



Instructionally Related Activities Report Form

SPONSOR: JOAN K. PETERS

DEPARTMENT: ENGLISH

ACTIVITY TITLE: ISLAND FOX LITERARY JOURNAL

DATE (S) OF ACTIVITY: SPRING SEMESTER, 2013

SUPPORTING DOCUMENTATION

Attach:

- 1) Student evaluations or assessments - attached
- 2) A list of attendees complete with each student major and expected graduation date, and -attached
- 3) Images demonstrating student participation (up to 6 images) - attached
- 4) A summary of expenses – attached as “budget”

E-mail to the IRA Coordinator at lisa.ayre-smith@csuci.edu within 30 days after the activity.

Thank you for your commitment to engaging our students!!

ANSWER THE FOLLOWING QUESTIONS:

- (1) PROVIDE A DESCRIPTION OF THE ACTIVITY; THE CLASS PRODUCES *THE ISLAND FOX*, CSUCI'S LITERARY JOURNAL, PUBLISHING THE WORK OF STUDENTS AND COMMUNITY MEMBERS.
- (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?

ATTACHED: IS THE STUDENT GENERATED ASSESSMENT OF WHAT THEY DID, WHAT THEY LEARNED, WHAT ADVICE THEY HAVE FOR THE NEXT GROUP. THIS DOCUMENT – ALONG WITH THE JOURNAL ITSELF, ALSO INCLUDED, COVERS ALL THE QUESTIONS. THE STUDENTS THEMSELVES DISCUSS HOW TO IMPROVE THE PROCESS FOR NEXT TIME.

UNDOUBTEDLY, THE STRENGTH OF THIS EXPERIENCE FOR STUDENTS IS THAT THEY ACTUALLY RUN A SMALL BUSINESS, BUDGETING, SELECTING CONTENT, AND CONTRACTING A PRINTER AND DESIGNER, MARKETING AND PUBLICIZING THE JOURNAL, AND MANAGING RELATIONS WITH ALL THE SUBMITTING AUTHORS. THEY WORK COLLECTIVELY TO SELECT AND EDIT MATERIALS AND LEARN COLLABORATION AND RESPONSIBILITY. EVERYONE HAS TO PULL HIS/HER WEIGHT.

The Island Fox 2013

Notes and Reflections

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Art Director

To the 2014 Art Director, hello! And welcome to *The Island Fox*. It's a tedious process, but it's worth it when you see the finished product: a journal (not a book!) that you have all created!

Every role is important to the development, but I'd say if you've chosen the Art Director position you've taken on a lot of responsibility.

I guess the best place to start on how I got things done is at the beginning.

The first two or so weeks the class focused on submissions and getting the word out about our journal. During this time I worked with the Publicity Director to create two or three flyers that we posted over campus. On the posters I was sure to put relevant information for those interested, i.e., submission requirements, submission deadlines, and our contact info (we created a Facebook page!). If putting up posters is what you and your team decide to do, and I suggest it, then you have to print out 44 and take them to the Student Union help desk. They will take 4 from you and instruct you to which room in the Bell Tower to take the other 40. This way, all the flyers are put up "officially" by the school and can stay up for a week. I suggest the fliers be a normal size 8 ½ by 11" paper at least so it's noticeable. Also, make smaller ones (maybe 6 on a page) to hand out to people and put on tables or registers at the Student Union. Save the receipts for printing costs and give them to your budget director who should have made a budget for printing. They can then reimburse you.

After submission advertisements were taken care of I started on the advertisements for a cover designer. This is a tiresome process especially when you realize how hard it might be to find one. We had one of *The Island Fox* team members in our 2013 class create a cover on his own, so I wasn't too worried about not having anything, but everyone agreed they would like at least a few options. We then considered maybe hiring two different designers to do the cover and the inside of the book (page layout) separately.

This was an appealing option as we already had contact with an Island Fox staff member from the 2012 class, Justin Formanek, who had done the layout that year and knew what he was doing. Here we had to decide, who to pay? Did we have enough money for two designers? Initially we had decided to pay only Formanek for his work (\$500) because it required so much time and attention to detail. But after advertising for a cover designer with only name recognition in the journal as a prize, we realized we might need offer money to encourage people to submit designs; we added a \$100 prize to the designer we would select.

I went to the Graphic Design classes and before the class started announced our submission guidelines, I put up fliers in the Bell Tower, advertised on Facebook, and got in touch with the Art version of English Program's Carmen Delgado, Hilda Ocampo-Art Faculty Support Coordinator. Definitely contact her to send out an email with your advertisement for Graphic Designers to all the art students. The information we provided to anyone interested was submission deadlines and guidelines (book dimensions, what you want it to say on the outside, and how many colors you want to limit it to). Book dimensions this year were 9" by 6" but if I were you I would push for the 8 ½ by 5 ½ book dimensions, because ours I think was too large. At the end of the cover submission deadline we as a group picked a design and awarded the artist

\$100. I suggest maintaining constant contact with the person you chose, because most likely you will need changes made to the cover art.

VERY IMPORTANT: We used UBuildABook in Camarillo for the second year in a row. While we were planning with them we had no idea the cover was suppose to be using a set dimensions template. If you use UBuild again because of their proximity to the school and inexpensive prices, be sure to put in the book dimensions you want and the page numbers you're expecting to have into the dimensions calculator located on their website, and put this info in the Graphic Designer advertisement to make things as easy as possible for you and The Fox staff later. You have to work very closely with the cover designer you choose and UBuild (or any other printing company) so you can hit all your deadlines. This year we ordered 300 journals. Once everything is set up, you will be in charge of overseeing the proof before they make all of those 300 copies. Take it home and look it over for any errors. Make sure to pass it around to other staff members too; everyone should look to make sure it works.

Then there's the finale: *The Island Fox* Reading and the release of the journal. Seeing all that hard work in printed form feels good. I hope you have as much fun as I did with your work and your fellow classmates. Just remember to be open to and listen to everyone's ideas.

Good Luck!

Alison Lucking
2013 Art Director

Budgeting Director

Dear Prospective Budgeting Director,

I know what you are thinking, “I hate freaking math! Would I want this job?” I thought the same exact thing. But really it’s not a big deal. To be quite honest it is one of the easier jobs if you’re on top of it. You may even feel that you are not doing enough work and take on extra jobs like I did. Yes, this job will be a lot of paper work. Yes, it does involve math. And, yes, it does require networking skills such as meeting once a week with the IRA liaison. But it is the most rewarding jobs on the team, and at the end of the year you will feel like a professional badass.

Let me take you through this step-by-step. The first thing you will have to do is write a letter to the IRA committee explaining how you will use the funds given to you. You will want to do this soon, like today if possible. It takes about a week or two for the IRA to process anything so getting it done sooner is *way* better. Last year the budget was only specified for printing, \$3,000, and for designing, \$1,000.

Your job as the Budgeting Director will be to plan out the specifics on how the budget is spent. I left the printing budget alone because without knowing how big the journal will be I did not know how much we would spend on printing it. I took the conservative route; you can be as risky as you want. But I would recommend leaving that alone.

Anyway, the formatting of the letter is very simple, as you will see in the form attached titled *Letter to the IRA*, all you need to do is explain dollar for dollar how you will use the funds given to you. Well okay it does sound pretty tedious but you will get through it. This is the most math you will have to do all semester. Other than that it is just factoring out how much has been spent and what is left in the budget. Our team came way under budget, so my advice is to use as much of the funds as you can. Next year’s team will thank you for it. But we will get to that later.

While figuring out how to use the funds, you and the rest of the team will have to figure out how much to pay your cover designer and publication designer. Our team was super naïve thinking that someone would just volunteer to design a cover, so we ended up setting up a contest to generate covers and offered up \$100 dollars as a prize. Before offering up the prize for the covers, only the designs we received were from our managing director Todd and one other from a volunteer. I would recommend doing something similar early on so that there are multiple options for the cover before the book is due. I would also recommend narrowing down the color options for the cover as well. The printer we went with, UBuildaBook, normally charges extra for more than three colors on the cover. So that is something to keep in mind when figuring out the cost for printing the journal. Once all of that planning is done, you will write the letter to the IRA committee and meet with Lisa Ayre-Smith or her equivalent. Lisa, or whoever is your Lisa, will be your liaison with the IRA committee. Her office is located on the second floor of Bell Tower West. If you enter from Bell Tower, just go up the stairs and through the door, and her office is the first one you will see. It’s really easy to find and her door is almost always open.

Every bit of spending will have to go through her and the committee. Basically IRA will have a choke hold on the funds, and until Lisa talks to them you will not have access to the funds. For minor things like printing, once it is budgeted out all you have to do is tell her and Lisa will give you either her card to use for printing on campus or send funds to the Cost Copy Center in Uglen if you know how much you will spend at that time. You can also spend money on printing

yourself. All you would have to do is keep any receipt and bring it to Lisa for reimbursement. You will have to sign for the reimbursement but other than that it is painless. But you will have to wait up to two weeks for the check. Other more major charges such as paying independent contractors (designers) or the printing company you will have to send in an invoice or an offer letter with a payee data form. This will take about two weeks to process, one week for IRA to process the request and another to get the check to the designers.

When you have chosen your printer you will need an invoice for what the printing will cost. I recommend over estimating the page count in case there are surprise charges such as extra charges for color limits and the type of paper used. When checking out pricing our Technical Director estimated that the books would be 300 pages and we would need 300 copies. Just a note become; best friends with, or learn to tolerate, your Technical Director because in the beginning your job and the Technical Director's job are almost one in the same. They will need to know the budget and you will have to make sure the budget can accommodate the cost of the printing. Once you and the Technical Director have chosen a printer, you have to check if they are already an approved vendor with the school. If not all they have to do is fill out a Payee Data form. Get this filled out as soon as possible again IRA it can take up to two weeks to approve anything. Keep that in mind because the printing company cannot be paid until they are an approved vendor. Designers will have to fill out this form as well. You will also have to write an offer letter for the designers. This is just so there is a contract between *The Island Fox* team and the designer so they know what it takes to get paid. It is really simple, just follow what I have done in the attached example.

While it may seem that paying the independent contractors is out of your hands after filing the paper work, it is not. If you feel that an independent contractor is not adhering to the contract you drew up, you can hold their payment. And don't be afraid to call people if they are not towing the line, As Budgeting Director you control the purse strings, so you have every right to say: "You will not get paid, if you do not do your job." Joan was always saying to us "California kids" that we were too nice and needed to be more assertive. So be assertive! Call, text, bug them to death if you have to. You have a contract with these people, and if they don't hold up their end, find someone else who will. Our team had issues with the cover that had to be fixed and for a while we could not get a hold of our cover designer. Our Art Director had called and texted him with no response. When I called and said I was the one handling his pay, he did the changes we needed pretty quickly.

Once all of that is done, all you will have to do is fill out the forms for next year's budget. Remember how I said I would get to why it is so important to spent as much of the budget as possible? Here is where I will do it. You want to spend as much as possible because IRA looks at how much this project will cost. If they see that your team came way under budget then they might dock the funds for next year's team. This will make filling out the forms for next year team much more complicated. Not only will you have to fill out the forms, you will also have to add a cover letter explain why *The Island Fox* will need the same funds for the next year. If you have any questions about either the forms ask Joan and Lisa. The forms are lengthy and somewhat confusing and they will help you with this if you ask. I would recommend helping out the next year's team and specifying funds for supplies that can be used for t-shirts and other advertising such as a full-page ad in the school newspaper. I was able to get funds for t-shirts for my team in the letter to the IRA, but that does not guarantee that they will do it for your year or the year after.

So that is where the Budgeting Director's responsibilities end? Not really. I ended up taking up another job that I would recommend that the Submissions Director or the Solicitations Director take on, which, for the purpose of this letter, I will call the Events Coordinator position. With taking on the Events Coordinator position I ended up helping in organizing the entire reading. Our predecessors did not mention anything about organizing the event so I was flying blind, which I won't do to you. A lot of the planning for the reading you will not be able to do on your own. What you can do on your own is scout the locations. Some of the possible locations we looked into were the inside the Library, as well outside the Library, and then inside and outside of the Student Union. Just know each location will have different people who are in charge of reserving that location. You will be working with Joan to reserve the equipment as well as the location. Everything—equipment, location, etc.—needs to be requested through 25Live, a program that only faculty can access. So to book the event I had to figure out everything we needed: chairs, audio equipment, as well as the location, and send that information to Joan for her to reserve. If you go with the Student Union like we did, talk to Diana Ballesteros, she will be able to help you reserve equipment and such for the Union without Joan having to log into 25Live.

Our team decided to hold the event in the Tree House Courtyard outside of the Student Union. This location was perfect for the event. We really wanted to do the reading outside so that it would be more available to the public. That and we really did not like having to compete with the sound of the café and Freudian Sip while inside the Student Union like the year prior. After emailing Diana Ballesteros, we were able to get 25 chairs, 3 tables, a microphone, and speakers all for free. We also had the tables that are already outside the Student Union available to us.

For the reading itself we set the tables that were already outside the Student Union in a U shape with the open end facing the entrance where the microphone and speakers were. Inside the U shape we had the chairs set up into rows with an aisle down the middle so that those who were reading could get to the microphone easily. One of the tables we placed near the sidewalk that leads to the Bell Tower so anyone passing by could ask about the event and people from our team could direct people to the sign-in table. The sign-in tables were located to the left of the microphone near the entry to the Student Union Courtyard. At these tables the authors would sign in for their time to read and pick up their copy of the journal.

For the reading, we had two presenters: our Submissions Director Luke and myself. Having two presenters really helped make the reading entertaining and helped to break up the monotony of going from presenter to reader over and over. Luke and I had prepared beforehand a script and planned some banter for between readings to make the readers and the audience feel welcome. In the opening of our script, we thanked everyone on the team, the faculty that came to the event, the editors, the cover designer, the internal designer, and our two faculty editors. I would recommend doing this at next year's event, but do not forget to thank the IRA and have a thank you for them in the journal too. Supposedly they are miffed with us for not thanking them, big mistake on our part. Then we dove into the works published in the journal. We did not plan this, but we had 19 people who read at the event. Which we were told was the perfect amount. Any longer and we were told it would have been too long. So we recommend keeping the same amount for your event. As people would come up to the sign-in table and we would create the list as they came up. During the reading Luke and I had the first list of 10 or so people and then Heather would hand off the next set of people as they signed up. You don't have to do this, but it worked for us. That is pretty much all the advice I can think of for the event.

Okay I know that is a lot, but remember it is doable. Hey, I survived it all, and you do not have to do the Events Coordinator position. I am just a massive over achiever. So take a breath and dive in. Feel free to contact me if you have any questions and best of luck.

Sincerely,
Kait Lukk

kaitlinlukk@yahoo.com
(661) 645-9108

Offer Letter Example:

March 11, 2013

Justin Formanek
(Put Address here)
(Put phone # here)

Dear Justin,

We would like to offer you a position on the Island Fox Team as an Independent Contractor. We would require your assistance with formatting the literary journal, so that our publisher can then begin printing. In exchange for your services you will receive an honorarium for \$500. We appreciate your time and service.

Kait Lukk
Budgeting Director
Island Fox Literary Journal
California State University, Channel Islands

Formatting Designer

IRA Committee Letter Example:

Dear IRA Committee,

Hello my name is Kait Lukk and I am the Budgeting Director for the Island Fox writing on behalf of the Literary Journal. We received an award of \$4000 for Proposal 471.

We were awarded \$3000 for Vendor Printing (advertisements and literary journal) and \$1000 for the Independent Contractor (Art Designer for the Island Fox).

We would like to use some of the Independent Contractor amount in the following way:

\$500 – Art Designer Fee

\$200 – Advertisements

The funds that I have marked for advertisements would be used in the following manner:

\$120 – T-shirts (For the Island Fox Team so that we may be walking
advertisements for the Literary Journal)

\$50 – Advertisement in the CI View Newspaper

\$30 – Printing Flyers

The remaining \$300 will be set aside as an emergency fund as recommended by our predecessors.

Would you please approve our request?

Sincerely,

Kait Lukk

Budgeting Director

Island Fox Literary Journal 2013

Budget Breakdown

\$4,000

Printing \$3,000

Designers \$750

- Cover Designer \$150
- Publication Designer \$600

Publicity \$250

- Photocopying \$100
- Ad in CI View \$150



<http://www.csuci.edu/ira/index.htm>

Application
Instructionally Related Activities Funds Request
2013-2014 Academic Year

DEADLINES: Application Submitted to AVP: Fall and Academic
Year 2013-14: 03/01/13
Spring 2014 deadline: 10/01/13

Submittal Process: Applications must first be signed by your program chair and then submitted to the appropriate AVP for approval. AVP's will next forward application to the IRA Coordinator for review. If there are questions or concerns, you may be asked for revisions or additional information. The IRA Coordinator will then forward applications to the IRA Committee for consideration.

Fiscal Management: Project Sponsor's program will be responsible for all costs incurred over and above what is funded through the IRA award and will be responsible for seeing that any revenue that is intended to offset the amount of the IRA award is transferred accordingly.

Duplicate requests- if Sponsor is submitting multiple proposals for recurring events involving speakers, musicians, etc., please combine your requests into one proposal.

Activity Title: The Island Fox Literary Journal

Project Sponsor/Staff (Name/Phone):
Professor Joan K. Peters 437-8448

Activity/Event Date(s):
Island Fox Literary Journal

Date Funding Needed By:
January 2014

***Please Note that for Fall Requests the earliest that you will be notified of funding availability will be early June 2013 and for Spring Requests early January 2014.*

Previously Funded? ☐ YES ☐ NO If Yes, what Semester/Year? Annually
Proposal(s) # _____

***If previously funded, please attach copy of post-event IRA Report** Report

submitted for previously Funded Activity?: ☐ (YES) ☐ NO

Academic Program or Center Name: English: Literature and Writing GD901-

Estimated total Course Fee revenue:

Amount Requested from IRA: \$4,000

(Should match "Total Requested from IRA" on Page 5)

Estimated Number of Students Participating: 12 Students on editorial board, @ 100 students submitting writing, student designer and student advisory board, approximately 4.

Conditions and Considerations

Please check if any of the following apply to your IRA:

- ☐ **Artist/Performer/Speaker Fees & Honoraria**- On the Activity Budget, please indicate whether the vendor's price was set by you / CI representative, or is a fee that was set by the vendor themselves.
- ☐ **Large Event**- For a large event, consultation with the campus Event Coordinator's office at (805)437-8548 is required.
- ☐ **Equipment Purchase**- If requesting large equipment purchase -over \$200, or will be a fixture installed on campus- Project Sponsor must show proof of correspondence with OPC Administration. In addition, all other purchases must follow Procurement Guidelines.
- ☐ **Field Trip**- Sponsor must comply with all policies found at <http://www.csuci.edu/hr/AcademicFieldTripGuidelinesandForms.htm>. If approved, Identified Risks of Participation and Release Agreement must be submitted for each student to the Program Office (Public Folders-HR Forms).
- ☐ **Involves Human Subject Data Collection for Public Dissemination - Requires IRB Approval.** If Project Sponsor proposes to conduct research with human participants, the proposal may be subject to Institutional Review Board for the Protection of Human Subjects (IRB) review. All research that involves any type of interaction with human subjects – from simple surveys to complex biomedical procedures – must be reviewed and approved by the IRB *prior to* starting the research. Data for "Public Dissemination" indicates interviews/surveys that result in a journal/poster session/newsletter, etc.
 - ☐ **Exempt from IRB Approval** –If your project is exempt from IRB review, include copies of correspondence with IRB Board. It is the Project Sponsor's responsibility to inquire with the IRB **prior** to IRA application submission to determine if the project is exempt from IRB review so that funding is not delayed.
- ☐ **IT Requirements**- If your activity has IT requirements, your application requires proof of correspondence and approval from IT Administration.
- ☐ **International Travel**- Requires International Travel application be submitted to Center for International Affairs. Include copy of CIA budget and course syllabus in your IRA application.
- ☐ **Risk Management Consultation**-Events that involve or engage students directly with a performer or artist (i.e. in a workshop or other than as a passive audience member) will require consultation with Risk Management. Requires proof of correspondence with Risk Management.
- ☐ **Space/OPC Requirements, Infrastructure/Remodel**-Requires proof of correspondence with OPC Administration.
- ☐ **Late Submission** - Requires explanation for emergency funding.
- ☐ Other -

Application
Instructionally Related Activities Funds Request
2013-2014 Academic Year

Requirements and Signatures

Please provide the following in your application:

1. **Brief Activity Description.** Describe the activity and its relationship to the educational objectives of the students' program or major.

The Island Fox is a professional quality literary review, the purpose of which is to present creative writing from students currently attending CSUCI as well as alumni. It showcases pieces of fiction, poetry, creative non-fiction, and drama. The program is linked specifically to the Creative Writing emphasis, but will entertain submissions from any student, regardless of major. The literary review will be circulated throughout the campus upon, publication, as well as throughout the surrounding community. At its core, the goal of the review is to invest in the talent and potential of CSUCI students, as well as increase interest in and support of the English/Creative Writing department. A circulated, professionally published review would bolster interest and foster creativity not only among students, but in the community as well. This year we will also linking with the Performing Arts program to create performances for some of the materials.

2. **Relation to IRA to Course Offerings.** All IRAs must be integrally related to the formal instructional offerings of the University and must be associated with scheduled credit courses.

The literary review is directly linked to ENGL 465, the Creative Writing Project. The objective of the class is to produce the literary review in its entirety, from concept to distribution. Enrolled students will make up the Chief Editorial Board, and be responsible for enlisting additional editors to help with the work load (most of which will come from the English Department). Additional courses related to the project: ENGL 360, ENGL 461, ENGL 462, ENGL 463, ENGL 464.

3. **Learning Outcomes.** List all expected learning outcomes, as connected specifically with each course listed in #2.

Students will 1) master the art of productive collaborative work, 2) they will systematize the evaluation process, 3)they will discuss all aspects of business management 4)they will discuss effective components of submitted stories and determine a criteria to judge literary merit for inclusion 5) they will articulate their literary values and goals for the publication in a letter to the readers, 6)they will develop criteria to evaluate their own and peer contribution to the collective effort 7) they will meet deadlines, goals, payroll and payment to vendors, having mastered responsible negotiating.

4. **Activity Assessment.** Describe the assessment process and measures that the program will use to determine if it has attained its educational goals. **Please note that a**

report will be due at the end of the semester.

Submitted along with this proposal is a learning assessment by each participant in the form of "Notes for Next Year."

5. **Activity Budget.** Please enclose a complete detailed budget of the entire activity. **Bold** specific items that you are requesting IRA to fund (Page 6).
6. **International Trips.** If your event is an international trip submitted through the Center for International Affairs, you must include a copy of the program budget as submitted to CIA (to ensure congruency between the two budgets), as well as a copy of the course syllabus.
7. **Sources of Activity Support.** Please list the other sources of funding (including course fees), and exact expected amounts of additional support for the activity.
8. **Audience/ Marketing/Promotions.** Who is your intended target audience? How will your event be advertised to students?

The Island Fox literary journal is intended for the entire university and community. This year 300 copies were distributed through out the campus for free.

9. **Sustainability.** If appropriate, indicate how the content or delivery of the project promotes sustainability at CI.
10. **Images.** For previously funded IRA activities, include copies of images from past IRA activity or activities, demonstrating student participation and levels of students served.

Images of the team working as well as the reading are available on our website.
www.TheIslandFox.com.

11. **Acknowledgment.** Project Sponsor and Program Chair acknowledge that they have reviewed and accepted the Conditions and Considerations herein.

Signatures and Dates

Project Sponsor

Date

Program Chair/Director

Date

Academic Affairs AVP

Date

Attach a copy of the completed IRA Excel Budget sheet after this page.

<http://www.csuci.edu/ira/application.htm>

Editorial Directors

Hi there!

Unlike the lovely 2012 staff, I'm not going to start my letter to you by telling you to run far, far away as fast as you can. In fact I'm going to tell you the opposite: stay exactly where you are because working on this journal will be one of the most awesome feelings you will have in your undergrad career.

This year we were lucky enough to have a large staff and so we got to have two Editorial Directors: Justin Dakin and myself. I would recommend that if you guys can, have two editors as well. As Editorial Director, you're going to feel like you're a little useless at first. But when it comes down to the grind and you're up till 2 am editing the last of the selected pieces and trying to get everything together to send to Joan for approval, you'll definitely feel like you're contributing to the group. Just kidding. Maybe. Not really.

Anyway! Moving on...technical stuff. All submissions were read and graded by the whole staff and scored on a 1 to 5 scale: 1 being "I will fight someone to keep this **out** of the journal" and 5 being "I will fight someone to keep this **in** the journal". The original deadline was February 26th and we extended a week to March 5th and because we extended submissions for an extra week, Justin and I decided to edit all the pieces that averaged a score of 3.5 or higher even though we knew the majority of them would not end up in the journal. We wanted to have back-up pieces in case we didn't get enough submissions during the extension week. In retrospect we made more work for ourselves than we really needed to. I would not recommend going this route because it created more work and less time for us to thoroughly go through each submission for errors.

We also employed the use of contributing editors to help us out, like the 2012 staff did. I had one editor and Justin had four, for a total of five contributing editors. It is entirely up to you guys if you want to use contributing editors. In the end, we probably shouldn't have used contributing editors because we didn't have time with all the submissions we were editing to go through them one last time and edit the edits. We do recommend that final edits be done directly by the fox staff and the Editorial Director(s). As editors Justin and I weren't as comfortable doing content edits as previous editors were, so you could say we used a light touch. Personally I stuck to just technical edits like grammar errors and punctuation but you are definitely allowed to make content edits.

I also want to warn you guys: be prepared for **everything**. We felt like we had everything running incredibly smoothly until we had the final proof that needed to be approved by Joan before sending it to the printer. Unfortunately, Joan got ill in the middle of our semester and was unable to meet with us for several weeks. We also had some issues with the printer and getting the cover to look just right. In the end, everything worked out, and I think it helped that we used a printer that was so close to campus, but at the time it was a little stressful and we felt like we weren't going to get the journal on campus by the due date. We ended up having to rush order the journal, but it worked out with our budget.

I should wrap this up. But I do want to say that this experience will absolutely be worth it for you guys. So enjoy it. If you want to get in contact with me, or use me as a contributing editor, you're more than welcome to email me at: Emilie.nelson21@gmail.com

Have fun!
Emilie Nelson
Editorial Director

Hello, 2014 Island Fox staff

Emily did a great job covering pretty much everything, so I, Justin Dakin, only have a few things to add. The most important pieces of advice I can give you about the directing the editorial process of this journal are these:

If you really feel that you must use contributing editors, leave extra time to edit your editors' work. Using these contributing editors has worked in the past. We had a great group of contributing editors for our journal, but we are all only human. Your editors and you will likely make some mistakes or miss some errors during the editing process. In our case, the circumstances were such that we had only a limited amount of time to review the proposed edits of our contributing editors, and unfortunately some errors got through into the final copy. I would suggest giving yourself an additional few days' leeway between the deadline you set for your contributing editors and the date you have to give the pieces to your book designer. Use this time to review each entire edited piece. I know this is almost tantamount to doing all the editing yourself, but in hindsight I really wish we had set aside a few days and been able to do this. Instead, we had only enough time to review the proposed edits made with track changes, not everything entirely. Plan better than we did!

Ultimately, what I'd really recommend is not to use contributing editors for technical editing, because you end up having to "edit the edits," so you may as well cut out the middle man and do the editing yourselves. With two contributing editors it will be much easier to accomplish this. Additionally, getting the pieces that the staff has chosen to Joan as early as possible will cut down the workload by a significant amount. This is because the faculty editors will cut a lot of pieces. This year we ended up editing approximately 30 pieces needlessly, because we wanted to start editing early and get the pieces to our editors before we received the final word from Joan who was sick at the time. That's a lot of work for no reason. Don't do that. Give Joan your choices for the journal right away so you will only have to edit what's definitely going in the journal. We had 47 pieces in the journal, half of which were poems. If you don't have to manage and edit the edits of contributing editors, you and your Editorial Director partner should be able to handle those easily within the deadline constraints, and you will likely have fewer copy errors than we did. And, of course, it doesn't hurt to check each other's work.

The second piece of advice I would like to impart is **stay extremely organized**. Make folders with dates, names, and titles for everything! When you allocate the pieces for your contributing editors, make a folder for each editor, then put those folders in a folder, and then have that folder in whatever master folder you have for all of the Island Fox work you will be doing your semester. Finally, once you have like a hundred folders, back them all up! You don't

want to lose edited pieces that you won't have time to re-edit because you spilled coffee on your computer or something—not that that happened, but it could!

That's it for me. I know you guys will do great and have an amazing experience with the process. I promise you, being an Editorial Director is an immensely enriching experience. Fulfilling this role provided me with the best editing and proofreading experience in my entire undergraduate career. You *will* grow from this. Being a part of *The Island Fox* staff was definitely one of the highlights of my time at CSUCI, and I hope you all enjoy it as much as we did.

- Justin Dakin

Liaison

To the staff of 2014,

Before you read on, I want you to pause for a moment to take a deep, cleansing breath...and scream “What have I gotten myself into!?” You done? Good that’s out of the way and you are ready to tackle the year. Don’t worry. It is not nearly as scary as you think it will be.

Now I get to talk about me...uh...I mean my job on the staff. I was the Liaison, a very high sounding name for a go between. If you don’t like the sound of it, you can skip the rest of this letter and move onto the next. Are you still reading? Excellent, because it is actually a pretty cool job. The Liaison is the link between the staff and the faculty supervisor. Should you choose to become the Liaison, your job will be to take the role and minutes of every meeting, type them up and email a copy to Joan every week. Joan needs to stay updated on the happenings in the class as she will not always be at the meetings. The Liaison in turn relates notes from Joan to the staff members who need to hear them. To keep in touch, you can decide to meet face to face with Joan on a weekly basis. Or simply maintain contact through email (which is what I did).

Note taking isn’t too difficult, you just have to pay attention during meetings, or you will miss something important. Be sure to keep record of what each staff member is doing weekly. I chose to hand write the minutes (it was easier for me), but if you type them it means not having to do it later. When it came to sending the report to Joan, I would type the minutes up after class and send them to her that day. You don’t have to be that fast, just as long as she gets an email within two or three days of the meeting. That way Joan has time to read the minutes, send back any questions or comments she has, and you can answer the questions or send notes to the staff members who need them. We had some confusion this year about whether or not something was sent to the publishers. An idea to help you avoid this would be to have the staff cc emails to you of all correspondence with third parties (i.e. to the publishers, designer, any email not to another staff member). This way if any problems arise, they can be dealt with quickly. Some other important things to know about being a Liaison: save every email sent to you regarding *The Island Fox*. Save a copy of the minutes of every meeting. Read your email every day. When taking the minutes, be very detailed and specific. That way if something goes wrong or something didn’t get done you can look back and see who should have gotten it done and blame them. Not that I’m saying anything will go wrong. I didn’t mean to panic you. Most importantly, remember DO NOT call *The Island Fox* a book, it’s a journal (long story behind that).

Remember also to have fun. It is okay to be a little goofy and not be serious all the time. There will be some tense moments and you will wonder if *The Fox* will get done on time. It will if the staff works together to make it happen. You will have a great time and will look back on this as one of your best classes. I know I do. Good Luck!

Liaison of 2013
-Heather Davis

Managing Director

Welcome, Managing Director, to the 2014 *Island Fox*!

The primary job of the Managing Director is to maintain a schedule. You are in charge of running the meetings and keeping the entire project on time with meeting its deadlines. If you have two Managing Directors, you should consider setting boundaries for yourselves. The 2012 group told us that their two managers shared responsibility, with one taking the role of “people person” and the other as an “efficiency manager.” We ended up splitting our jobs with one manager running the meetings and the other managing the deadlines. To keep our managers in sync with each other, the two managers would be in constant communication throughout the week and would meet the day before each class meeting and create a plan for that week’s meeting.

For the meetings, we liked to let whatever director whose portion was being discussed take over that part of the meeting; that worked for us, it may or may not work for you. As far as meetings go, the rating of submissions will be your most trying time as group. You will disagree on what should and what should not make it into the journal. This is a GOOD thing. You want your staff to be passionate about what gets in. Just make sure that the arguments stay on the texts, don’t get personal and don’t eat up too much of your time. But don’t be afraid to disagree. As far as meeting project deadlines, you should be aware of ALL of your deadlines within the first few weeks (half of them you make up yourself). Make sure that your staff is aware and reminded of all the deadlines weekly. Also give yourself room to be flexible. For example: Every week we did a round table discussion at the start of each meeting. Each member of the staff would give their input on what they did during the week and what needed to get done for the next week.

The 2013 staff hit two major snags that are worth mentioning.

1.) Dr. Peters got sick with pneumonia and missed several weeks of class right at the crunch time for editing. She made herself available to us as best as she could, but we were really on our own. You see, after the submissions are due and the selection of works is complete, the editing staff needs to make their final corrections of the pieces that were sent to Dr. Peters and Dr. Renny Christopher for approval. The two faculty advisors need time (at least a week) to make the final cuts and final revisions to all of the final pieces. For this, the first thing that we had to do was remain calm and assess the situation. Had we been behind in our schedule, Dr. Peters’ absence could have killed us. But because we were on schedule already, we were able to maneuver to get things done (you can see the importance of keeping up with your schedule).

2). The second snag we hit was with getting our cover approved by the printer (you won’t know the exact size of the cover needed until you have chosen book size, paper type AND determined a page count). If you look at our cover, with the intricate detail of the fox’s face hidden over the picture of the Bell Tower, you can see that we didn’t quite fit the fox’s whole face on the cover. With such busy cover art, the dimensions and parameters had to be exact and our cover designer and the printer were having issues solving that problem. Essentially, you want to know exactly what your parameters are going to be like, and make sure those work for both the designer AND the printing company.

We chose to go with Ubuildabook in Camarillo for our printing. They are a small company and can get backed up quickly. Once our initial cover design was sent to them, and they (rightfully) rejected the size, we got put behind in their priority order. Basically, since they couldn't begin immediately on ours, they began working on other projects until we had the exact specifications met. We tried to let our Technical Director handle the company, per their job assignment. But when Ubuild kept putting her off to the point where we were in danger of not having our journals printed on time, we, as managers, had to step in. It took one of us having to go to Ubuild's shop in person and basically bully the staff there into working for us. We basically reminded them that they had already cashed our deposit check and were not doing their part to fill our order. Honestly, the people at Ubuild are really nice and helpful. It's just that the Island Fox is not their only, let alone their biggest, account. We chose Ubuild because of their close proximity to Campus (10 minutes) and the recommendation of the 2012 staff. Had we had our cover issues with some other printer (an out of state one for instance), we would not have been able to resolve our problem as easily as we did. Long story short, the people at Ubuild worked with us, once we were right in front of them, and we put in a rush order that cost \$100 more and met our deadline. As the manager you need to be willing to put yourself out there and fight for your staff and the project. One last note on Ubuild: should you choose to go with them, and our recommendation is that you should; decide on a printer early on and then plan a meeting where the entire staff can tour their facility. They offered to give us a tour and we were already too far along in the semester to go. That was a learning opportunity missed. Frankly, that connection we could have made by meeting with them in person might have made our project more of a priority. The personal connection definitely matters.

One more quick note about the actual journal. There were a couple of oversights we made that you should be aware of. On the title page of our edition, we didn't include the year. Dr. Peters explained to us that this is important to have because that is one of the pages people photocopy to show proof of the publication. Also, we really should have included a "thank you" mention of the I.R.A. (No, not the Irish Republic Army; although, if you choose to thank them as well, that's your prerogative.) I.R.A. stands for Instructionally Related Activities, and they are essentially the people who determine the funding for your project.

Please remember that as Managing Director that you are neither a king nor a god. Every member of the staff has his or her own piece of the whole that they are responsible for. Keeping the other staff members on task is just simply your responsibility. You are neither above nor better than anyone else and no job that requires your assistance is beneath you. We were warned about egos and arguments from the staff before us. But we honestly didn't have any problems as far as that went. We even debated (fiercely) about submissions, but we never lost sight of the end goal: to create a literary journal that was better than the previous edition. BAM! The challenge has been laid out before you, can you beat us? We doubt it. But have fun trying.

Sincerely,
Joe Silva & Todd Dakin- Managing Directors 2013

Solicitations Director

Dear Fox Recruit,

So you've been conscripted into the ranks of *The Island Fox* Editorial Crew, and I'm sure you are excited, anxious, nervous, and slightly on edge. And you should be! But don't fret; you have your team there to help you out. As solicitations director, your job is simple: to get as many submissions in as possible.

Wait getting submissions? Hold on, that sounds like a lot like you're going to have to be truly invested from day one. I'm not going to lie to you; this is most definitely the case. This means you have to be **on the ball and hit the ground running**. The final date for submissions for our version of *The Fox* was only a month away from the actual start of the class, which means you have to work hand in hand with the Publicity Director to get the word out, but also have to be personable and excited for *The Fox*. In a sense, you are the band that plays behind the flag wavers (which would be the Publicity Director). At this point you may be asking yourself, how do I even get started? Well lucky you, I've thought that out for you already! In the following list, I mention a few different ways to get people excited about *The Island Fox*:

- Get in contact with creative writing teachers and see if there are any stories that stand out in their classes and have them submitted! (this is where you **want** your submissions to come from! Go to the Fiction classes, Poetry, Creative Non-Fiction, etc. A side note about this: our submissions this year were very lacking in the fiction department, so make sure to attack those fiction classes or fiction writers with gusto!
- Don't forget the teachers themselves! We did something a little different in the 2013 *Fox*, and that was getting faculty to submit work. We strongly recommend that you advertise to teachers as well as students and alumni about submitting work. We have some very strong writers in our English Faculty, and their stories are fantastically written.
- Another submission pool to consider as well, are Alumni! Getting in contact with those older students who understand the system of the Fox, or have submitted before, will definitely add some different flavor to the submissions you already have (An e-mail to the Alumni is posted below this letter).
- Talk to the Writing Center (have them advertise for you! Leave flyers, signs, anything to get them involved in the Island Fox Recruitment process).
- Post flyers! Find every nook and cranny you can find; shout it from the rooftops if you have to. Getting the word out quickly and with force is key, and flyers from day one most definitely help.
- One thing that we did not consider this year but should be considered for next year is getting housing involved with passing out flyers! Get the RAs to talk to their floors about it. These students are on campus 24/7 and are the easiest to get to, so use them as a pool for submissions! (You are going to want to talk to **Liz Miller** about this).

- Get a comprehensive list of **all** the English classes being offered at CI (Both tenure teacher and lecture teacher courses) for your semester and go to those classes and advertise! Most if not all the teachers are willing to have students come in to advertise for *The Fox*. I would, however, strongly recommend emailing those teachers ahead of time to let them know you are coming first.
- If you decide on shirts, get those done **early** so that you can wear them and advertise the fox when you go to school for your classes. You can even wear them on Wednesdays for School Spirit! (The shirts also take time to put together, so if you decide on shirts, really tackle that with as much force as you can).
- Try using Chalk to get people's attention! It's a technique that was used the year before us, but we didn't utilize it at all this year. Apparently it worked really well for them last year, so I would recommend chalk drawings.
- Lastly, be super aggressive to those writers around you that you know personally! We know that some of your friends are excellent writers, so you should nag them to submit. Some people have submitted in the past and got rejected, and won't submit anything, but tell them to submit again anyway! Encourage them to submit and always remind them because they will most likely forget about it, or might be too embarrassed. So hound those writing friends of yours as much as you can!

One thing that I did to get people interested was getting started on the Facebook page early. Facebook was a key element for us this year, and we used it to relay most if not all our information to those who were interested in submitting. We did this by updating the page every week with news and other bits of information that could keep the follower base in touch with our activities in the meetings every week. Another way to keep people in touch with the page was to post other pictures, quotes, or anything of literary value so that it keeps people coming back to the page. Keep them informed but also entertained in between updates so that you never lose their interest. One thing to consider when setting up the page is to also make it accessible to all other staff members, meaning they can post things in addition to your posts. This allows others to post cool images and contribute, rather than just having one person controlling the page.

Once word spreads, the submissions will start to roll in, and it will be slow at first. Usually about 5-10 written works to read every week, which you should be doing readings every week regardless of the amount of submissions. The reason for this is because there is a "tidal wave" of submissions that usually flood the emails at the last minute. So you want to read as much as you can as the weeks go by.

A couple things to consider early on with the submissions is the submission limit and how much people can submit. For us, we decided that people were allowed to submit 3 different works with a combined word total of 3,000 words for all 3. And it could be a mixture of different genres like 2 poems, 1 fiction piece, or 1 non-fiction; 1 fiction and 1 poem; etc. And remember, as an editor you are also allowed to submit a written work of your own, so leave time outside of

your normal reading and other business discussions to workshop your own work with the Island Fox crew.

After all the reading and work shopping is finished, and all the business is filed and done, and the book is more or less printed, remember about the **Fox Reading** as well. In terms of my position as a Solicitations director, I did not take into account the Fox reading and getting people to come (meaning I was not going at full force). So I myself was lacking in the announcement department when trying to get people to come, even though this year's reading was a fairly good turnout. On that note, it is still good to remember and consider different techniques to fill seats at the Fox Reading. Using the above techniques will most definitely help.

My last couple of points is as follows: When coming up with a design and set-up for your version of *The Island Fox*, try to make it stand out! This year we put a neat little running fox animation in the top right hand corner (which somewhere in this packet there should be the template for the fox we used; use it again if you like!). More than anything, be creative! Try something new. Remember this is your *Island Fox*, and you want it to look and feel like it's yours. Don't be afraid to tweak and change things to make it unique. And lastly, have fun! Our group this year had little to no quarreling, and we worked rather well together. In fact, we all even went out after the *Fox* Reading to bond and hang out, so take the chance to get to know your fellow teammates! They aren't there to hinder you, and can be quite a great group of people to meet up with every week (in fact, I found it kind of refreshing to go to our weekly meetings). So take the time to really bond with your team! It also makes the time go by much faster as well. That's all you'll get out of me.

Good Luck Space Cowboy,

Solicitations Director
-Nikko Nguyen

Sample E-mail:

Dear Respected Readers of Student Creative Writing,

I am pleased to inform you that the *Island Fox* is extending its deadline for submissions until 3/5/2013. We are looking for written works from students, faculty and alums that reflect the creativity and brilliance of our fine university. This year's staff is pleading for your assistance in obtaining those wonderful works. If you could please reach out to anyone that you know who fits these criteria and let them know that we are begging for material to publish. We especially need your help in targeting writers that need that extra boost of confidence: some graduate who used to write excellent poetry or that student in your writing class who creates pure brilliance but might be too shy to submit their work. Submissions can be any form of written work, sent as an attachment to island.fox@csuci.edu. No more than 3 submissions per applicant, 3,000 words max for all 3 submissions combined. The attachment should remain anonymous, but the email itself should include the applicant's name, contact info and permission for the work to be published and edited.

Any help would be much appreciated. And just throwing it out there, we are taking faculty submissions as well.

Thank you,

Joe Silva

2013 Island Fox Staff

Submissions Director

Dear New Submissions Director(s),

Douglas Adams' famous words from *Hitchhiker's Guide to the Galaxy* are most appropriate here: DON'T PANIC. If you didn't understand that reference, go to the library and read that book before you continue this class. No, don't watch the damn movie. If you understood it, congratulate yourself. Have a cupcake. Then cut that shit out: you've got work to do.

Seriously, though, this is a complicated class if you don't prepare yourself, but it's not necessarily the death trap you were expecting. Working with the solicitations and publicity directors will be key, since ensuring that they advertise the right information to include in the emails will make your job easier. You guys can determine your own guidelines for submissions, but we decided on a word limit of three thousand or less for up to three pieces, 12 point Times New Roman font, in .doc (Microsoft Word) format (no PDFs because these submissions need to be edited), double-spaced and with page numbers. What we should have made clear was necessary in the email is the permission needed from each contributor, both to publish their pieces and to edit them for grammar, spelling and content. This is a *crucial* part of the publishing process; getting it out of the way in the beginning will save you the trouble of emailing people for their permission at a later date.

Since our evaluation process, which I'll touch on later, was anonymous, we also asked that contributors give their contact information in the email itself rather than the submission. Also, it's very important to communicate with contributors if they send something you don't understand or that doesn't follow the guidelines. If they have a piece that is too long, or they sent something without a title, etcetera...it doesn't take too much effort to get in contact with them and correct minor mistakes.

In your position as submissions director, you'll be the keeper of all the names and information that come through with each submission sent to the *Fox*. You'll find submissions at www.mail.csuci.edu. You can login there with the username "island.fox" and the password "Dolfin2013." Joan may want to change the password to "Dolfin2014," but she'll let you know about that. What you'll want to do as you go along is keep track of the information people send in alongside their submissions, as well as their given permission and their biographies. I kept a Word document with their names, contact information, the titles of their pieces, their biographies, and their permission; last year's team, however, kept track of it in an Excel document, which may be easier if you know how to do that. It was very important for me to keep track of this information because of the anonymous evaluation process we went through on each piece. If I hadn't kept a master list, it would have been very difficult to link authors back to their pieces.

Speaking of evaluations, we used a free web service called Dropbox (www.dropbox.com, as if that wasn't obvious) to disseminate the submissions I received from the *Island Fox* email account. It's a fairly simple cloud storage application that links to your email account. I would place each submission I received into a Dropbox folder and the *Fox* team would review them.

The rating system we determined was a simple scale from one to five: a score of one meant that you'd fight someone to keep the piece *out* of the *Fox*, and a score of five meant you'd fight someone to get it *into* the *Fox*. Twos, threes and fours were between those two extremes, based on how you were feeling. We decided to review submissions every week at our meetings, each of us reading out our scores while someone tallied and then averaged them, determining which pieces made it past the first round. If you gave it a five or a one, you were expected to explain your rationale for such a polarized score.

Ultimately, Joan and her second reader (another professor who will be looking over the submissions with her) have final veto power over all submissions. This doesn't mean she'll do your work for you, however. You want to present her the cream of the crop of what you receive from contributors. Our team wasn't as discriminatory as we should have been with the pieces we sent in to Joan, and as a result a lot of them were eliminated due to the time crunch. We received 119 submissions and only 47 of them made it into the *Fox* itself, so do remember that it's not a bad thing to hold to high standards if you've got a lot of submissions.

Once Joan and her second reader have given you final approval on a piece, you can start sending out acceptance and rejection letters. You can even send the rejection letters out when you know a piece isn't going to make it, but that's definitely something proactive that I failed to do. Regardless, what Joan will want from you are carefully worded templates for each different kind of letter, both of which she'll need to edit and approve before you send them out. Since rejection is never easy for anyone, consider the feelings of who you're rejecting when you type up your own template. For the acceptance letters, though, go all out with awesomeness, because everyone loves getting good news like that. You will also want to include information about the reading that will take place near the end of the semester, because the majority of the reading is, in fact, people reading their pieces out loud. Emailing them with this information can be a little annoying, especially if they don't respond, but keep at it to get as many of them as possible to the reading. Attached below are templates for the acceptance and rejection letters I sent out, as well as some others, which you are welcome to use if you are so inclined.

Keep in mind those helpful words as you go along, kids: DON'T PANIC. It may seem like a hell of a lot right now, but you've got, what, four months? You've got this. Seriously, it'll be fun. Go write some emails! Be sure to bring a towel.

Love,
Luke Cromwell
Submissions Director

Permission and Biographies

Dear

Thank you for your submission to the Island Fox 2013. In order for us to proceed with the publishing process, we need to gain your permission to publish to your piece and to edit it for minor grammatical and spelling mistakes. If we do not have your permission to do so by **MARCH 15**, your piece will NOT be published if it is accepted. This is not an acceptance letter; it is merely covering the legal aspect of the publishing process. Please respond to this email with

your permission and a short bio of no more than fifty (50) words that will be placed in the *Island Fox* if your submission is accepted and published.

Thank you for your assistance,
The *Island Fox* 2013

Invitations for the reading

For those confirmed reading

Dear

The *Island Fox* staff would like to formally invite you to this year's reading of the *Fox* literary journal. The reading will take place this following week, Wednesday May 1st, at 5 PM, in the courtyard in front of the Student Union.

Since you indicated that you wanted to read your piece for this Wednesday's reading, please keep a few things in mind:

- Please arrive fifteen minutes before the reading begins to sign in and receive your copy of the *Island Fox*

- If you aren't reading a poem or you don't have a short piece, please choose the excerpt that you would like to read over the course of five minutes to allow enough time for each contributor to read their piece

- We recommend practicing what you'd like to read in order to keep the time to five minutes or below

- Please also read from the *Fox* itself since your pieces were edited for grammatical and spelling errors and may be altered from your original submissions

Thank you very much for attending the reading. If you have any questions, please don't hesitate to send concerns to us.

Thank you,
The *Island Fox* 2013

For those who don't wish to read

Dear

The *Island Fox* staff would like to formally invite you to this year's reading of the *Fox* literary journal. The reading will take place this following week, Wednesday May 1st, at 5 PM, in the courtyard in front of the Student Union. If you have any questions, please don't hesitate to send concerns to us.

Thank you,
The *Island Fox* 2013

For those who want a stand-in

Dear

The *Island Fox* staff would like to formally invite you to this year's reading of the *Fox* literary journal. The reading will take place this following week, Wednesday May 1st, at 5 PM, in the courtyard in front of the Student Union. Since you indicated that you wish to have a volunteer read your submission in your place, please let us know if you'd like to provide the reader or have

a member of the *Fox* staff read your piece. If you have any questions, please don't hesitate to send concerns to us.

Thank you,
The *Island Fox* 2013

Rejection letter template

Dear

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

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

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

Sincerely,
The *Island Fox* 2013

Acceptance letter template

Dear

We at the *Island Fox* are very pleased to inform you that your piece, (piece title), has been accepted for this year's edition of the *Fox*.

Thank you very much for your choice to submit this piece to us, for we are excited to include it in this publication. We received a large number of submissions this year, making your inclusion in the *Fox* an impressive achievement.

As a *Fox* contributor, you are invited to attend this year's *Island Fox* reading, an opportunity to read your work publicly alongside your fellow authors. This reading will take place on Wednesday, May 1st, at a location that has yet to be determined. This information will be relayed to you once a location is secured.

Please send us an email confirming that you have received this acceptance. If you are not willing to participate in the reading, this is absolutely fine. However, please let us know ahead of time whether or not you will be attending the reading. If you have a short story that is lengthy, please read an excerpt so that there is enough time for others to read their pieces.

Thank you once again for submitting your piece and congratulations for its acceptance. We look forward to seeing you at the reading.

Sincerely,
The *Island Fox* 2013

Technical Director

Hello, Technical Director 2014!

So I would scare the wits out of you and say this is the hardest, most difficult project ever known to mankind. I would say that you should fear for your life, but you don't have to. This project may not come in stride; you may have a few bumps in the road, but you'll be fine. You know that whatever stress and bumps you have will all be worth it when you see the end product. The next few months ahead of you will come quickly. You have to make sure to stop and breathe every now and then. I know that the project is challenging and at sometimes it may seem easy, but it is no small feat. It is hard work; it is a job, and you have to put your all in it. Calm down, though, because you can do this. I didn't think I could, but I did.

So, first things first, you need to have dates for when submission starts and ends. You need this because the editing process takes some time and then the designers formatting the journal takes time as well. You are in charge of getting the journal to whichever company you are using to publish it. You need to start organizing your publishing timelines. It can take about a week or two for the journals to be published by a company, so make sure you have the journal formatted on time so it can get published on time. Make sure to ask the publishing company on average how long it takes to produce; you need to know their time frame. It takes UBuild approximately thirteen days to publish the journal. It would be helpful if you could get a guaranteed time.

You need to call the publishers before you get a quote; these are some things you need to ask:

1. Is a proof included or does it cost extra money?

A proof is a copy of the journal that needs your approval before publishing

2. How many colors can you use for the cover?

Sometimes there are a certain number of colors you can use before you get charged extra. Ann Leven from UBuildaBook was nice enough to not charge us extra, but that may not always happen.

3. How much do you charge for shipping?

Even if your publishing is in California you have to pay shipping. Shipping cost more if out of state though. The shipping cost will show up on your quote. If you use UBuild the fee for shipping will be waived because they are in Camarillo and you can pick up the journal yourselves.

4. How long does it take to produce the Journal?

Like I said earlier, it can take about a week or two, but it's crucial that you know, because you need to find a publishing company that can fit with the project's timeline.

5. Is there anything else that is in your fee other than the cost of the book, proof, and shipping?

Some publishers add fee's that don't belong in the overall charge. Don't fall for it.

Things you need to get a quote for your potential publishers:

- Page numbers, we decided on 300 pages
- Size of the journal, we did a portrait 6x9
- Number of journals, we ordered 300
- Date needed by – we needed ours by April 24th, but Joan will tell you when you need yours

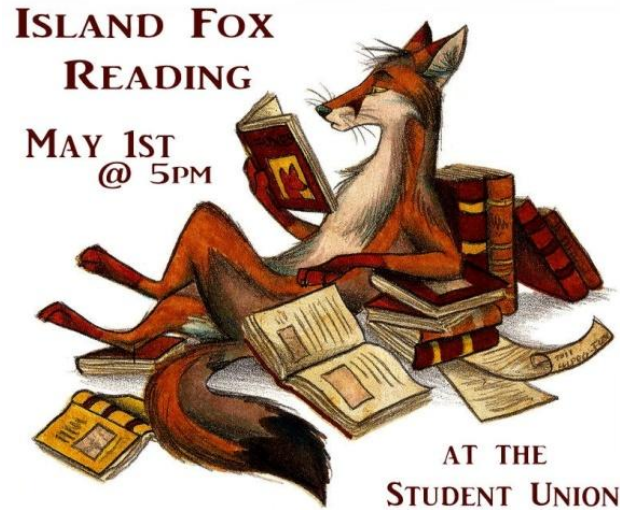
I say “potential publishers” because, even though my group and I went with UBuildaBook here in Camarillo, we wanted to see our other options. We also wanted to play hard ball and bargain. I got quotes from Angel Print in Oceanside, which cost around \$2,800; Promedia Printers in Canoga Park, which was around \$3,200; USC Book Printers in San Jose, \$2,900; and The Printer in Davis, which was around \$3,250. I compared all the prices which including shipping. Shipping rates are high, so you may want to find an in state publisher. I told the group the publishers, location, and quotes, then we all agreed on going with UBuildaBook, which the previous class had used also. The quote that we had from UBuild was around \$2,500, but keep in mind the price may change.

My group and I had some difficulties getting the journal published. Our cover wasn’t the right size, so if you decide to go with UBuildaBook make sure you download their photo book software. It might help you in the end. I downloaded it, and when I fixed the cover it was the closest to the size the publishers needed. Now their spine calculator should work, but it didn’t work while we were working with them. We also ended up needing the book rush-ordered, so we paid an extra hundred dollars. However, even though we paid an extra hundred dollars, our original price was lowered because of the low amount of pages we had. We didn’t have margins, which was an oversight; you need margins for your pages: top, bottom, left, and right.

If you do go with UBuildaBook make sure you use one email address consistently, because when I submitted the final copy of the journal, I submitted it using the Managing Director’s email instead of my own because it wouldn’t accept my email for reasons I do not know; therefore, UBuild didn’t look at the message right away because the Managing Director’s email was unfamiliar to them. When you first ask for a quote from Ubuild and you communicate using your chosen email account, they will prioritize everything that is under that first email address. If it’s an unfamiliar email they have never seen before, they won’t look at it right away. The email that you originally use becomes the identifier for the Island Fox submission, and you still always want to put CSUCI Island Fox on the subject. Also, even if you don’t go with UBuild, you want to CC every Email to your liaison.

Keeping in contact with the publisher is important. If you don’t have answers to questions, call them until you get an answer. You also want to limit the amount of people talking to the publisher. At most it should just be you and the Managing Director or just you. You want to have the publisher’s phone number saved on your phone. Whenever you call them and ask questions or are given an update, take notes so you can tell the group when you meet again.

I said earlier I helped with the cover of the book. Your job may be Technical Director, but that doesn’t mean you can’t help in getting the word out about *The Island Fox* accepting submissions or when the reading is. You can post on the Facebook page, if you have a Facebook page for *The Island Fox*. Post to keep people interested; we decided as a group to post quotes or pictures on the Facebook page. I found a picture of a Fox reading and just typed the reading date, place, and time on it then posted it. I also posted a few quotes and pictures.



Remember this is a group effort. You may be divided over the ratings of a written work; you may disagree over the cover of the journal, and you may have disputes. The only thing my group and I ever were divided on was a written work, so we all decided to read it again after discussing. Now, it may not be like this for you. I can't say that what happened with my group will be the same for you. So just take it one step at a time.

I know this seems like a lot. I know it seems like the pressure is on, and at times it may seem like everything's on your shoulders. When it does just take a step back, relax, and breathe. You will be fine, you can do this.

The Best of Luck to You,
Katherine Robles
Technical Director, *The Island Fox 2013*
robleska@yahoo.com

Website Director

Hey there, Foxes

This is the other (former) Publicity Director speaking, although that really doesn't quite describe my actual position. When I added the class a week in, all the positions had already been filled, so I suggested a project that was approved by the group, which was to build a website as a supplement publication and news medium for *The Island Fox* (which is aptly named theislandfox.com). I never really had much experience in HTML or website design besides those awful years when Myspace ruled the world (and I had to have specific layouts and music playing in order to advertise who I really was), and because of this fact I had a much harder time than I expected. This is bound to happen, however, with a new position, but the learning process I experienced will hopefully be sufficiently summarized in this humble text.

Other than feeling like a God by creating something out of nothing, this position is very rewarding if you have interest in any of the following: coding, design or publicity. Yes, coding is very tedious, but is oddly like a puzzle or mind exercise. It is both easier and harder than you might expect and depending on how you choose to handle your year, it could be largely avoided if it is of no interest to anybody in the group. I will be maintaining the website for the year and am happy to assist in the transfer of the domain and in the education of specific maintenance tasks and coding. I am also willing to assist as much and in any way I can, my schedule permitting, throughout the semester of your publication.

As for the design, I went with a template because I quickly realized that teaching myself HTML and CSS within a few months was not only next to impossible, but in Crazytown, USA, on the corner of ridiculous, hanging out with Brian Aneurysm. Since the design is finished and functional, a re-design is only optional. If you choose to re-design, there are many templates online, and an avid google searcher can easily find a quality template. Another route you could take is actually hiring a web designer, though this may get expensive, so perhaps some web design students could provide assistance instead. It may be worthwhile to see if the web design professor would be willing to offer some sort of credit or perhaps create an interdisciplinary project. That would be something to consider, if possible, primarily because it would obligate the outsourced project to be timely and successful. Similarly, a monetary incentive (if the interdisciplinary project is not approved) would be another way to go, if it's in the budget.

Moving on to an aspect that I can only speculate on, being that there was no pre-existing website for me to work with. From early in the semester it will be a major tool in publicity. You must make an effort to utilize the home page to publish news and updates that will generate interest and website traffic amongst the CI community; work closely with the Publicity Director in this regard. Also work with the Art Director for the Digital Flyers to be posted and the Solicitations and Submissions Directors for the content and submission guideline section of the website; I also urge you to coordinate with the Managing Editors to create the offline website publications piece by piece, so that they will be ready to upload upon the journal release date, otherwise they will stack up and become a frustratingly large pile of tedious work that will explode your eyes, cripple your fingers, and melt away what's left of your sanity.

I created the website, basically, because it was overdue. Literature coming from our university should have a web presence, and I hope to see the website flourish and become not only an essential part of the project, but also something that advertises the accomplishments of our students and of the Creative Writing program to a wider audience. To make this happen, the person that takes this position must make sure to advertise (on flyers, facebook, etc.) and manage the traffic. Not many page views this week? Post something new that gets attention back to the website. When I launched the website, I got about 100 unique visitors to the site, within a few days, most likely fellow students, contributors, and relatives. That's good and I hope it continues growing, but I'm sure you can do better because if you advertise enough throughout the semester, you'll have students and the CI community anticipating the online publication well in advance.

That's as much as I can help with for now, but as I said before, I am a tool-- wait, that's not right... I mean I am a useful resource and I am willing to aid in any way I can, so feel free to contact me. Good luck with everything.

Webfox out,
Chris Martinez
(~~Publicity~~ Website Director)
email: cmsanpedro@yahoo.com
christopher.martinez462@csuci.edu

p.s. The website is not only part of the project, it is something useful to not only the contributing authors, but to each individual that worked on the publication. Remember to utilize it. List it in your resume, put a link to it.

Publicity Director

Greetings, 2014 Publicity Director

Though at first glance this may seem like a demanding job, being a Publicity Director is actually not all that hard. The main responsibility for the Publicity Director is to get the word out about *The Island Fox*. If no one knows about it, then they won't submit, and you won't have a journal to publish. The Publicity Director must also make sure to let everyone know about updates and news regarding the *Fox*, such as extensions of deadlines; you must also make clear what is expected for submissions, including word count, how many works can be submitted and permission to include pictures. You will also be responsible for alerting everyone when the reading of *The Island Fox* is going to be held and where.

The best way I found to accomplish this is to liberally use the internet. In this day and age, the internet is a key factor to getting information out about anything, and the college campus is no different. For requesting submissions and keeping the campus informed, it is best to make a word document draft, and attach it to an email to the head of the English Department, Carmen Delgado, who will send it out to all English majors and even alumni if you ask. It is quick, easy and odds are that someone will read it. I found myself sending out an email a week in order to hammer the message in.

Submitting to the CI Wavelength is also a good idea, as this will not be limited to only the English students; anyone can look at it. The Wavelength follows a strict schedule: you must submit what you want by Monday the week of publication by 5 PM, and your message will be published on Thursday. Your message must not exceed 200 words (attachments do not count towards this) and any artwork or photographs you might submit must be JPG (photographs) or in PDF (artwork). Further information can be found on the Wavelength Guidelines. It would also be a good idea to find out who is in charge of the electronic banners in the Student Union, Library and Cafeteria; I did not use it myself, but it might serve you better this time around. A more personal way to get your message across is to personally go to a class and give the students a brief summary of what is happening. Be sure to write the information on the whiteboard if you choose this course.

Repetition will be the staple of your position. Time will be of the essence, so it will be best to always hammer messages into people's minds early on and to keep on hammering. If something comes up, do not put off informing everyone until the last minute; keep on top of the notifications that must be sent out. You do all that, and everything should turn out fine.

Best of luck!

James Carey

Publicity Director, 2013