI anti-discrimination disclaimer message on the solicitation posters or flyers, only for the reading event posters).

The IRA logo (I added a shadow edge to make it stand out against this white background):



Printing: You will be using the Coast Copy Center in Town Center. *The Island Fox* has an account already set up with them. Just tell them to bill IRA upon pick-up (your solicitations director(s) may be picking them up for you). Be sure to work the quantities out with the Budgeting Director, as with anything that subtracts from *The Island Fox* budget. Solicitations will be in charge of putting up the posters. Be sure they are aware of CI policies and procedures in regards to posting materials.

THE COVER

Due to a very enthusiastic art staff we ended up with a plethora of cover options! All in all we had TWELVE to vote on (Jose-Noel and Corinne opted out of the vote entirely), which even included an option created by Ethan, one of our typesetters. Don't worry, you do not need to create that many. The 2017 Art Director created three choices. Here was the winner, created by Jose-Noel:



2nd and 3rd place (Corinne's on left, Jose-Noel's on right):



4th and 5th place (Jose-Noel's on left and Corinne's on right):



Jose-Noel also created a great back cover with all of our names on it (UBUILD messed up however and put it instead on the last page):

JOAN PETERS
FACULTY ADVISOR
HAYLEE CHAVANNE MANAGING DIRECTOR
SARAH KRASHEFSKI MANAGING DIRECTOR
JOSE-NOEL ROCHA SR. ART DIRECTOR
CORINNE BROWN ART DIRECTOR/COPY EDITOR
ABIGAIL RAMSEY EDITOR
HANNAH KIERNAN EDITOR
PIPER ANTHONY SUBMISSIONS DIRECTOR
ALYSSA RAMIREZ SUBMISSIONS DIRECTOR
SAM DIAZ LIAISON

BECCA DOWN TECHNICAL DIRECTOR
ALEC MACKENZIE GENERAL ASSISTANT
KIMBERLY JONES TYPESETTER
ETHAN POWERS TYPESETTER
DUSTIN CORREIA RADIO LIAISON
MARK WESTPHAL RADIO LIASON / COPY EDITOR
ANTHONY DEVETIS BUDGET DIRECTOR
VICTORIA DOUGLAS SOLICITATIONS
NATHAN DUTHOY SOLICITATIONS
ALEX DUENEZ WEBSITE DIRECTOR

COVER BY JOSE-NOEL ROCHA
"FOR THE MANY VOICES OF CHANNEL ISLANDS"



ISLANDFOX.CIKEYS.COM

Remember to put the IRA logo on the back cover!

If you want to give it a go to design the cover yourself, you can use **iBooks Publisher**, **Photoshop**, or **Illustrator** to name a few. Be aware that with iBooks Publisher you cannot turn the image into a vector graphic, which means it may not enlarge well without pixelating. Jose-Noel wanted to make the cover image larger for the final journal but could not because it was not a vector graphic (It still looked great though! And it turned out beautifully large for the t-shirts however, as you will see...).

If you will not be giving it a go, and no one on the team is able or available, you may want to seek out an artist at CSUCI (drop into the art classes). Remember you cannot pay a current CSUCI student for any service rendered, but this type of thing looks great on an artist's resume so you may have some interested people. You can also pay an outside artist, but you'll need to work this out with the Budgeting Director. There's a website called Fiverr which offers affordable graphic art for hire. Here is the url:

https://www.fiverr.com/categories/graphics-design?source=hp_cat_sec

Be sure to go over with the team what type of graphic imaging / style you are looking for. Such as, would you like it be humorous and cartoon-like? Sophisticated? Colorful? Bright? Bold? Minimalistic? You will want to give the artist an idea of what you are looking for so the result is something you are really happy with. If you are paying for the work, you will probably only want them to design one option, given the limited budget. In working with an outside artist be sure to give more than enough time for there to be a revision or two before it is finally due for the typesetters. Be aware that your process will take longer when involving an artist outside of *The Island Fox* team.

We voted for our cover on March 12 and the typesetters needed it over Spring Break by March 19. In creating your own deadlines for the cover be sure to give yourselves enough time so that it's ready to go when the rest of the journal is ready for typesetting.

Publishing Artwork in the Journal

Be aware that should you choose to also publish art, the budget will only allow for printing in black and white (grayscale) in the journal. So before you send the selected images to typesetting change them to "grayscale" mode in Photoshop. Also, for the size, be sure that the resolution for the images is at least 200 dpi.

READING EVENT POSTER

There will be a reading event for all published authors to participate and read a portion of their piece (see the separate section for this event in the manual for details) which you must create a poster for.

Here is the adorable poster Jose-Noel created:



Notice how colorful and eye-catching it is. You want to get as many people's attention as you can to create interest in the event.

Because it is a school event, you must fit in the CI non-discrimination disclaimer onto the poster somewhere (it's okay to make it small). Jose-Noel squeezed it into the left bottom corner.

Here is the disclaimer:

CI does not discriminate in the educational programs or activities it conducts on the basis of race, ethnicity, color, nationality, gender, gender identity, gender expression, age, marital status, religion, mental or physical disability, genetic information, sex, sexual orientation, pregnancy, medical condition, or special disabled veteran status, Vietnam-era veteran status or other covered veteran status. The University encourages persons with disabilities to participate in its programs and activities. If you anticipate needing any type of accommodation or have questions about the physical access provided, please contact Disability Accommodations and Support Services at (805) 437-3331 or accommodations@csuci.edu as soon as possible, but no later than 7 business days prior to the event.

You must also place the IRA logo on the poster, just as with the other posters.

PROMO - (See Marketing Department)

T-SHIRTS will have your cover on them. You'll all be wearing them at the reading event! You may also want to wear them around campus all week prior to the reading event should they arrive in time.

We used the cover picture on the back of the t-shirt, and a reduced image of the back cover on the front placed on the wearer's upper left side. We went with white, which looked amazing!

For more information on T-Shirts and other promotional items, please see **MARKETING DEPARTMENT** section for further details.

That's all we can think of for now but please feel free to contact us with any questions or help you may need. Good luck with everything! We can't wait to see all of your creations!

Jose-Noel: **creative.jnr@gmail.com**

Corinne: **cocobrowne312@gmail.com** or **corinneleclaire@att.net**

BUDGETING DIRECTOR ANTHONY DEVETIS

Hello! Anthony DeVetis here with my guide for the incoming Budget Director. I hope this will be useful to you as your job here is one of the most important of all: managing the budget for *The Island Fox*. Without you, there would not be a journal to print and hand out, simple as that. As long as you keep up with expenses and communicate with the team, this job is a cinch. The MOST important thing when you're first starting out is to familiarize yourself with Excel. It will save your life, guaranteed. Thanks to Excel most of the math is done for you so you do not need be proficient with that (trust me, I'm not a numbers guy and I made it work). Before we dig into some of the details of the job, just remember: always stay on top of things and remember that communication is key. The semester blows by at an alarming rate and before you know it, it's the end of April and time to start handing out those shiny new *Island Fox* Literary Journals!

Organization: Stay organized, for sure. The first thing you want to do when you are given the budget for the semester is to create an Excel spreadsheet to keep track of expenses, and a folder (digital or otherwise) for invoices. Depending on the amount of purchases, the amount of them may vary, but always keep them in a handy place for any future reference. Your budget may be in the \$4,000-\$4,500 area so make sure you do not go over budget! This year we got pretty close, but never dangerously close. Keep in mind the printing process will eat up about 2/3 of the funds.

Communication: The amount of people you keep in contact with may differ from mine, but I communicated most with the Art Director (for the printing of flyers and t-shirts), our Typesetter (for the printing of the journal), and our Managing Directors (for everything else). Make sure to work with them closely to meet deadlines and sort out any invoices. If there are any issues at all, make sure to make your voice heard either in group meetings or just by text/Discord (if your group decides to use that to communicate, I highly recommend it). Also, do not rely on emails too often as that can be a slow process. A phone call, text, or drop-in at an office is always preferable.

Team: It is important to be a team player and even more importantly, get in touch with David Daniels. He is the unsung life-saver of this Journal so do not count him out. He is also a super nice and friendly guy so make sure to meet with him straight away. If you entered this job almost with no inclination of how to get started please make an appointment with David. He is super easy-going and will answer any and all questions you have. He'll even give you a quick run-down on Excel if you so desire (helped me out a ton). His email is david.daniels@csuci.edu. In my experience most of your work is at the beginning and end of the semester so there is a lot of downtime in the middle. However you never know how any of this will pan out, so always be ready to go at a moment's notice.

Budget Process: Before I get into specifics, keep in mind that companies may differ for the printing process and for the t-shirts so prices may end up being more or less money than it

was for my group. This year we used Coast Copy Center on campus and Fresh Prints LLC for the flyers and t-shirts respectively. However, your group may decide on different companies.

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, including the journal, 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.
7. 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

(The above is the formal way of sending emails, but is not exactly necessary. Be as personable as possible.)

David Daniels Contact Info:

The Instructional Related Activities (IRA) is the facility responsible for funding *The 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

Printing Process: The printing company you will use is Ubuild. They will be the first company you get in contact with. Make sure to do it right away, as in, the first week of the semester. I put it off until the second week and it almost put us behind schedule almost instantly so be sure to be on top of it. Keep in contact with your team's typesetter in case of any issues. We worked together on pricing with Ubuild so two heads are better than one here. Make sure to receive an invoice and send it to David Daniels immediately, and he'll get the payment through right away.

Next Year's Budget: Finally, once all the funds have been managed and dealt with you will have to submit a draft for next year's *Island Fox* budget. Here is the link to download the regular IRA budget: <http://www.csuci.edu/ira/application.htm>.

You can also create a spreadsheet on Excel and send it to Dr. Peters along with any other notes you may have. Ask Dr. Peters for more info if you are confused, she'll be glad to help.

Basically you go over your expenses for the year and then create the new budget off of that. Remember that the IRA does not let you use the budget for just anything. So unfortunately no food for *The Island Fox* Reading Event, and no pizza party for the class at the end. IRA guidelines state that our budget may not be used for food. If you have the extra cash, use it for more journals!

Enjoy your time as budget director and remember it's not as intimidating as it may seem at first!

Good luck!

Anthony DeVetis

2018 *Island Fox* Budget Director

SOLICITATIONS DIRECTOR NATHAN DUTHOY & VICTORIA DOUGLAS

Hello, my name is Nathan. I am one the Solicitations Directors along with Victoria Douglas for *The Island Fox*. Solicitations Director is another way of saying I promote, spread the word *or* advertise for *The Island Fox* and its important calendar dates including the February 19th Submissions deadline and the April 30th Reading Event.

In summary, the Solicitations Director is in charge of getting students, teachers, and alumni to submit to *The Island Fox* before the early February 19th deadline. After the initial work of pressing the entire University for submissions, the Solicitations Directors are left significant free time to help in the selection committee with our 1-5 rating scale and unique critical criteria and help the editing team if they need it. Also, the Solicitations Director must promote for *The Island Fox* Reading Event on campus by handing out fliers, putting up posters, and sending out email blasts. We at *The Island Fox* have been discussing adding another role, Marketing Director, for the solicitations team to work with side by side. Please see the section in this manual on the Marketing Director for more information as we highly recommend implementing that role.

During my time as the Solicitations Director, I focused on these three promotion tools: passing out fliers, sending emails and putting up posters. I was fortunate enough to be teamed with a fellow student adept at creating digital media (See Art Director above: Jose-Noel Rocha). He made all the fliers. All I had to do was make sure to order enough printed copies at the copy center on campus in the Town Center and put up all the posters on bulletin boards all across campus. I had to order prints twice. Once before the Submissions deadline (Normal size, 11 x 17) and once before the reading event so the A-Frames (Poster size) could be up one week before the Reading Event.

You are probably wondering what “A-Frames” are right now if you're not familiar they are simply plastic A-shaped standing structures used primarily for advertisements by businesses and used by us to promote our *Island Fox* unveiling, the Reading Event! To put up the “A-Frame” posters one needs clear packing tape (1.5 rolls) to tape all around the poster to make sure it stays on through the weather changes. Two people are required to put up the “A-Frame” posters, as one holds the poster in place and the other person does the taping. To put up the posters on or by the bulletin boards Scotch® “mounting” putty is needed (A little less than dime-sized amount is needed for each corner).

For fliers to have an optimum effect, I believe they must be handed out in person. For this reason I recommend 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.



“A-Frame” Example On Left

Email Blast Example:

Dear Professors,

The Island Fox (CSU Channel Island's Literary Journal) requires submissions which include poetry, creative non-fiction, essays, fiction, and art. It would be a great help if you could make an announcement in class and via canvas. The deadline is February 19th. To turn in submissions, e-mail the works to: island.fox@csuci.edu.

We are also accepting faulty, staff, and alumni submissions. The Reading Event to celebrate *The Island Fox* is April 30th. We hope you have a great day.

Sincerely,

The Island Fox Team

The fliers, posters and e-mail blasts should prompt a ton of submissions and gather a crowd at *The Island Fox* Reading Event. Remember, the Solicitations Director(s) will have to do this twice, once in the beginning of the semester to get submissions, and again in April to promote the reading. Plus, before the Reading Event I also emailed English Professors to ask if I could come in and announce the details of *The Island Fox* Reading Event or if they prefer to let their students know themselves.

We hope you are as enthused for the challenge of creating *The Island Fox* as we were in the Spring of 2018. It is amazing to see all our hard work pay-off when you get an actual hard copy Literary Journal in your hand to keep for a lifetime. Many wonders can be created through collaboration and we all just gelled together and used our assets to help one another make this a reality.

Nathan Duthoy & Victoria Douglas

Editorial Department

Directors: Hannah Kiernan & Abigail Ramsey
Copy Editors: Corinne Browne & Mark Westphal

Hello, new Editorial Directors! The 2018 Editorial Team consisted of two Directors, Hannah and Abigail, and two Copy Editors, Corinne and Mark. Depending on the size of your class, you may have to have fewer Copy Editors; however, I would not have less than two Editorial Directors. We (Hannah and Abigail) collaborated together on everything, from outlining the editing process to giving feedback on certain content edits we had done. This job was a thrill, and we recommend it to anyone who loves working closely with author's work. We do not recommend it to people who are not willing to put in the time, frustration, and a lot of sweat. You will need caffeine in high doses to fulfill the expectations of this job. If that did not scare you off yet, let's get into what we actually did!

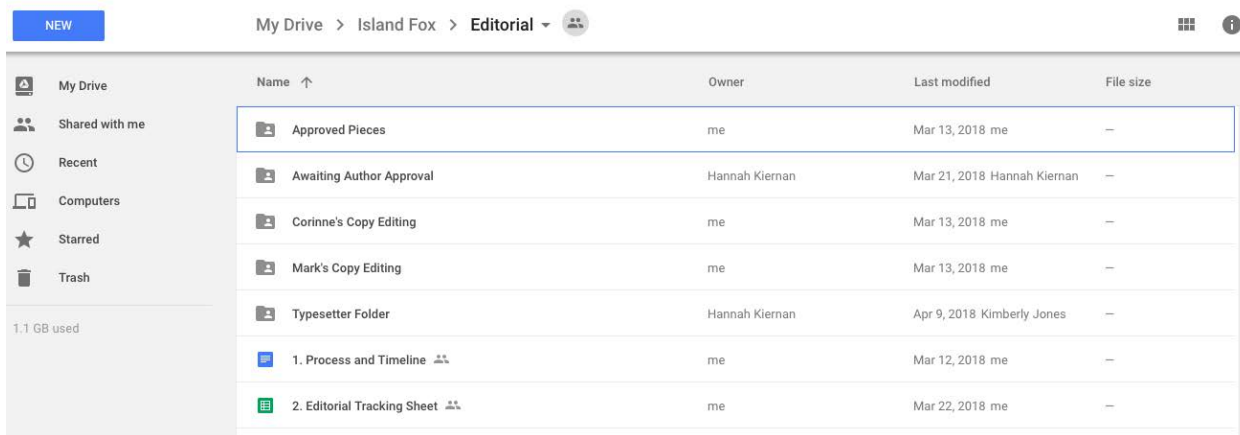
At the beginning of the semester, during the time the class is reviewing submissions, it may seem like you have the chance to twiddle your thumbs; this should not be the case. During the submission review process, we took notes on the pieces that got through the class rating process and would be sent to Dr. Peters for review. Our notes consisted of areas the class felt the author did well or what the author could improve upon. This came in handy during the editing stage, and we referred to those notes periodically. We also began outlining a definitive process for Editorial. The reason we did this so early in the semester is that we knew when the time came, we would have a quick turn around to get the final pieces to the typesetters. By outlining the process far beforehand, we were able to jump right in once Dr. Peters the final accepted pieces. Below is what Hannah and Abigail developed for the process. Your class will obviously need to come up with something that works for you, but this can help you get an idea:

1. Content Editor claims piece in Editorial Tracking Sheet
 - a. Edit in Google Drive in "Suggesting Mode"
 - b. Send poetry or heavily edited prose to authors for approval.
2. Content Editor drops edited document in Copy Editors' folder depending on what they claimed in Editorial Tracking Sheet
 - a. Edit in Google Drive in "Suggesting Mode"
3. Copy Editors inform Editorial Directors that it is ready for final approval.
 - a. This will be done by renaming documents with Copy Editors initials (i.e. "MW 2018-1")
 - b. Should have us put 3 different sets of eyes on each piece.
4. Editorial Directors send pieces to typesetters, with some sort of organization pattern.
 - a. Done by dropping documents into Typesetters' folder and sub-folders.

In terms of getting the final list of approved pieces for publication, you will need to set up a meeting with Dr. Peters about a week after you send her the list of pieces the class has

approved. We reviewed each piece together and took notes on the pieces that would need considerable work. The meeting took about two hours, so make sure you are giving yourself enough time. After that meeting, you should make a list of the pieces Dr. Peters gives you. She will give you hard copies of each accepted submission with her notes for each piece written directly on them. Keep those safe! Once you have the list transcribed, you should send that over to your Submissions team so they can start compiling author names and contact info.

To help our organization patterns and communication because we were editing *over forty* pieces, we created a shared Google Drive folder with various subfolders for each part of the process (see screenshot below). Each Content Editor and Copy Editor worked with each document in suggesting mode before the final approver went through and accepted or declined certain edits. We also had a team that was incredibly responsive to email, text, and the class messaging application Discord.



Our class agreed that if we made a fair amount of content edits on a piece, especially poetry, we needed to contact the author for their approval. We did this before sending the piece to the Copy Editors, moved it to the “Awaiting Author Approval” folder, and notated it on the Editorial Tracking Sheet (see screenshot below).

Year - Number	Title	Genre	Content Editor	Copy Editor 1	Final Approver/Copy Editor 2	Notes
2018-1	Small Print	Poem	Claudia Reder (already Completed)	Corinne	Abby	Sent to author
2018-3	Bonds of Brotherhood	Story	Abby	Mark W.	Hannah	With Typesetters
2018-4	Emily	Story	Hannah/Abby	Mark W.	Abby	With Typesetters
2018-6	Santa Barbara	Story	Abby	Corinne	Hannah	With Typesetters
2018-7	Missed Calls	Story	Abby	Corinne	Abby	Author Contacted - ending in tact

An important note for this part of the process: We got a fair amount of authors who were unhappy with the edits made to their pieces as suggested by Dr. Peters and Claudia Reder. This will require you to negotiate or de-escalate the situation. We were able to work with one author to come to a happy medium with the edits. However, one author could not accept any edits (despite there being significant stylistic errors). We were forced to pull them from the

publication. Be sure if this happens that you are using professional communication; our email for the author we had to pull was worded like this:

“I apologize that you feel this way. The Island Fox is a University-funded project, while the administrative functions are performed by students, it is overseen by Faculty. The Island Fox's rigorous editing process is consistent with other University Literary Journals across the nation. I will voice these concerns to our advisors, but I will take your poem out of the publication listing because of your concerns with the edits.”

If you are concerned about how to communicate if this happens to your class, tell your Managing Directors immediately; they should help you de-escalate, while still sticking to the standard of the journal.

This position is one that requires a lot of communication between several different departments. An easy assumption to make is that everyone will be able to read each other's mind or that all of the departments can remember the agreements made during class time. This is a very dangerous assumption to make as constant communication is key. No matter how clear you believe you are in communicating ideas, responsibilities, time frames, etc., it is highly possible that at least one person will not have understood what you may have believed was clearly indicated.

In order to ensure that all needs are being met, being able to understand that getting in touch with these varying departments and discussing the process that will be or is being followed is very important. You, along with the other people involved in the publication of *The Island Fox* will have different ideas as to how the process should work. Being able to communicate, even when you think that other people are on the same page as you, is going to save you a lot of trouble if any messages are lost.

As mentioned previously, there will be a lot of time spent working on each piece outside of class. The Editorial Directors were in constant communication with each other so that if any questions or concerns arose, we could depend on each other in order to ensure the correct steps could be taken. There were several times when the Editorial Directors would meet up at the other's house or a coffee shop to go through each of the pieces individually and compare notes.

The communication with the Copy Editors was a little bit more relaxed and could mostly be accomplished through email or on the Google Docs. In order to be certain that everyone in the department will understand how to use the Google Docs Folder, it will be beneficial to describe each step of the process from the Editorial Directors' system, to the Copy Editors' procedure, to the author's approval, to the Typesetters so that the whole process goes through without miscommunication.

Editing Tips:

Editing is not some flowery process in which you are sipping lattes and writing leisurely on a piece of paper - basically the perfect pose of every stock photo ever. It is long, it is grueling, and it is painful. You are going to get frustrated (Abby cried at least twice), and you are going to doubt yourself; but stay strong and keep these tips in mind. When looking through each accepted piece, as previously mentioned, it is very important to take notes on what the class said about the submission. During the first few weeks of the semester, each student is expected to go home, read each submission, take explicit notes on what they liked and what they didn't like about what they read. As the Editorial Directors, it is your job to understand the feedback that other people give. Taking notes on these pieces and keeping them in mind when it comes time for your job will help out in the long run.

In the process of reading each of the submissions, you will begin to instinctively understand what sounds off, where things should be cut out, or how to reword a sentence so that it can become stronger. It is important to realize that even if cutting things out of a story might sound drastic and scary, there will most likely be a larger improvement in the piece.

There are a few things that you should look closely for when reviewing each submission. Below are a few of the different problems that you may come across.

- Forceful dialogue
 - “She said sarcastically”
 - Avoid adverbs ending with -ly by choosing stronger verbs.
- Tense changes (between past and present)
 - Our year had a lot of these issues in the pieces we accepted. Use your best judgement when determining what tense the author is trying to write in because you may end up changing the story entirely if you aren't careful.
- Triviality (It must show that the author cares about the story. If it is evident that they don't, how can you expect other readers to care?)
- Lack of character development, or inconsistent character attributes.
- Are these characters are believable?
- Word choice or wrong preposition usage
- Predictability
- The writer is bent on delivering a specific message
- Avoid clichés
 - A faint smile curling his lips
 - His encircling arm
 - The stupidest thing I ever heard
 - Over my dead body
 - Gut feeling
 - Tall, willowy blonde
 - She stifled a sob
 - Welfare mother

- He was a real psychopath
- Crocodile tears
- Her face framed by auburn curls
- Avoid wordiness, like double adjectives (i.e. “She was humorous and joyful.” Humorous conveys joy, making the second adjective unnecessary).
- Be aware of changing the intent of the story and avoid it

Copy Editing Tips

It is your job to be the real finicky ones - find all typos, grammatical and punctuation errors, along with suggest any important comments on the previous editors’ changes in case there is any confusion or difference of opinion.

To notice finite typos, READ THE PIECES ALOUD. (Our brains often automatically fix typos, making them sometimes difficult to spot by a mere glance—and likely why the author made the typo in the first place.)

Make suggestions or explain ideas in comments section for the other editors to view and discuss if it is a complicated fix or there are several ways to fix it. Expect several instances where editing ideas will be subjective. It works well to get a few different opinions, especially on pieces that require a lot of edits.

Common errors to look for:

Hyphen misuse. Example:

Incorrect: “I didn’t know where I was going - no one did.”

Correct: “I didn’t know where I was going—no one did.” Note: this long hyphen, also called an em dash, is created automatically in Word or Pages when you just press hyphen twice, however, in Google docs this does not occur automatically.

Punctuation must be inside quotation marks, not outside.

Correct: “Let’s go!”

Incorrect: “Let’s go”!

As an Editorial Director, it is your job to find the best way to enhance each piece. The good news is that you will be working closely with another Editorial Director who should be just as driven as you. If you need a second opinion, you should be able to rely on your partner to give you helpful direction. Each piece goes through around six different stages of revision, so that eyes other than yours may also look through the changes that you have made.

As we mentioned before, we went through each of the submissions and went about editing through “Suggesting” mode. In doing this, you can either “Accept” or “Reject” a suggestion. This is an important portion of the editing process because when other people make

suggestions on the Google Docs you might be enlightened by the ideas that the Copy Editors have, or the Copy Editors might catch something in the piece that you didn't and this should lead to a discussion as to what to do with the piece.

For clarification, there should not be a rejection of any suggestion without communication as to why the suggestion does not work.

While this process is incredibly difficult at times, it completely pays off when you get the printed copy in your hand, and you realize that you have picked apart every letter, word, and piece in there. We hope this guide has encouraged you, and sparked excitement for what you are capable of accomplishing this semester.

Good Luck and Happy Editing!

Hannah Kiernan and Abigail Ramsey

Editorial Directors

Corinne Browne and Mark Westphal

Copy-Editors

LIAISON SAMUEL DIAZ

The Liaison's main job is to keep everyone informed and connected. Communication between everyone on the team, including Dr. Peters, is essential. The bulk of the liaison role revolves around taking notes at every class meeting. This job also requires someone to check their email all the time, to make sure no one is missing out on information they may need. Dr. Peters 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 Dr. Peters, 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 or a similar device that has a word processing app. Once you're 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 bug you for information. In the notes, there will be several things that need to be included. You'll be in charge of attendance, recording what other teams are working on, and making sure everyone is informed, *especially* the Managing Directors

During the first meeting, you'll be noting who takes what job and what their plan is for that job. At every meeting, people will give updates on their progress and what they plan on doing during the coming week. 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. You need to be at every meeting, and, if you can't make it, tell your Managing Editor and Dr. Peters. 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 is super helpful is creating a master list that includes everyone's name, cell number, and school email address so that everyone can be contacted in some way. This list along with each team member's roles should be included in the first meeting notes set. We also found using a group communication app super helpful. My team used Discord as a method of communicating. It was super helpful as Discord allows its users to create sub-chats, voice chats and is capable of sending out notifications to all members. Every director was able to have a personal chat room along with the general chat room that allowed everyone to come together, share progress and updates. It gave us the ability to communicate quickly and effectively about any problems or issues, aside from setting up the Discord server itself which isn't too hard. Of course all notifications and updates were still sent out via email as well, and it never hurts to text other team members to confirm information or ask questions.

This is a very detail-oriented job. You have to be very focused on the task at hand, because of how fast class moves when it's in session it might be hard to keep track of everything that's going on. In this case it never hurts to communicate with your Managing Directors or even the other directors to clarify anything that comes up during the meetings. When taking notes it's

recommended that they are formatted in some way so that they are easier to read. Below is an example of a super easy and helpful format several liaisons (including myself) have used when taking notes.

Fast typing is definitely helpful for this job, but if you prefer to handwrite your notes, then I absolutely recommend writing them down first and typing them up after class. The feeling you get after class, when the notes are published, and everything is done, is pretty great. You've done more in the three hours of class than anyone else, because you are constantly typing and working while everyone else is explaining what they have been doing the past week. During the week, your biggest job is checking email and making sure everyone stays connected and knows what they need to do before the next meeting. That is incredibly important. You will essentially be the glue that keeps everyone together, but that doesn't mean you can't have fun with it! Feel free to experiment and see what works best for you and your team!

Island Fox Meeting Notes

00.00.2018

Note Taker:

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.

Solicitations Director

[Name(s)]

-

Discussion Points

Tasks: Tasks for next week/near future.

Radio 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.

Important Dates

Important Date - Goal

Another Date - Goal

WEBSITE DIRECTOR ALEX DUENEZ

Suggested Skills: Basic Knowledge of CIKeys or WordPress.

Greetings Future Website Director,

Brace yourself for you are about to embark on the cyber journey that is *The Island Fox* online powered by WordPress. So, First things first, your job as Website Director is to create and build a working website for *The Island Fox* 2019's selected works. I handled most of the infrastructure legwork, and so content additions for each subsequent publication are the only big necessities. Of course, feel free to make any changes as you see fit to the website, you're the captain now. However, I strongly suggest that you have a basic understanding of CIKeys and/or WordPress. I understand if at first this task seems foreign to you, do not worry I know the struggle. However, it still took a lot of trial and error before I settled on the website's design as it is now.

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). 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 (timewise, I spent about 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.

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

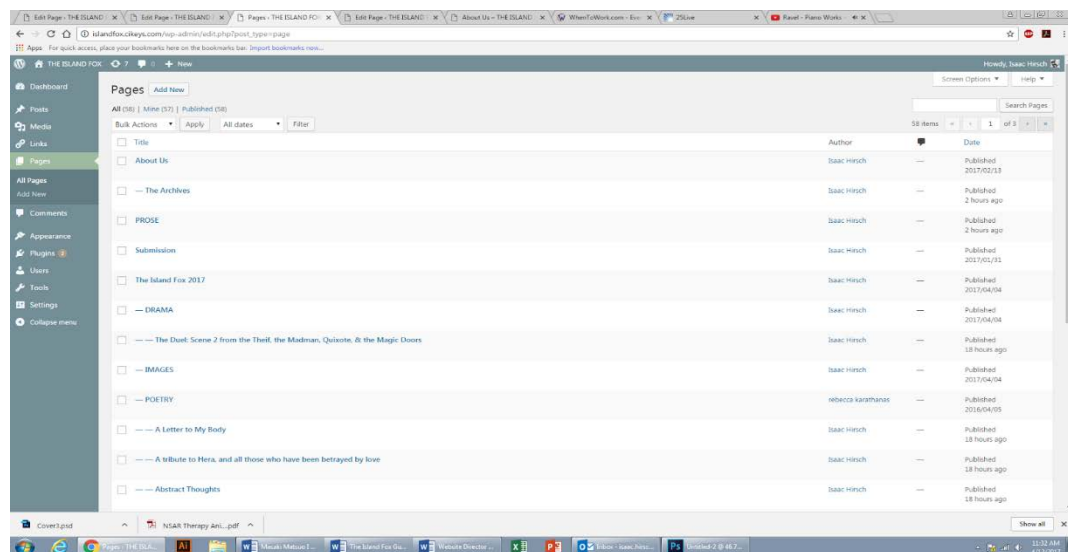
He will then send you an email with your username, password, and instructions on how to access the website. The login page he will direct you to is islandfox.cikeys.com/wp-

[admin](#), which I’m leaving here for your reference.

2. 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).

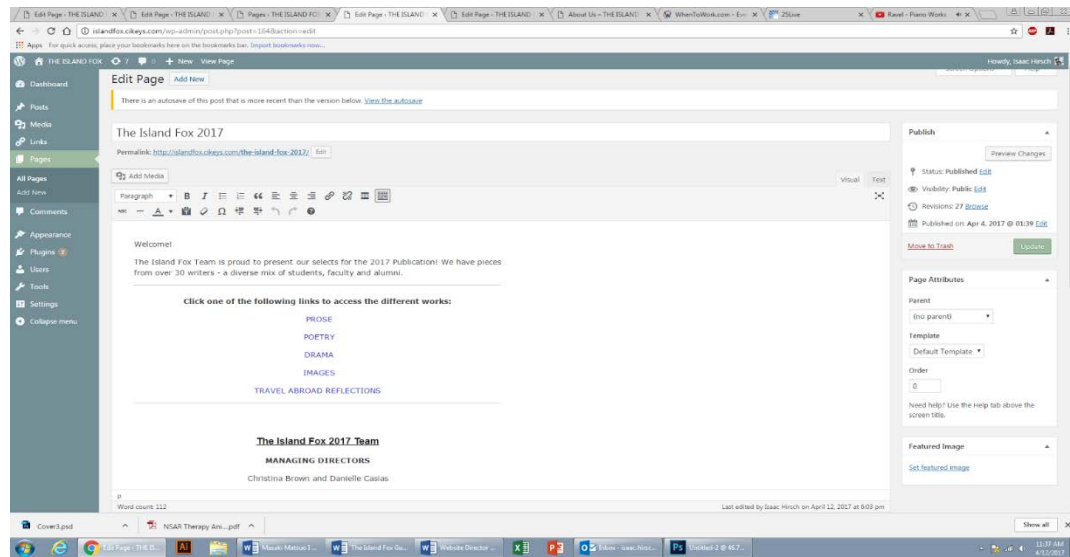
To create a page, you will have to go into the Dashboard panel and go under the “Pages” section (see below). Take a moment to explore how the behind-the-scenes of pages is laid out. Then, when you’re ready, create a new page at the top with the “Add New” button.



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.

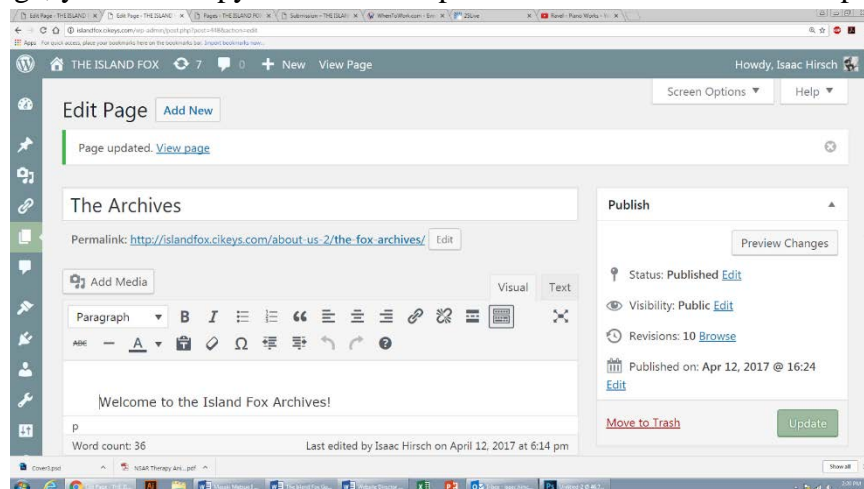


Take your time with learning how pages tick. It isn't all that complicated, but can become a hassle if your patience is thinning.

3. 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!

Another thing I would like to address is that this past *Island Fox* publication 2018, was the very first time the team utilized CSUCI's campus radio. Even though the Radio part of *The Island Fox* is its own animal it is still nice to add it to the website. If you (future web designer) look at the menu and see 2017's column and compare it to 2018's you can see they are similar, yet 2018 has a radio option. Our 2018 radio podcasts were featured on CSUCI's Radio Instagram podcast account. What I did was go on their Instagram and copied the link and made a whole new page of our featured radio podcasts. Pretty cool right? It sure is. One more thing, this year 2018, Dr. Joan Peters suggested that we interview each member of *The Island Fox* (video record) them similar to an interview explaining their experiences in *The Island Fox*. The sole purpose of this is to get personal accounts and experiences on the website so future team members can get a first hand look at *The Island Fox* and the who's and what's and how it is constructed.

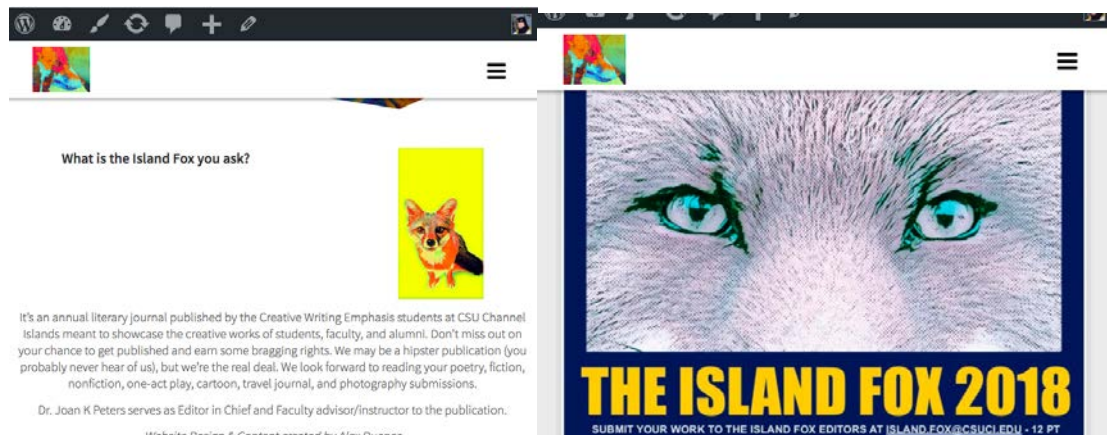
4. ART

Your team will, undoubtedly, be using new and original art for 2019'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 art for our publication/posters and included it on the home page.



(Original art by Jose-Noel Rocha)

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.



5. Preparing for the Next Website Director

Lastly, have fun working on this website. It may seem challenging at first, but the key components in running this website are learning how to create pages and hyperlinks interlinking the pages together to make the site run smoothly. If by the off chance that

any of what I said confuses you, please feel free how to make pages and hyperlinks on youtube if you can. To be honest, that is what I had to do and it worked. Feel free to change the theme as well to however you see fit.

Good luck on the website, future Director of the Website.

If you have any questions feel free to reach me at:

Email: alexander.duenez932@myci.csuci.edu

Cell: (805) 585-0272

Best,
Alex Duenez

MARKETING DIRECTOR
JOSE-NOEL ROCHA

Due to technological capabilities and increasing social media, promotional, image based necessities, *The Island Fox* Literary Journal has created the role of Marketing Director to oversee and communicate across all channels of *The Island Fox's* audio and visual creative departments. This is not a role which we used for our publication, but by the end of the semester found that the creation of a such role would be a good idea should the next year's class be as large as ours.

The Marketing Director should work in conjunction with the Managing Directors to ensure that all scheduled promotions and solicitations are executed on time with unified media.

The Marketing Director will also be responsible for overseeing all of the audio/visual creative departments of *The Island Fox*. These departments include but are not limited to: Art, Website, Social Media, Radio, and Solicitations. Management of these departments requires directorial input for media on all fronts of *The Island Fox*.

The first role of the Marketing Director will be to focus the theme of *The Island Fox* and center all marketing around key elements of the campaign in relation to practical necessities.


Responsibilities

Questions To Ask:

- What is the focus of this years *Island Fox*?
- What forms of creative work is *The Island Fox* soliciting? (Accepting art submissions or not?)
- What key words come up in conversation when discussing *The Island Fox*?

These questions will help focus the thematic construct of all media in relation to practical matters. Below is a rough outline of occasions and necessities that should be considered when creating media.

SOLICITATIONS	LARGE POSTERS SMALL HANDOUTS SUBMISSION REQUIREMENTS LINK TO WEBSITE SUBMISSION REQUIREMENTS WHO/WHAT CAN SUBMIT
SOCIAL MEDIA	ALL POSTER IMAGES ART SUBMISSIONS LAST YEARS POSTING SCHEDULE LINK IN BIO

COVER	<p>FRONT/ BACK MUST BE VECTOR FILE FOR EASIER PUBLISHING BACK COVER MUST HAVE IRA LOGO</p> 
READING EVENT	<p>LARGE POSTERS SMALL HANDOUTS A FRAMES MUST INCLUDE DISABILITY STATEMENT</p>
WEBSITE	<p>COHESIVE VISUAL THEME HAVE NON-TEXT IMAGES USED FOR FLYERS/COVER/POSTERS INCLUDE RADIO FILES</p>

In order to achieve cohesiveness between media, the Marketing Director must work in conjunction with each of the creative departments and make sure that each department remains on schedule as laid out by the Managing and Marketing Directors. Below is an outline of the expected directorial responsibilities of the Marketing Director in relation to each department.

Art Department

The Marketing Director will work in conjunction with the Art Director to create visual media that will represent *The Island Fox* in all occasions and mediums, including but not limited to, posters, Instagram posts, website images, *The Island Fox* Cover (front and back), etc. The Marketing Director will ensure that the art department prepares media in a timely matter according to need and that each piece of media includes all necessary information.

If outsourcing of any art is necessary (i.e. graphic designers, poster prints, and t shirts) the Marketing Director will assume responsibility of this task while working with the Budget Director to disperse any payment necessary and take stock of the marketing budget. The Marketing Director and Art Director will work side by side to conceptualize and determine the optimal campaign to create interest and generate results while remaining on theme.

*Note: CSUCI has a specific policy for posters on bulletin boards. Make sure you take that in mind when making posters because it takes about 3-4 days to process. Contact the Conferences and Events department on campus for information regarding posting procedures: (805) 437-3900

Social Media

Social media creates a high level of buzz and engagement for *The Island Fox*. The Marketing Director should take charge of all social media accounts and coordinate posts across platforms in order to generate interests and results according to the needs of *The Island Fox*. To gain access to these accounts (Instagram & Facebook), please contact former Managing Director Haylee Chavanne at hchavann@nd.edu or shoot her a text at (805) 390-2247.

*Note: The 2018 *Island Fox* traded social media and print ads with *The Berkeley Review* literary journal. Consider continuing this trend and contacting other campuses.

Website

The website is the face of *The Island Fox*. The Marketing Director should coordinate with the Website Director to map out a visual update timeline. The Marketing Director is responsible for providing the Website Director with all media necessities and information that should be included online. The Marketing Director and the Website Director should work side to again conceptualize and determine the optimal campaign in order to create interest and generate results while remaining on theme.

Radio

The Marketing Director should work in conjunction with the Radio Director to provide them with any media necessary. They should also work together to create a schedule of promotions to be featured on The Dolphin Radio. The Marketing Director will assist the radio department in conceptualizing, scheduling, and executing radio campaigns to generate interest and engagement with *The Island Fox* Literary Journal. The Marketing Director will be responsible for promoting all radio campaigns across platforms.

T-Shirts

The Island Fox T-Shirt must be prepared and ordered before the reading event in order for it to be dispersed on time. The 2018 *Island Fox* designed a shirt in conjunction with Fresh Prints along with contact Nick Amari [nick@freshprints.com]

*Note: work on the shirt with extra time because it takes a while for visual samples to come back and be approved. The process took roughly 2-3 weeks before shipping, and another week to ship. Give yourself time and don't procrastinate! We opted to use long-sleeves this year, as it was a cold Spring, but you certainly are not limited to that.

Shipping address:

1 University Dr, Camarillo, CA, 93012. [Faculty Advisor office building/wing], English Department, Attn: Faculty Advisor.

Closing Letter

The Marketing Director should be a multitasked, organized person with an affinity for art and business. After a strenuous and challenging experience as Senior Art Director for the 2018 *Island Fox*, it was noticeable that there was no responsible party for all media needs that provided enough authority and autonomy to drive results. As an entrepreneur and marketing consultant, I recognized the need for this position in a modern and multimedia world. The Marketing Director is a fluid position that moves across all fronts and should communicate frequently, openly, and patiently, with the understanding that creative and artistic work takes time. The Marketing Director can also take control of any responsibilities that are left unmanned and must be able to perform all creative responsibilities if need be (removing and adding media responsibilities as necessary).

This position is for executive minded leaders who can make decisions from an unbiased, professional, and results driven mindset. The publishing world is rife with opportunities for self-marketing, self-publishing, and actual corporate marketing positions. While *The Island Fox* is a creative literary journal funded by the IRA, it is important to recognize the need for a larger audience within the campus and local community.

The Marketing Director is responsible for the public legacy of *The Island Fox* literary journal and must understand the history of the literary journal in order to develop an innovative and nuanced work. Undertaking this position will provide a strong staple for any resume and also gives the Marketing Director hands on experience in managing teams of creative individuals along with creating, scheduling, and implementing marketing campaigns on a localized scale. Below I will provide my email for any questions, concerns, pointers or more regarding *The Island Fox*.

Best Wishes,
Jose-Noel Rocha
creative.jnr@gmail.com

ART EXAMPLES



2018 Cover Jose-Noel Rocha



2018 Reading Event Poster
Jose-Noel Rocha

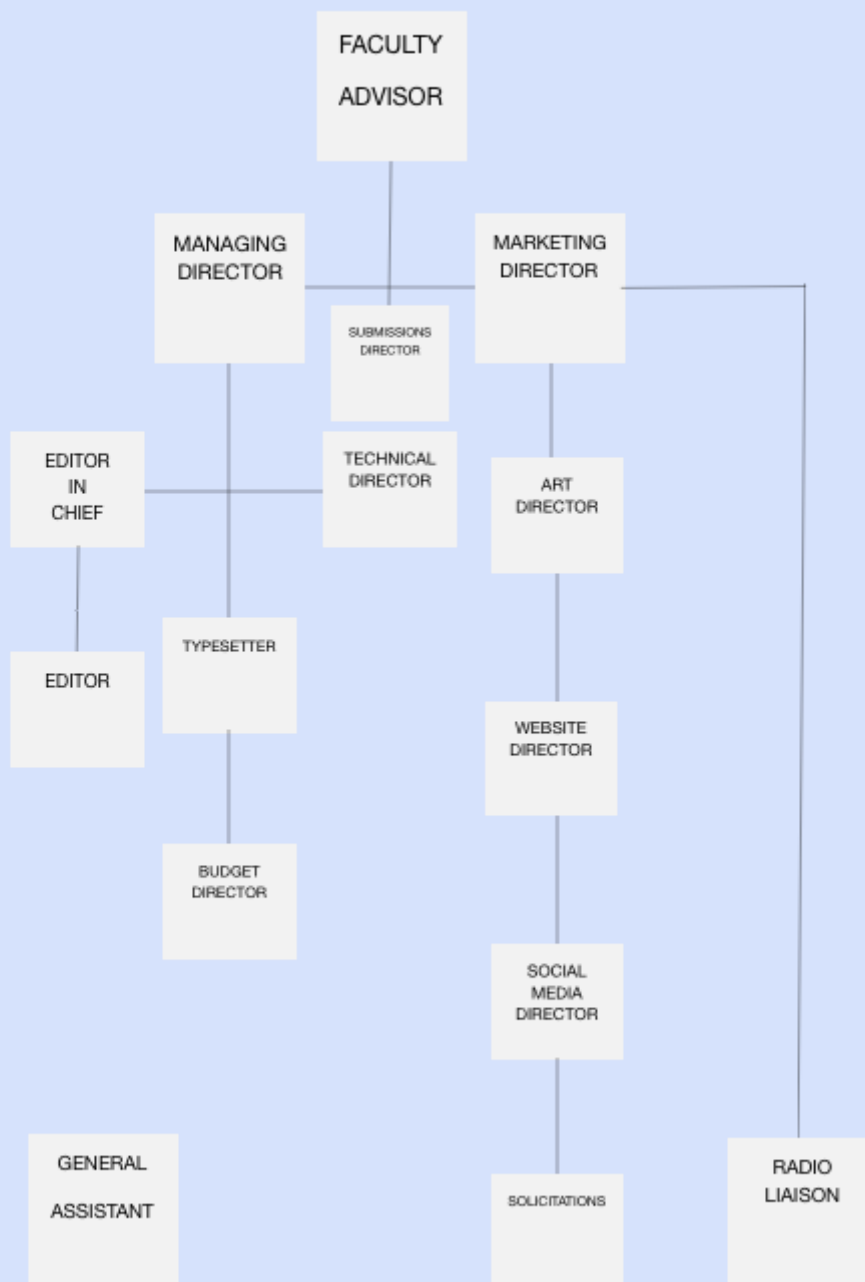


2018 Solicitation Poster
Jose-Noel Rocha



2018 Solicitation Poster
Corrine Browne

ISLAND FOX STRUCTURE FLOW CHART (CONCEPT)



Radio Liaison
Dustin Correia & Mark Westphal

DUSTIN CORREIA:

Radio Liaison is a new position added this year to the list of jobs for putting the journal together. If you take this position, you will be collaborating with the University's Radio Station, CI Dolphin Radio. The first thing you should do as Radio Liaison is get in touch with the people in the communications department in charge of the radio, find out who exactly you will be working with in the studio, and contact them as soon as possible.

Everything moves so fast in this class so, to be effective, you want to get started right away on making a promo to make people aware of the journal, solicit submissions from the student body and faculty, explain the guidelines for submissions, and then announce the deadline to submit. For this, we did a little one-minute advertisement that was aired on Dolphin Radio and put on the Instagram page as well.

I will now outline and describe the projects that we completed with the support of the communications department in charge of producing Dolphin Radio. They are a very skilled and knowledgeable group of individuals who pretty much take care of everything in regard to operating the studio, recording, editing, volumes, and mic placement. But first, here are some things you can do on your end to be successful:

1. Write a script of what you want to say well in advance and take the time to get familiar with it, so that it feels natural and comfortable and sounds good.
2. Be prepared to speak loud and clear, no mumbling, no fidgeting, and don't have anything in your hands such as rustling papers because the microphones are powerful and pick up even the slightest of noise.
3. Remember to relax and have fun with it.

The next radio endeavor was conceived on the simple idea of wanting to showcase an author and have them share some of their work on the air. We toyed with the idea of using a fellow classmate working on the journal, but ultimately Joan Peters suggested a past student of hers who has been working on a very powerful memoir. We got in touch with Gabby Vignone and were able to schedule a day that worked for all of us. You must be on top of the scheduling because it can prove difficult to orchestrate around three or more people's schedules. You, your partner, the studio operator, and author/ interviewee. We asked her some questions about her writing process and then had her read an excerpt. It turned out amazing.

Next, we did another one-minute promo announcing *The Island Fox* Reading Event and publication party. We let our loyal listeners know when the event would be and that everyone was invited to come and receive a complimentary journal and enjoy as artists read from the stories that were selected. Short and sweet.

Lastly, I did an interview as the radio liaison explaining what *The Island Fox* is, how it got started, how it's put together, and all the distinct roles and responsibilities that producing a journal like this entails

I'm assuming as everyone gets more comfortable with the position, you will become more ambitious with what you hope to achieve. We were able to get in the studio on four unique occasions for: 2 one-minute promo ads (1 to solicit submissions, 1 to announce the reading event) and 2 15-20-minute interviews to bring awareness of *The Island Fox* and showcase some authors sharing their work.

It's a little difficult to schedule time in the studio that works with everyone's schedule so just be aware of this and give yourself ample time to work it out. After doing this job for a semester, I feel that there should be a little more collaboration and communication with the other jobs concerning media or solicitations. I think Jose Noel had a promising idea about maybe having a separate director in charge of all media. One last thing, try to make sure they send you copies of all the work you produce so you're not struggling at the end to get it all together like me.

MARK WESTPHAL:

All I have are some tips and criticisms that I hope will be taken to heart:

First of all, get started with talking to the head of the Communications Department, Christina Smith, immediately, and make sure she knows all the liaisons. Setting up an in-person meeting with her is a really good idea; make sure you are all able to show up at the time you set with her. Christina will likely set you up with one of the Dolphin Radio people (in our year it was Jacob and Colleen, but I don't know who you'll get in your year).

Secondly, collaboration and communication between you and your cohort is CRITICAL. Share EVERYTHING with each other, cc each other in emails so you both know what's happening, keep each other updated on whether or not you'll be in class and etc. This is to make sure that everyone has access to all the information they need; you don't want an unequal distribution of information. Communication also ensures that you and your cohort would be prepared for the next Radio recording session that the both of you booked.

However, this leads to my criticisms of this position: the reliance on Dolphin Radio's schedule to record anything of decent quality is such that it has gotten in the way of a lot of my work and personal commitments, and I think that it would be in *The Island Fox's* best interest if we got our own equipment and did everything ourselves. Not only would we not be relying on someone else whose grade is not directly tied to our class (Jacob and Colleen were great to work with, but Jacob in particular was not always the fastest at responding to emails), but we'd be learning how to do things like audio production and we would have total control over our avenues of promotion.

While the CI Dolphin Radio people are very pleasant people to work with and I have no complaints about them, I think these criticisms would help give perspective for next year, but I have no idea how things will be in your year and I know that the reality is that we can't get everything we want exactly as we want it.

Overall, the experience wasn't without its merits. We broke new ground, but in my opinion we didn't cover enough of it. I wished that we would have the time and resources to have a more steady workload, and maybe even do a weekly show about, for example, a different genre or style of writing then this position could be legitimized. If there is anything to take away from this, it's 1. Communicate consistently and effectively, and 2. Keep a cool head, don't get stressed out, and keep on top of your work.

SUBMISSIONS DIRECTOR
PIPER ANTHONY & ALYSSA RAMIREZ

Hello Submissions Director(s) for the 2019 *Island Fox* Team!

It's Piper and Alyssa here. We had your jobs one year prior to you! We first want to start off by making it clear that this job requires people who are organized, responsible and reliable. If you do not have these qualities, we suggest that you maybe find a job more suited for you, or work hard throughout the semester to learn to become one with those qualities (and with your partner), as you will really help the entire team if you do so. We were lucky in that both of us carry those qualities and we worked well with one another, so we hope that you find the same in one another! We are not sure if there will be more than one of you, but we will be writing according to our team, which was two people. We both hope there will be two of you who are ready to work hard and closely together, as it will make both of your lives a lot simpler.

Basically, it's a fun yet tedious job: your *Island Fox* team will be relying on you for anything related to submissions, which includes anonymizing and organizing them, and contacting authors and artists to inform them of acceptance/rejection. In addition, we want to add that we used Google Drive to share all of the submissions with the rest of the team, as this made it really straight forward so that everyone was able to comfortably access them. If you are not skilled with Google Drive, don't worry, it's relatively easy to navigate! So, here's how it all played out...

We started the semester waiting for Dr. Peters to send us the password for *The Island Fox* email (island.fox@csuci.edu -- you will be able to recite this in your sleep very soon), which took about a week or so. Once we got into the email, we saw that there was one submission from the previous fall semester, so we went ahead and anonymized it for the class to read and rate. Keep in mind that the wait time for the password may take longer for you, and that there may already be submissions from previous the semester(s) sitting in the email.

Meanwhile, we had been brainstorming anonymization systems to use. We must use a system because one of the most important aspects of this job entails ensuring the class does not know who authored each piece, so as to eliminate bias. After much deliberation, we settled on a system that was similar to the previous year's Submissions Team's. To start off with, we used "2017-1" to label the one submission that was already in the email from the year 2017. Once the call for submissions for this semester's *Fox* was sent out and we began receiving submissions, we started labelling them 2018-1, 2018-2, 2018-3, and so on chronologically from there. Our team also decided we wanted to accept art submissions so, once we began receiving those, we labelled them as A2018-1, A2018-2, A2018-3, and went chronologically from there as well.

In past years, *The Island Fox* groups have used a coding system that allows the class to know whether or not each submission is authored by a student within the class. The coding they used in 2017 was simply an asterisk "*" after each anonymized submission name. For instance, if

a piece was authored by someone in your *Island Fox* class, the submission/file name would be “2018-1*.” This could be beneficial for two reasons:

1. Your class will be able to remain *extra respectful* when discussing your own classmates’ pieces, and
2. Should your class decide to give your own members special consideration compared to the rest of the submissions, this will make it easy to distinguish them.

We did not use special coding because we decided as a class that we did not want to give special consideration to our own classmates, but you have that option. Ultimately, the choice is up to your class.

We also suggest that you keep a sheet containing contact information for all authors and artists who submit pieces to the journal. We organized the information for each submission as follows:

- Submission number (such as: 2018-1)
- Name of the author/artist
- Email address (and phone number if it was provided)
- Number of pieces they submitted (and the dates they were submitted)
- Genre of their piece
- Title of their piece
- Whether or not they had yet given us permission to edit their submission(s)

While we are on the subject, we cannot stress enough the importance of obtaining a permission statement that allows us to edit and publish work from anyone who submits anything to *The Island Fox*. We recommend that you ask for this permission as soon as you receive their emailed submissions in order to prevent delay further down the road. This is a significant action to take because we cannot edit their work without their consent, and almost all pieces need some form of editing. Our brief email said something like this:

“Hello, [name]! Thank you for your interest in submitting to *The Island Fox*. In order for your work to be considered, we request that you please reply to this email with the statement, ‘I, (your name), give *The Island Fox* and its editors permission to edit and publish my work.’ Let us know if you have any further questions.”

We were continuously anonymizing the pieces and adding their contact information to the sheet as each submission came in and, once they were anonymized, we would drop them into weekly Google Drive folders that were shared with the entire staff. This made it a lot easier for the class to read and decide on their ratings prior to that week’s class meeting, where we would discuss most submissions together (there will be more on this in the paragraphs to come).

The main folder was titled “Island Fox 2018,” and within that was another folder called “Submissions.” There, you found folders for the written submissions labelled “Monday 2/5,” “Monday 2/12,” “Monday 2/19,” and so on according to each of our class meeting dates where we would be discussing submissions. Within that same “Submissions” folder was a folder for the art submissions called “Art,” and inside that were folders called “Monday 2/5,” “Monday 2/12,”

etc. where we would place each art submission we received to discuss during the following week's meeting. We also decided on a time and day that we would *stop* adding submissions to the folders for each class (Friday at noon), that way the class had ample time (the entire weekend) to read and look at each piece, and did not have to keep checking the folder to see if there were more submissions added.

Please keep in mind that most of the submissions will be sent to *The Island Fox* email closer to the submissions deadline, so do your best to get as many in each week's submissions folder as possible. We were not anticipating the amount of submissions we would receive the closer we got to the submissions deadline, so the class was stuck with a large amount of submissions to read and rate right on and after the deadline for submissions we had set. For example, we placed 19 submissions in the folder for the second week of ratings and 25 the third week, and ended up with 72 to read and rate the last week. This didn't put a damper on our schedule, but it would have been nice to not have a folder filled with so many submissions for that last week. In our opinion, the more submissions you can have the class read, discuss and rate early on, the better!

At the same time, we also set up a rating sheet (using Google Sheets) for the class to use in order to document their rating for each piece. We assigned each *Island Fx* staff member a number and used that to maintain anonymity as well as to make things simpler for everyone -- all they had to do was remember their staff number. Each staff member then rated each submission on a scale from 1-5, with 1 meaning they definitely *did not* want to include the piece in the journal, and 5 meaning they definitely *did* want to include the piece in the journal. Google Sheets has the ability to average the ratings for each piece, so that made it easy to see which submissions were preferred by *The Island Fox* staff as a whole.

To make things easier, we decided to individually rate each submission on the rating sheet *before* the next class period. Any submission with an average of 3.00 or higher was automatically elected to be sent Dr. Peters, who would then have the final say as to whether or not the piece would make it into the journal (quick note: make sure you inquire whether or not Dr. Peters would prefer to have you send her the tentatively accepted submissions as you go through them, because if she does, this will move things along a bit faster). Any submission below a 2.75 average rating was automatically rejected (unless someone really wanted to fight for it to be in the journal). Any submission with an average rating that fell between 2.76 and 2.99 was discussed by the class, and we would come to a final decision about whether we liked that piece enough to send it to Dr. Peters or not.

This year, we decided to take advantage of Google Drive's convenience factor even further by adding all of the tentative submissions that Dr. Peters had to read and accept/reject to one folder called "Island Fox 2018 Tentative Submissions" in Google Drive. Within that folder were all of the submissions split up into two folders, "Prose" and "Poetry," to make it simple enough for her and her reading partner (who was Professor Claudia Reder this year) to navigate. Within the email containing the link to the folders, be sure to include how many submissions are in each folder, as well as any directions you see fit in order to make it even easier for the

professors to understand. Although it went smoothly for us, make sure you ask Dr. Peters if she is willing to try this method once again.

After you have a final, confirmed list of which pieces will be in the journal, your next job will be to send out acceptance and rejection letters. Here are the templates for the acceptance and rejection letters that we sent out:

Accepted Submissions Script

Dear [Author's Name],

Congratulations! We are pleased to tell you that your submission[s] has been accepted for publication in this year's edition of *The Island Fox*!

We request that you please reply to this email with your author bio, which will be included in the physical journal and on our website. Please keep your author bio at around twenty-five (25) words.

The following are examples of author bios with no more than twenty-five (25) words:
Example 1- Ekho is an undeclared major at CSU Channel Islands. Aside from writing science fiction pieces about the ocean, he enjoys swimming and meeting new students.

Example 2- Maisel is a native of Los Angeles, California. However, her main goal in life is to become a journalist for *The New York Times*.

We look forward to hearing from you! Once again, congratulations and thank you,
The Island Fox Team 2018

Rejected Submissions Script

Dear [Author's Name],

Thank you for sending us your submission[s]. Unfortunately, due to the size constraints of this literary journal, we cannot include all the pieces we would have liked to. We're sorry we could not include your piece[s] 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 Island Fox* in the future.

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

Sincerely,
The Island Fox Team 2018

In addition, after sending out acceptance letters, we sent another letter to invite authors and artists to *The Island Fox* Reading Event. Here is a template for the letters we sent out to authors (with minor adjustments, this was adapted for artists as well):

Invitation to Reading 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 Island Fox* Reading Event will take place on Monday, April 30th from 5:00pm-6:00pm at the Student Union Tree House Courtyard, which is the patio area outside of the Student Union Building. We would also like to inform you that there will be a projected image of your piece(s) displayed while you are reading and journals will be provided for you to read from, so there is no need to bring your piece(s) from home.

If you would like to read, we request that you please get in contact with [Name], one of our Author and Artist Supervisors, as soon as possible. [Name] will be your primary form of contact for any questions you may have related to speaking at the event, and you may also inform them of your reading time preference, should you have one. Their contact information is as follows:

[Name]: name.lastname123@myci.csuci.edu

Again, should you plan on reading at the event, please let [Name] know by emailing them as soon as possible. We are looking forward to seeing you there and hearing your piece(s)!

Thank you,

The Island Fox Team 2018

We would like to stress that while these templates worked for us, we recommend that you consider changing up the wording a bit in order to suit your particular needs and to convey whatever tone you feel is best. Also, in order to eliminate awkward formatting issues, we suggest that you retype these scripts directly into *The Island Fox* email, and copy and paste each subsequent email, making sure to tailor it to each author/artist. If you copy the templates directly from Google Docs and send it on its way, it creates weird spaces in between your paragraphs in the mobile Gmail app. We learned this lesson the hard way, and it looked very awkward indeed.

Our biggest advice to you is to check *The Island Fox* email account as often as possible -- seriously, we were logging in multiple times throughout each day for a majority of the semester. This will help to ensure that you don't fall too far behind in anonymizing submissions, which may be a simple job in itself, but it can take up a lot of time due to the large number of submissions that you will receive. Aside from that, we simply say to have fun and don't be afraid to reach out to one another (or to the rest of *The Island Fox* staff). You will be spending a lot of time coordinating with each other, so get comfortable with the idea of being available for contact at all times! It's not as bad as it sounds. Make a new friend (like we did), and have fun! It's worth it in the end.

Best of luck!

Alyssa and Piper

TECHNICAL DIRECTOR
REBECCA DOWN

Hello possible new Technical Director!

If you're the type of person who loves to connect with other people, are great at communication, or needs experience talking to other businesses- this is a great position for you! The main point of this position is to stay connected and to discuss all information with U-Build, the printing company that typically works with us for this project. The Technical Director is in charge of keeping up connections with the company, making sure the company is aware of our deadline and that we are aware of their timelines, and basically that everyone is on the same page. The most important part comes near the end though- when it comes time to submit the manuscript to printing company. This job is important and essential because without it, there would not be steady and clear communication between us and U-Build.

If you decide to take on this job, great! Your first assignment is to contact U-Build and to set up a meeting- preferably in person. I emailed finance@ubuildabook.com. Amanda Van Fleet is who I was in contact with the entire semester- though the person you meet with might be different. I highly recommend meeting with U-Build in person every time you have something important to discuss. During this meeting you'll let them know that you are from *The Island Fox Journal* at Channel Islands- hopefully they remember you like they remembered me. From there, you can give them your final deadline and set up a timeline. Our final deadline, the date that we wanted the books to arrive on campus, was April 23rd (a week ahead from when we needed the actual books in hand- April 30th). Once you've told them what your final deadline is, from there you'll be able to set up the entire deadline for the semester. They'll let you know when the first manuscript will be due, when the first e-proof will be done, and when the second e-proof needs to be approved. Keep all of this in a calendar and be very aware of when these dates are drawing near.

Secondly, you should be able to get a quote for the price during the first meeting. It's okay to have just an estimate for this first quote. Ours was 500 books, each at 250 pages each. With these details you can get a quote within a few days- which they will email to you. Once they send you the amount- immediately send this to the Budget Director. You and the Budget Director will stay connected a lot during this semester, since you will always be relaying information about the price to the Budget Director. Once that has been handled, just wait until the first manuscript is finished for you to send it over- but stay connected to U-Build during this slow time. Keeping up this connection will make it easier for everyone and will keep everyone on track.

The one thing to remember is that it's incredibly important to keep to schedule. U-Build *will* be late if anything goes wrong. Sticking to the timeline will make everything go smoothly.

For example, this semester there were some communication issues between U-Build and myself - within their own ranks they had mistaken my email address. The art department tried to

contact me about an issue, and because they had my email wrong, they did not reach me and I didn't know they were even trying to reach me. Due to this issue, we lost 3 days of time. Once I got in contact with them and discovered this, we sent the fixed manuscript back immediately. I spent days and days watching my email and trying to contact Amanda to make sure everything was on track. During this time, it was difficult to get them to reply to me. What I learned is that you need to be stern with them, but at the same time kind. Like I said earlier, it's important to build that connection throughout the semester so that they *want* to be on time for you.

U-Build ended up doing the work very quickly so that everything was on time- even though we had lost that 3 days of time. They had wanted to make sure that we were happy.

A few tips to keep in mind:

1. The first manuscript needs to be submitted as a compressed PDF file.
2. If you have a borders in your design for the manuscript, make sure they aren't on the edges. The pages that you'll have will be no-bleed. Full-bleed pages are way more expensive.
3. You can do matte pages if you want, but its a dollar extra per book.
4. Building in that extra week between when we told U-Build we needed the books by (April 23rd) and when we *actually* needed the books by (April 30th) was incredibly helpful. Things are likely to go wrong, and having that built in week will be really helpful when they do.
5. Stay connected through the entire semester. Even a light, casual email to say that the manuscript will be on its way soon, or to make sure that the timeline is still okay, things like that will make sure that everyone is on the same page.
6. Relay all information to U-Build yourself. You are the connection between U-Build and *The Island Fox* staff. Make sure all that information is going through you so that neither side gets confused.

Lastly, I'd like to say that I assumed this position would mean working alone and only relying on myself. While this is partly true and I didn't have to depend on anyone within the class, I did have to rely on a whole other business. Keeping them on track and constantly emailing, or meeting in person was like being the annoying person in a group project. You are the one with the responsibility who needs to make sure these things get done in time.

That's it for now! If you have any questions about this job don't hesitate to email me with any questions at becca.down@yahoo.com and good luck!

TYPESETTER KIMBERLY JONES & ETHAN POWERS

A typesetter is an old term for the person who sets the layout of the Journal. It is best to have a general understanding of InDesign. This semester we were able to have two typesetters, which had its advantages and its disadvantages. Many times, two heads were better than one but two computers translating to one journal were not.

With this job, you spend a lot of time waiting for your time to shine- and then it all happens; you have roughly one week of frenzied activity to layout the journal for the first proof. You have brief downtime while UBuild processes and returns the e-proof to the team. Joan Peters and the editorial team will look it over and return it to you with the suggested edits. Then you have a couple days, possibly more, to make all the final edits. The journal relies on the typesetters to function, without you there is no journal, but also if you mess up- everything is messed up. With that said, if you plan to be a typesetter you need to have a high attention to detail, be self-motivated, be responsible, and desire the creative freedom and control that comes with laying out *The Island Fox*.

Here are your main decisions to make as a typesetter:

1. You decide the locations to place all submitted pieces in the journal. You should get ideas from Art Directors regarding suggested locations for art.
2. You decide how to structure the title pages, table of contents, class roster, author biographies, etc
3. You decide the fonts, sizes, and margins used.
4. You decide any special features to include such as borders or a fox with a CI logo.

Basically, you make all the decisions for the layout, however you must be able to accept rejection of your ideas as well. Kimberly's biggest goal (a dabbing fox across the tops of the pages) was unable to happen because of time constraints and something else she worked on had to be taken out due to budget concerns. Do not shy away from your ideas but be ready for their possible rejection.

This is what takes us into the hardest part of this job: This job requires a lot of creativity and willingness to learn but also requires a tremendous amount of patience. The typesetters are responsible for the entire layout of *The Island Fox*. After the editing team is finished, they send their final products to you. In our case we had a few days, you may get a week if you're lucky, to put everything into its layout. This job is fun but stressful. Make sure you can create a chunk of time available to handle typesetting. Over just the first two days we each spent fifteen hours in the library working on it before taking it home to work on a lot more the next two nights, so be ready and have fun with your teammate! You have a lot of freedom with this to make decisions, as illustrated above, but sometimes your creativity will be crushed, and you will to deal with it.

We also had a problem with our back cover being printed inside the book during the proofing stage and our Technical Director communicated to UBuild that it was supposed to be the back cover. UBuild still printed it inside after that exchange so we ended up with a blank back cover; sometimes you have to accept you've done all you can. Other times, you will be waiting for other departments in your team to send you their work so you can finish a tiny portion of the journal – it is a collaborative process and it's best to make sure deadlines are met so no one must struggle. Just keep calm and wait for it to all come together. It will, eventually, we promise.

Beside all these challenges, you need to have InDesign readily available during your stint as the typesetter. In our case, we both had access to the library over Spring Break and had InDesign on our computers at home. The typesetter of last year said that she had to purchase it, but it is only \$20 a month. She thought of it as a class necessity such as textbooks. But other complications arose – InDesign does not have a dual system function like Google Docs or the Cloud. Meaning one person works on the Master and the other must do secondary work and then transfer it over. Which makes the process slower but is better than only having one person. Another word of advice about using the library for InDesign versus at home – at the current time the library has an older version (2017), not the current year's (2018), and this caused us to have to re-upload some of data when working between both. We had a very difficult time with this when we had to switch back and forth for quick updates. Avoid using different version if at all possible but you can make it work with a of bit extra time if you absolutely need to, as we needed to.

For more information on the process with InDesign itself, please read below, if you are familiar with InDesign, feel free to skip to the next section.

1. Text will have to be copied and pasted into text boxes- a new text box will NOT be created so make sure you do not cut out any of the words.
2. Essentially all you start with are blank pages and you lay every piece you want together. Start with your bottom most layer and work up.
3. Master pages can be used if you want the same feature in the same location (like a page number) on every page.
4. InDesign does have a useful help tool and Adobe has a good forum for questions – you will find what you are looking to understand is likely already answered. There is also a person on campus you can talk to receive more help. Joan will have their information if you need it.
5. The best way to learn is to play! Before you have any need to do anything, begin to understand how the system works. Make a simple master page with just a page number on it, layout one of your own stories as if you were going to put it in a magazine, just have some fun with it.
6. If you haven't worked with InDesign but you have worked with other Adobe products like Illustrator or Photoshop, you should feel somewhat at home with InDesign. The

layout is similar at times and you're likely familiar with using tutorials to learn what you've needed to know about those products already. This will be a similar experience.

There are two different times when you will be one of the most important people in the class. The first time is before the layout is sent to UBuild originally, for us this was over Spring Break. Be willing to stay and work for Spring Break. Make sure you know what's going on with the different departments of your team before and during this time. Stay in communication about expected timelines. It can be a hard time to get ahold of people. The next time is after UBuild sends the e-proof back to the team for final copy-editing and last-minute adjustments to be made. You will have to correct all the found errors, and there will be quite a few found, but don't worry that's exactly why you're doing a proof. Both times are very small windows to get a lot done. There is a high need for communication during this time and make sure you are close with the editorial team- they are some of the most important people to you.

Look at previous editions of *The Island Fox* for ideas and guidance. Make a list to be sure you get everything you need to create the layout, there is a lot going in and it's easy to forget a tiny piece of the front or back matter that is required. If you really miss something there's always time to catch it in the proof. The stress is all worth it in the end when you get the printed copies of *The Island Fox* and you see the product of all your efforts.

Good Luck!

Kim & Ethan

GENERAL ASSISTANT ALEC MACKENZIE

Ultimately you will be working individually with almost every other department in *The Island Fox*. The role of the General Assistant is fairly self-explanatory; however this job should not be viewed as easy or any less important than all other jobs. You will be assisting with tasks that other departments need help with. Although it is important to be active and communicative, directors will generally approach you about tasks that need assistance. If you are not approached about any help that may be needed, it is best to announce during class meetings that you are available to help all departments. Most of the time you will already be working on tasks with a specific department.

As the General Assistant, it is very important to be flexible yet responsive. You must be willing to cooperate and work collaboratively with other departments in *The Island Fox*. You should fulfill any duties that are asked of you, however it is okay to say no to specific tasks if you are already swamped with other ones. If you are a proactive person who does not necessarily need a leadership role, this job is perfect for you. You may even be presented with leadership roles within the role of General Assistant. Most of the little tasks that you will be assisting with (tabling, putting up posters, printing, taking class notes, helping with the reading event, etc.) will generally go unacknowledged, however it is crucial that you focus on helping each department in these endeavors.

In the beginning of the semester, you will most likely be helping Solicitations and then eventually Submissions. As you work with Solicitations, you will be advertising for authors to submit writing, and artists to submit artwork. This means working with the Art department to put up posters and going in to classes to do presentations about submitting to *The Island Fox*. You will also most likely be working with Solicitations at tabling events, and generally assisting in the process of acquiring submissions.

Once submissions are acquired, you may be working specifically with the Editorial Department. Everyone in the class will be reading every submission to *The Island Fox*, and eventually everyone will vote on every submission (this may be slightly chaotic). Although you do not have a directorial role in *The Island Fox*, your input during this stage is extremely important and helps to decide which pieces should and should not be in *The Island Fox*.

After the chosen pieces are established, the process of configuring the first draft of *The Island Fox* will begin. At this point, make it clear that you are available to help all departments. Most other departments will be very busy at this point, so it is very important to make it apparent that you can help. Eventually a final draft will be created; in which time the class will begin to start looking forward to the reading event.

You will most likely be assigned with a task and position for the event (I was assigned Author Supervisor which involved preparing all readers for the event). Whatever task you are assigned, it is important to keep up to date with your duties. You may also be simultaneously working with Solicitations to advertise for the event (meaning tabling and putting up new posters). Once the event happens, you need to generally assist and fulfill any duties of your new position.

As the General Assistant, your duties are going to span amongst all other positions in *The Island Fox*. You will be very busy at times, and not so busy in others, which is when it is expected that you help all other departments. It is a very rewarding job, and I hope you find yourself satisfied after the Reading Event.
Good Luck!

Alec

The Island Fox Reading Event 2018

MANAGER & EVENT PLANNER

Sarah Krashefski

The Island Fox Reading Event is the most important event for the Creative Writing Project. This event will allow authors to showcase their work by reading their work directly from *The Island Fox* Literary Journal. The Journal will need to be printed and shipped in time for the event. This semester the books were printed on April 23rd and shipped to the English department. Proposing an event date is essential for planning but also keep in mind you need to have the journals in time for the event. This year we held the Reading on Monday, April 30th at 5:00 P.M. We chose this date and time, because it was during our regular class time and it was in the evening so authors, friends, and family could attend at a reasonable time after business hours. We held the event outside the Lighthouse Café in the Student Union Treehouse Courtyard. All student events hosted at the Student Union is free. If you want a different venue, make sure to keep that in mind. I believe you can request certain lecture halls free of charge also, but some are not free. For example, Malibu Hall requires a fee. I would recommend checking the weather just in case it's too cold. This year it was definitely sweater weather.

Another complication we had due to the venue was setting up a portable projector and screen. The screen was made to be set up inside, so we were unable to get the job done in that facet. My recommendation would be to make sure that all equipment is compatible with the venue and make a call early on in the event planning process if there is equipment compatibility issues. Also, don't be shy to tell your peers "No" to brainstorming ideas that are unrealistic. At the end of the day, you are the manager and event planner. You get final say.

As Manager and Event Planner, you are in for a whirlwind of responsibility but also reward. Since I was unable to publish my short story in the journal due to Dr. Peters vetoing my piece, I made the Reading Event my contribution to the Journal.

Manager and Event Planner are two separate roles that can be split between two people in the future, but in my case I tackled them both. For Event Planning, you will be in charge of mapping out the whole event. This will entail: brainstorming what you and the class wants and needs in regards to venue, equipment, and vibe is. You will need to request event space, equipment, and any other items or guests. This semester, we requested Ecko the mascot which spiced things up a bit. After you request these items, then you need to stay up to date on the status of them. For example, your event request can be denied due to another event being hosted at that time, or for any other reason. For equipment, you need to make sure that everything is available and confirm a time when you can pick it up on the day of the event. Every small detail from where you want to put the podium, or where you want the chairs is up to you to scope out. You can always bounce ideas off of others, but essentially it's up to you. Make sure to plan these things out at least 4 weeks prior, but I would recommend to start 6 weeks beforehand. Don't underestimate this job, and if you're good at attention to detail, this is the job for you.

The position Manager for the Reading Event is very similar to the Managing Director role. Your key task is to make sure everyone does their job. You and the event planner will be working closely together, because you will need to be fully informed and updated with event details in order to supervise everyone else. Most of the supervision will happen before the event to ensure the show goes on. During the event you will most likely be able to sit and relax if you properly prepared your team beforehand. For 5 weeks I checked in with every department to ensure they are up to date on their duties. Some jobs were performed before the event and needed guidance, and some had jobs during the event and only needed the information on what to do.

BOOKS

This semester Dr. Peters asked a group of us to distribute *The Island Fox Journal* prior to the event. It may not seem like a big job, but it is! We printed 500 books total. As manager I planned out how many books were going to be distributed to the Library, Student Union, at the Event, and class. With Dr. Peter's permission we agreed to: 2 copies per author, 1 copy for everyone in the class, 1 copy for each English faculty member, 200 to be left at the Student Union and Library, and the rest at the event. Thankfully with the help of my amazing editorial team: Hannah and Abby, we were able to haul 100 books to the Library and 100 to the Student Union. The tricky part is getting the books there and also finding a place to store the books. Dr. Peters stored a few boxes in her office, but she is only on campus on Mondays. Thankfully, I worked in the Student Government office and was able to store 8 boxes there, but if you don't have this luxury, you'll need to figure out a plan that works for you.

One week prior to the event, we distributed books into the English faculty mailboxes with an event flyer, so they can inform their classes and show the FREE book they can receive if they attend the event. For the Library and Student Union, we borrowed a dolly aka hand truck from the Student Union and loaded the boxes into my truck. We drove the books to the library. These boxes had 48 books inside each and weighed 30-40 pounds. You can roll the dolly from the Student Union to the Library, but that would be a hassle, so my recommendation would be to drive them over. Dr. Peter's requested permission to leave the books on a table in the lobby of the Library. Alyssa, our Submissions Director and Social Media coordinator created and printed a flyer for the table. For the Student Union we asked the front desk for permission the day of and they let us set up a table in the Lighthouse Cafe.



ENGLISH CLUB

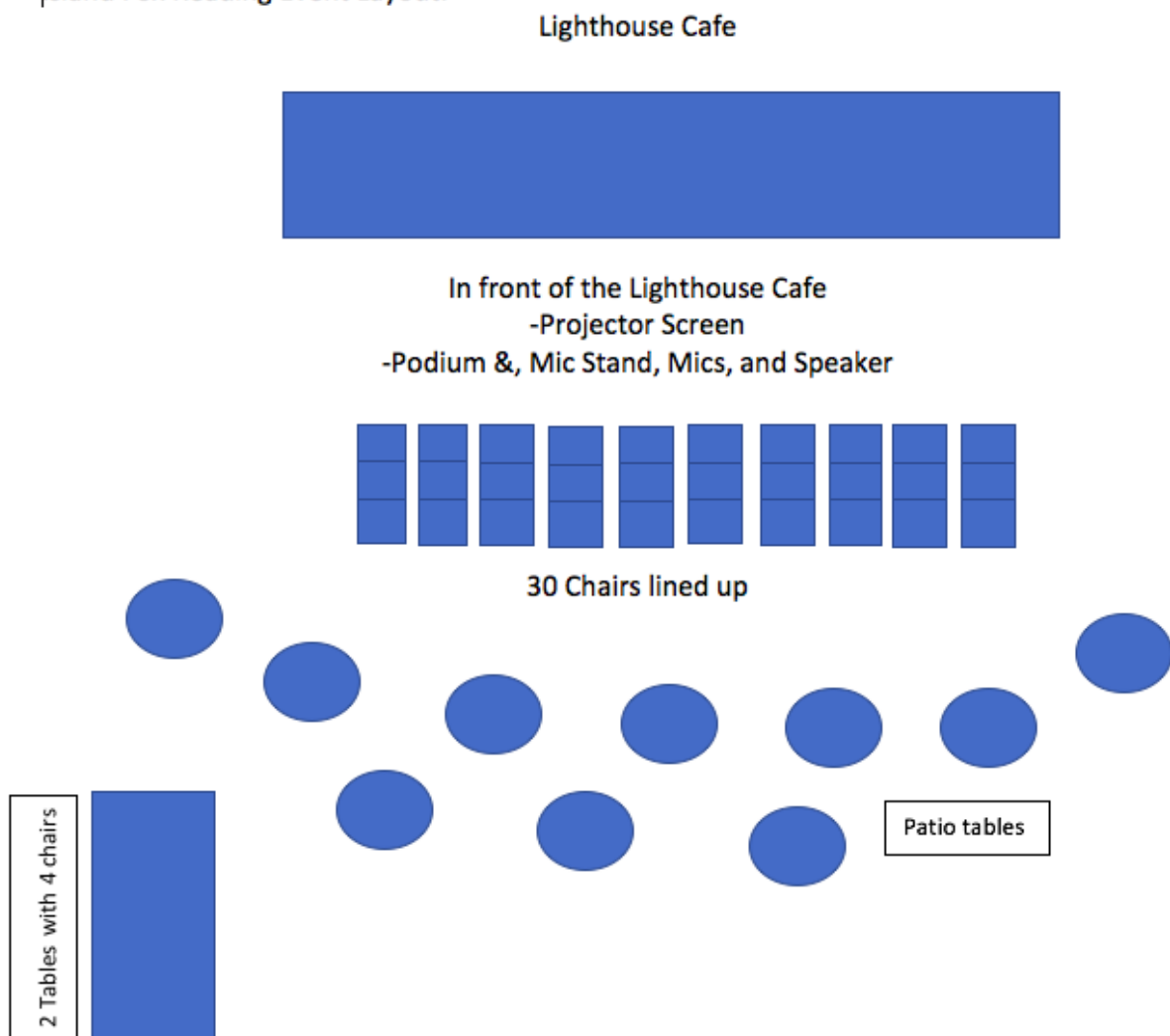
Since I was the President of the English Club, the class and I agreed that it would work best if we request the event and all equipment under the English Club in CI Sync. This was the first time the English Club and *The Island Fox* joined forces. Everything went smoothly, because Student Organizations have priority when requesting space and equipment from the Student Union and the Student Organization and Involvement office. Also, I already had a professional relationship with Russell Winans who works in the Student Organizations and Involvement office. These connections made the event run smoothly. If you would like to continue this tradition, please reach out to Emma Thompson emma.thompson697@myci.csuci.edu who will be the English Club President for the 2018-19 academic year. You can also email cienglishclub@gmail.com. I have already notified her of this potential event opportunity and she is willing to discuss it with you. If you do not want to go this route, then you will need to have Dr. Peter's request the event directly with the Student Union. The disadvantages of this is that you as the students won't have control over the communication with the Student Union, because it will be through Dr. Peters. Also, you won't have the support from the Student Organization

and Involvement office. I highly recommend you ask Emma for help so you can be in control of your own event, and it is essentially YOUR event.

EVENT LAYOUT

For the event layout you will want to make this prior to requesting the event through CI Sync, because this will help you receive approval for the event and also it will help your team understand the set-up. You will attach this to the request and send directly to your equipment supervisors. You can create this in Microsoft Word or Powerpoint.

Island Fox Reading Event Layout:



Email sent to equipment supervisors:

Hello Mark & Dustin,

I wanted to give you the latest notes for where we will need to acquire equipment for the Island Fox Reading Event. The event request is still pending, but Russ from Student and Orgs relayed the following.

2 red rectangular table cloths, projector and projector screen are available from SOI office and reserved for you to pick up the day of the event.

All other resources were requested from SUB with exception of chairs. 23 chairs requested from SUB and 11 chairs requested from Conference & Events office. SUB only had 23 available to added 11 from C&E to get your 34 total.

The SUB will set up the mic and speaker system. The equipment list is listed below. Also, make sure to keep a copy of the attached layout, this will be very important.

5 A frames

34 chairs

2 Rectangular tables

2 Red Rectangular table cloth

1 Podium2 AV Microphones

1 AV Mic Stand

1 AV Speaker

1 Projector

1 Projector Screen

JOBS

My notes from when I assigned the Reading Event jobs:

Assign Reading Event Roles:

- **MC's (need 2)**
 - a. **Need to write a script together and collaborate with the author supervisor to acquire the set list.**
 - **Jose-Noel**
 - **Kim**
- **Table books (need 2)**
 - a. **This role will be in charge of setting up the table where books will be dispersed**

- Alex
 - Piper
- Social Media
 - a. Alyssa
- Manager
 - a. We will be the point people for all issues and ensure everyone gets their tasks done
 - Sarah
- Author and Artists Supervisors (Need 2 people)
 - a. One person will make sure all artists and authors are present and introduce yourself as someone who can help them with any questions.
 - b. The other person will be in charge of creating the set list and email to MC's and managers. Also they will need to communicate to the MC's who's up next and if there are any complications.
 - Corinne
 - Alec
- Equipment Supervisors (Need 2 people)
 - a. This person will be in charge of making sure that the Student Union sets up the proper equipment. Sometimes the SUB forgets to bring out all materials. Also communicate to them where you want the chairs and book table to be placed. Also, you will need to test out the mic, but I'm sure the SUB will do that for you.
 - Mark
 - Dustin
- Authors (Need 2)
 - a. These two students will be reading their stories and or poems and will need to focus on that.
 - Abby
 - Dustin
 - Ethan
 - Haylee
 - Becca
 - Jose-Noel
- Solicitations: Nathan and Victoria
 - a. In charge of A frames. There needs to be one placed in a reasonable spot for the audience to see what event is.
- Floaters
 - a. Hannah
 - b. Sam

TABLERS
Piper Anthony & Alex Duenez

As Tablers for the Reading Event, our job was to mainly, well, manage the tables! The event started at 5:00 P.M., but we were asked to arrive an hour early in order to pick up boxes of the journals from Dr. Peters' office and transport them to the location of the event. Once we got there, we were asked to set up the actual tables and to place the copies of the journals upon them for people at the event to take. We had two tables that we put end-to-end, and we covered them in red tablecloths from the Student Organization and Involvement office that the Equipment Supervisors picked up. We tried to place the books on the tables in a somewhat-creative way, so that people walking by would notice the books and be intrigued enough to stop by for a copy. We also kept as many journals as possible on the tables, so that we would not have to keep reaching into boxes whenever someone wanted to take a copy. Empty boxes were kept hidden underneath the tables, and at the end of the event, we used those boxes to place extra copies of the journal back into. We also displayed multiple "FREE" signs that Alyssa made for the Library and Student Union as well. This helped people locate where to acquire a journal.

The other important part of this job is being in charge of the sign-in sheet. Before anyone could take a copy of the journal, they were asked to sign in. The sheet contained two columns: the first column listed the names of people signing in, and the second column listed whether or not they were an author/artist or just an attendee of the event. For this year, anyone who was published in the journal and who was speaking at the event received two copies of the journal. Everyone else received one copy if they weren't an author published in the Journal. This may vary for your event, depending on how many copies of the journal your staff orders and on how many people will be speaking at the event. As a Tabler, people may come to you with questions about the event, so be prepared to answer them to the best of your ability. Just be friendly! After the event was over, we packed away extra copies of the journal and broke down the tables. We had a lot of help with this part, so it wasn't too bad. In general, being a Tabler is a very easy job. Just help people sign in and hand out journals, and the rest sort of takes care of itself!

SOCIAL MEDIA COORDINATOR

Alyssa Ramirez

Hello, possible future Social Media Coordinator! My name is Alyssa, and I was the one who was in charge of social media for *The Island Fox* last year. This new job closely follows the

newly proposed Marketing Director (see Marketing Director's section of this guide), and should be looked at in conjunction with it. Since both the Social Media Coordinator and Marketing Director are new jobs that we are proposing, you will need find ways to use both of our suggestions to better assist you in making this a more grounded and cohesive job for your semester (and future ones).

Basically, the sole purpose of this job is to use social media to create excitement for *The Island Fox* and entice more folks to attend the Reading Event. Since you really only have one semester (a few months) to gain a following, it can be pretty difficult to generate enthusiasm the longer you wait. Hence, you should create an Instagram for your year's team and gain access to *The Island Fox*'s Facebook as soon as possible. You should also create other social media outlets you think will be beneficial for *The Island Fox* -- if they don't end up working out, it will be a lesson for the future *Island Fox* Marketing Directors/Social Media Coordinators to learn from. Once you establish your outlets, you should start posting soon and very often, automatically introducing yourselves to the world and constantly reminding your followers of the journal and the Reading Event (once you get closer to the event).

Be creative about posting by finding new ways to relay information about *The Island Fox*. This can be achieved by creating posts related to what the journal is, who's a part of your team, when the journal will be released and when the Reading Event will take place. Make sure you write a quick and telling bio for your Instagram, and post as soon as you have the flyer(s) for the call for submissions. In particular, I made sure to use the hashtags: #theislandfox, #literaryjournal, #csuci, #ci, #englishmajors and #literature, and always made sure to include 'CSU Channel Islands' as the location for each post. I also benefited from Instagram's story features (including the polls and location features), which is becoming an increasingly popular action for CI's on-campus organizations to take in order to inform the CI community of any information and events. I followed a great number of CI students and organizations so they could become aware of the journal -- it is becoming a more well-known aspect of our major, and remember that social media is one way to really boost *The Island Fox*'s presence on campus. In addition, don't be afraid to chat with other CI organizations about having them post about the the journal, its release and the Reading Event. For instance, I collaborated with the English Club's and Student Government's social media personnel on posting about our journal, and I did the same for any of their events in return. I also tagged as many CI organizations as seemingly possible in most posts so that they could be aware of our journal and our Reading Event, which then led to them sometimes reposting our photos. It's a win-win situation for all organizations involved because it leads to more exposure and excitement for both, which is essentially what you're aiming for with social media. Every organization is friendly and willing to help out as best they can, so be sure to reach out and inquire about anything.

For the Reading Event, I created an event for it on Facebook and began posting about 3 weeks prior to it, but feel free to start on it as early as you see fit. Again, you should find interesting ways to remind your followers about it. For example, I used Instagram's poll feature as well as Canva (a free app that allows you create Instagram-sized designs) to do so. While at

the event, I posted on our Instagram story quite a bit, making sure to snap photos of our staff members and even Ekho, and video record various authors who had been reading. After it's over, I suggest you upload all of the nice pictures you took on both Instagram and Facebook, making sure to thank everyone for attending. This will leave your followers with a positive lasting impact, ensuring that they will always remember the journal and your Reading Event.

Essentially, I'd like to stress getting on top of creating a social media presence for *The Island Fox* as soon as possible while also finding new and creative ways to represent your team and generate excitement for the Journal and the Reading Event. Lastly, have fun with it! Your followers (the CI community) won't be excited for *The Island Fox* nor the Reading Event if it looks like you aren't, so don't be afraid to show your enthusiasm.

Good luck to you, and see you on 'gram-town, BookFace and any other social medias you crazy kids will use in the future!

Alyssa

EQUIPMENT SUPERVISOR

Mark Westphal

This job is to ensure that the Student Union is properly setting up and providing the equipment that we ordered for the Reading Event. You'll also be setting up tables and chairs according to a layout, and offering help to the Student Union Building people if they need it.

There is nothing really at all you can do before the event happens other than the manager will tell you if there will be more equipment to manage (i.e. if we need a projector or something).

In our case, since we needed a projector and a projector screen, we had to go to the Student Organizations and Involvement office to get it (we had to reserve it ahead of time and pick it up). Then we had to take that all the way to the Student Union Building Courtyard, which didn't take more than 10 minutes. We hauled everything in Sarah's truck and drove it from Bell Tower to the Student Union.

Setting up the chairs that the Student Union provides doesn't take very long either; about 10 minutes total, and with another person setting up the book table for the Tablers and moving the brown outdoor tables out of the way so that you can set up the chairs in rows, it won't take more than 15-20 minutes.

One point of advice is that you want to make sure that you and your other equipment supervisor or any other additional help that you have are communicating about where and when you're all meeting up and what everyone is going to handle. Otherwise, it's a very straightforward job.

AUTHOR COORDINATORS

Alec Mackenzie & Corinne Browne

Hi Everyone! For the Reading Event there should be two Author Coordinators. You should consider yourself a people person and be very comfortable connecting with new people. One person will be the main point of contact for the authors prior to the event (although feel free to help one another with author communications if needed). The other person will be organizing the performance list for the show and communicating with the MCs at the show.

Our Submissions team sent out emails to all published authors in this year's Journal inviting them to attend the Reading Event as well as read a portion of their published work to the audience should they desire to. That email gave the name of the author coordinator (in this case it was Alec) that they should contact if they are interested in participating. (See the Submissions Directors section for a detailed account of the email sent.). Be sure to set a deadline that the authors must respond by to avoid complications in organizing the event. We had a few late requests to participate, and decided we were fine with including them, since you never know who may back out last minute (we were lucky to only have one cancellation). Regardless, giving a deadline reduces the chance of any last minute chaos. Also, the Manager (Sarah) arranged for us to be able to go over the hour mark if needed (which we did) so we had some breathing room.

AUTHOR PERFORMANCE COORDINATOR — CORINNE

You will need to organize the order that the authors will be performing. Of course, you will first need to find out from the other author coordinator final confirmations on who will be participating at the event. There will be a few factors to consider when organizing the performance order.

First, hopefully you will be able to start off the show with someone from your own team who has been published in the journal to set a precedent. We even had a practice session in class with some of our team participants to prepare them, which you may want to do as well. We recommend you choose someone who is very comfortable in front of an audience to go first. I chose Dustin (Radio Laision), not only for his easy-going personality but because his piece is light and fun, which seemed like a nice way to start off the show.

This brings me to the next thing to consider in the performance order: It would make for a better show to space out the genres and tones of the pieces in a way that flows and keeps the audience interested. You may decide you want to shift back and forth between genres (such as poetry, prose, poetry, prose, etc) if you have the option of doing so (this will depend on who volunteers to read). Besides supplying variety, this method can also ensure the authors don't feel like they are being compared to one another. Or maybe you will want to space it out by the intensity / tone of the material, such as giving a buffer of light material in between heavier pieces to balance the show out. It would probably feel heavy for the audience to have multiple dark, intense pieces in succession, for instance.

You may also want to consider putting the more political, sensitive material towards the end since it likely wouldn't be a great idea to start off the show with a provocative piece that might invoke strong feelings amongst audience members.

And if you have someone on your list who you happen to know is a powerful or expert performer, you may want to put them last since it can feel awkward for some to follow someone like that. That being said, despite Dr. Bob Mayberry (Faculty) being an expert performer I put him in the middle because I figured that might be a convenient time for him, and it also just made sense to buffer his piece in between the two stories I placed around his poem. For my last performer I put Jose-Noel because he is an expert spoken word performer / rapper and I felt that his strong energy would be a fun and powerful way to end the show. Obviously, being aware of the tones of the pieces really helps you organize the order.

Also, if someone requests to join in last minute but you have the list already organized and sent off to the MCs, maybe you will put that person towards the end to make it easier for the MCs to adapt to the change (in this case just be sure to check with the MCs on their preference).

As soon as you have created your list be sure to send it over to the MCs so they can organize their show around it. See my final list below.

AUTHOR SUPERVISOR/COORDINATOR- ALEC

You will be overseeing all authors in the weeks leading up to and during the Reading Event. I suggest you keep in constant contact with all authors and make sure that they are confident about reading at the event. Answer any questions they have about the event and reserve a room to have a meeting before the event in which you should explain proper public speaking etiquette. Corinne and I did this and it was definitely helpful to the authors that showed up. This role requires you to be as supportive of the authors for the Reading Event as you possibly can be.

Island Fox Reading Event April 30

Participants / Authors: Black= story Blue= Poem Green= Art

- | | |
|-------------------|-----------------------------------|
| 1. Dustin Correia | The Bond Between Brothers |
| 2. Madison Root | Beach at 10pm |
| 3. Abby Ramsey | A Girl, Her Bike, and a Black Eye |
| 4. Ethan Powers | Dawn + Elder |
| 5. Michael Hasse | Komaru |
| 6. Nick Rada | We've Never Met Before... |
| 7. Becca Down | #342, 987 |
| 8. Adam Gilson | Risotto |
| 9. Bob Mayberry | Foul! |
| 10. Damien Sapien | Translation |
| 11. Marina Flores | Thomas Fire |

12. Lynn Holmes	Best Friends (Art)
13. Emma Thompson	How To Conquer A Beast
14. Daryke Cassar	The Vortex
15. Chelsea Parker	The Day After Valentine's Day 2018
16. Haylee Chavanne	Emily
17. Jose-Noel Rocha	First Of All

With so many participants the whole team decided that everyone needs to stay within a three minute window for everyone to have a chance to participate. You and the other coordinator need to communicate to the authors the time limit and some helpful tips on how to make the experience a success. Alec also came up with the idea of organizing an author meeting to go over the event with the authors.

Here is an example of one of the emails we sent to them to help them be prepared for the reading:

Island fox Reading Rules of Engagement!

Here are some helpful tips and reminders to make your reading and the entire event a success:

Please be sure to prepare your entire time on stage to last no more than three minutes so that everyone has a chance to read.

Introduce yourself before reading, and state your major. Give any relevant information for your audience to be able to follow your reading.

Read slowly and clearly, perhaps more than you are used to - project and enunciate!!

VERY IMPORTANT: Please be sure you are reading the final edited version of your piece as it is printed in the journal. There are currently digital copies of everyone's piece on the Island Fox website: islandfox.cikeys.com

Thank you all!

Hopefully we will see you all at the meeting on Wednesday at 2pm at Bell Tower East room 2810.

Thanks,

The Island Fox Team

Then on the day of the event we sent them another reminder to be early and plan for difficult parking and also took the opportunity to remind them again of how to prepare for the reading:

Hello Island Fox Reading Participants!

I hope you've all had a fantastic weekend.

Today is the big day! PLEASE ARRIVE EARLY by 4:45 and plan for parking to be challenging as usual. The Island Fox Team will be there beginning at 4:30. You will receive a copy of the journal upon arrival. All performance times are pre-set so the event goes smoothly. Please check in with Alec and Corinne after receiving your copy of the journal. The event begins at 5:00 pm sharp.

Some important tips to remember:

PRACTICE sometime today if you can...And set your timer to three minutes for your run-through. Practice introducing yourself and saying any introductory words needed for the audience to follow along with the piece. Suggestions could be to practice in front of the mirror, or read it for your friends / family.

DON'T RUSH while reading! Take your time, breathe. TAKE PAUSES. Speak slower than you are used to. RELISH YOUR WORDS.

We will see you very soon at the Student Union Courtyard! It's going to be a blast!

Thanks,

Corinne and Alec

At the event the authors will need to check in with the performance coordinator so he / she can check off that they are there. I (Corinne) brought a clipboard with the set list to make my life easier. You will both want to create a supportive and warm environment for your volunteer authors to put them at ease. Thank them for coming and let them know how happy you are that they are participating. Let them know when they will be performing (such as, whether they will be going third or seventh) and point out who will be going right before them. Remind them again when they are next if you can. We also asked them to state the page number they are reading from in the journal so that the audience can read along with them.

You will need to communicate any last minute changes with the MCs prior to and during

the show (if someone doesn't show up for instance, or shows up last minute). Maintain eye contact with and stay within reasonable reach of the MCs throughout the show to check in with them.

MASTER OF CEREMONIES (MC)
Jose-Noel Rocha & Kimberly Jones



Master of Ceremonies



Due to our great number in the class itself and how many authors and poets, and one artist, we decided to create secondary roles for the Reading Event itself. We had two Master of Ceremonies, hereby referred to as MC, Jose-Noel Rocha and Kimberly Jones. Both were chosen by the Managing Directors due to what was described as their character and personalities. Kimberly is fairly certain it's because she's pretty and Jose is just so FABULOUS. In actuality, Haylee, one of our Managing Directors, reached out to us both personally because she believed we would be good fits for the MC role. I think our defining characteristics that made us good for this position are that we aren't afraid to get a little goofy and have, as she described, "big personalities." Jose-Noel says that we are just both so fabulous they can't keep us off the stage.

We were asked to create a script but we both decided it is hard to script banter or good comedy or jokes so we gave ourselves a general idea of what we wanted to say when and like a bird we decided to wing it. Our script, below, shows that we made certain points that we wanted to touch on but wasn't word for word what was going to be said. We chose colors and decided who would announce who - but that is really all the preparation we did.

WELCOME BANTER WHAT IS ISLAND FOX FIRST READER [together]	
Dustin Correia	The Bond Between Brothers
INTRODUCE READER	
Madison Root	Beach at 10pm
INTRODUCE READER	
Abby Ramsey	(Story)
INTRODUCE READER	
Ethan Powers	Dawn + Elder

DIVERSITY MONOLOGUE (ISLAND FOX HAS A LOT OF VOICES ETC) NEXT READER [solo]	
Michael Hasse	Komaru
INTRODUCE READER	
Nick Rada	Novato
INTRODUCE READER	
Becca Down	#342, 987
INTRODUCE READER	
Adam Gilson	Risotto
Beyond just students this year, we had many alumni and faculty submit as well. Since we just heard from one of our Alum, we are pleased to announce that Professor Bob Mayberry will be coming up and reading his piece. [solo]	
Bob Mayberry	Foul!
INTRODUCE READER	
Damien Sapien	Translation (sci fi story)
INTRODUCE READER	
Marina Flores	Thomas Fire
INTRODUCE READER	
(Lynn Holmes	Best Friends (Art))
AS WE COME TO A CLOSE BLAH BLAH REMIND YOU THE IMPORTANCE OF DIVERSE REPRESENTATION NEXT READER	

[solo]	
Emma Thompson	How To Conquer A Beast
INTRODUCE READER	
Daryke Cassar	The Vortex
INTRODUCE READER	
Chelsea Parker	The Day After Valentine's Day 2018
[CLOSE IF APPLICABLE] (While we had many readers from outside the journal, we had many readers from inside the journal. To close out or even we have two of very own reading their pieces. Next will be Haylee Chavanne.) [together]	
Haylee Chavanne	Emily
Jose-Noel Rocha	First Of All
Thank you for coming and joining us in support of our new published authors, poets, and artists. We would love for any of you to submit to the Island Fox next year. We are always accepting submissions. Let's give a final round of applause for all of our readers and the hard-working staff at the Island Fox. [together]	

We announced each reader, but we decided to allow them to introduce themselves, so our purpose was to lead in to them. Each reader had five minutes total after they hit the microphone- this included the introduction they wanted to give for themselves. The only things we asked them to include was the page number of their piece so the audience could follow along. Some mentioned what year they were, or their major. This is really an opportunity for the author to talk about themselves. But remember that this intro is included in their total of three minute reading.

Besides leading them in, we went for jokes between, trying to relate to the piece in some way. One example that Kimberly can think of off the top of her head (this was just over a week ago and my memory is already gone) was after a poem about fire, she walked out and made a very awkward announcement that people say her hair looks like fire - people laughed because it was uncomfortable, but it still allowed a segue between pieces. One that Jose-Noel did that he should be proud of is after a piece discussing being uncomfortable in your own body, he walked

out and boldly stated that he is uncomfortable because even in dress shoes he's only 5'7. One that the two of them worked on together is after the poem Foul!, Kimberly ran out on the stage and Jose-Noel through something to her. She missed and told him that he had fouled. Evidently, these aren't stand up comedian jokes, but they do relieve a little of the tension between the audience and readers, especially when some of the poems or stories tackle difficult topics. During the time the author is reading is when Kimberly and Jose-Noel decided what they were going to do. Sometimes the jokes fall a flat, don't let this discourage you. Keep going and as long as you're doing something silly or weird, people will laugh.

This is really a job for someone who is comfortable making a fool of themselves and isn't shy. You will rely on the Author Coordinators to confirm everyone is there. Other than being comfortable and being able to think on your feet there isn't anything to surprising or random about this job - except for you, hopefully.

Final Thoughts for *The Island Fox*

While we have done our best to create a guide to assist you as you undertake this endeavor, please keep in mind that this is just a guide. The same methods don't always work for everyone. While the processes outlined in this guide worked well for us, we encourage you to think broadly and do what works best for your unique class.

The semester goes by quickly, and most of you will be graduating - enjoy your time being a part of this wonderful publication!

Best of luck,
The Island Fox
Staff of 2018