THE OAKLAND ARTS REVIEW

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VOLUNTEER APPLICATION

NAME: _____

EMAIL ADDRESS: _____

YEAR: _____

MAJOR: _____

TELL US A BIT ABOUT YOUR INTERESTS:

TELL US A BIT ABOUT YOUR WORK EXPERIENCE, AND / OR RELEVANT SKILLS:

WHEN WOULD YOU BE FREE FOR ON-CAMPUS MEETINGS?

IDEAL ROLE AT THE OAKLAND ARTS REVIEW, IN ORDER OF PREFERENCE:

1:
2:
3:

Check us out at www.oaklandartsreview.com and on Facebook: www.facebook.com/oarjournal

The Oakland Arts Review (OAR)

<u>STAFF ROLES AND RESPONSIBILITIES (DRAFT)</u>
Fall 2015 - Winter 2016

Current Staff

Faculty Advisor: Alison Powell
Contact information: O'Dowd Hall 320
<u>powell@oakland.edu</u>

Managing Editor: Lindsay Olson
<u>lolson@oakland.edu</u>

Poetry Editor: Katie Gillary
O'Dowd Hall 544
<u>kegillary@oakland.edu</u>

Non / Fiction & Copy Editor: Shannan O'Neil
O'Dowd Hall 544
smoneil@oakland.edu

Faculty Advisor: Prof. Alison Powell

Faculty Advisor (currently Prof. Powell) is responsible for coordinating of weekly editorial meetings and oversight of staff and editorial board, as well as of internship structure and reports. Together the Faculty Advisor and Managing Editor coordinate and oversee the editorial board and handling of submission entries, and spearhead promotional efforts to spread the word about the journal to other universities and publishing entities. The Faculty Advisor also plans the subsequent year's budget and organizational activities, and advocates for the journal to the dean and other faculty, as well as coordinates ongoing efforts to secure funds and institutional resources for the journal's long term existence.

Layout Editor

The layout editor is responsible for working with the Managing Editor, Faculty Advisor, Assistant Managing Editor and the printing house responsible for printing the journal. The LE sets and / or reviews the actual layout of the journal as submissions are accepted and / or when all submission are finalized. The LE works with the Copy Editor to ensure that material is copy edited and free of errors, and that the layout represents the aesthetic and material interests of the authors and the journal staff. If the layout editor is comfortable with graphic design they may also design the posters advertising calls for submissions which are mailed out with each issue of the journal.

Managing Editor / Assistant Managing Editor

Managing Editor is responsible for leading weekly editorial meetings and coordinating staff and editorial board, ensuring promotion of the journal and of calls for submission as well as adherence to an editorial timeline so that each issue is promptly mailed out in the spring of every academic year. Managing Editor

works with the Faculty Advisor to coordinate the final layout of the journal and delivery to the printing house that will print the journal, and oversight of the actual mailings of the journal itself. Finally, the Managing Editor will be in communication with the FA about the expenditures of OAR. Managing Editor also schedules and plans events (or delegates that responsibility to other staff), including launch parties to celebrate the publication of a recent issue, etc.

The Assistant Managing Editor is responsible for mailings related to OAR: the development and maintenance of Excel databases for the mailing of the hard copy of the journal, the upkeep of email lists for all accepted authors and subscribed members; the snail mail addresses of accepted authors and the English departments of the universities where they attend school, etc. The AME coordinates the actual hard copy mailing of the journal and / or any promotional materials, arranging volunteers, establishing postage costs, and communicating with the FA about what costs will be associated with the mailing - the envelopes, postage, etc. Some mailings may be in addition to the actual journal: early in the fall, for example, there may be a promotional mailing of posters to encourage submissions. The Assistant Managing Editor is also responsible for the development of and management of editorial contracts, sent to any author whose work has been accepted for the journal. They must distribute and collect the signed contracts, and maintain contact with the authors when they have questions about the publication of their work in the journal.

The Managing Editor and Assistant Managing Editor positions should be held by students who is able to devote 10 - 15 hours per week on the journal, and is ideally suited for a student who can take an internship with the journal for credit.

Online Media Editor / Assistant Media Editors

The Online Media Editor is responsible for the maintenance and promotion of the OAR website, www.oaklandartsreview.com, and for ongoing education and outreach about the Oakland Arts Review through online media. The Online Media Editor oversees the maintenance and development of social media presence, coordinating the writing of and offering final approval of blog posts, and promoting OAR's presence via Twitter, Facebook, and other online social media platforms. The OME should also research other innovative and low cost ways of promoting the journal, and ensure that posts relating to OAR are professional, timely, and appropriate.

Poetry Editor / Assistant Poetry Editors

The Poetry Editor and editorial staff are responsible for ongoing efforts to solicit high quality poetry submissions by creative writing students across the nation, in any number of ways: print and online media, word of mouth, email communications, contacting poetry clubs at other universities, etc. The Poetry Editor and Assistant Poetry Editors also vote on all poetry submissions that come into the magazine via Submittable, and generally have veto power. Submissions that have been voted upon favorably by the Poetry Editor and Assistant Poetry Editors will then be reviewed by other editors who will offer their feedback in editorial meetings to determine final publication.

Poetry Editor and poetry editorial staff are responsible for reviewing accepted poems and noting where copy editing issues arise, and notifying the CE of these errors. Should the Poetry Editor believe a correction must be made that is of a more literary or aesthetic nature, the PE and staff bring the text to the attention of the editorial board in a weekly meeting for discussion, and assuming there is agreement,

the Poetry Editor (only, not staff) will contact the author to work with them for changes. This should be a rare occurrence.

When a piece in their genre has been accepted, the appropriate editor should check the Oakland Arts Review gmail address frequently for the author's biographical note and acceptance of OAR terms, and then forward the accepted piece, along with the author's biographical note, to the Copy Editor for review. It is the genre editor's responsibility to ensure that accepted pieces and author's biographical notes are submitted to the Copy Editor in a timely fashion for review.

Non/Fiction Editor (can be split into 2 positions) / Assistant Nonfiction & Fiction Editors

The Non/Fiction Editor and editorial staff are responsible for ongoing efforts to solicit high quality poetry submissions by creative writing students across the nation, in any number of ways: print and online media, word of mouth, email communications, contacting creative writing clubs at other universities, etc. The Non/Fiction Editor and Assistant Editors also vote on all fiction and nonfiction submissions that come into the magazine via Submittable, and generally have veto power. Submissions that have been voted upon favorably by the Non/Fiction Editor and Assistant Editors will then be reviewed by other editors who will offer their feedback in editorial meetings to determine final publication. The Nonfiction & Fiction Editor and poetry editorial staff are responsible for reviewing accepted fiction and essays and noting where copy editing issues arise, and notifying the CE of these errors. Should the Non/Fiction Editors believe a correction must be made that is of a more literary or aesthetic nature, the NFE and staff bring the text to the attention of the editorial board in a weekly meeting for discussion, and assuming there is agreement, the main Non/Fiction Editor (only, not staff) will contact the author to work with them for changes. This should be a rare occurrence.

When a piece in their genre has been accepted, the appropriate editor should check the Oakland Arts Review gmail address frequently for the author's biographical note and acceptance of OAR terms, and then forward the accepted piece, along with the author's biographical note, to the Copy Editor for review. It is the genre editor's responsibility to ensure that accepted pieces and author's biographical notes are submitted to the Copy Editor in a timely fashion for review.

Graphic Arts Editor (GAE) / Assistant Graphic Arts Editor / Assistant Comics Editor

The Graphic Arts editor and editorial staff are responsible for ongoing efforts to solicit high quality poetry submissions by creative writing students across the nation, in any number of ways: print and online media, word of mouth, email communications, contacting poetry clubs at other universities, etc. The GAE and Assistant Editors also vote on all poetry submissions that come into the magazine via Submittable, and generally have veto power. Submissions that have been voted upon favorably by the GAE and Assistant Editors will then be reviewed by other editors who will offer their feedback in editorial meetings to determine final publication.

The GAE and editorial staff are responsible for reviewing accepted poems and noting where formatting issues arise, and notifying the Managing Editor of these potential issues. Should the Graphic Arts Editor believe a correction must be made that involves a substantial change, the GAE and staff bring the text to the attention of the editorial board in a weekly meeting for discussion, and assuming there is agreement, the GAE (only, not staff) will contact the author to work with them for changes. This should be a rare occurrence.

When a piece in their genre has been accepted, the appropriate editor should check the Oakland Arts Review gmail address frequently for the author's biographical note and acceptance of OAR terms, and then forward the accepted piece, along with the author's biographical note, to the Copy Editor for review. It is the genre editor's responsibility to ensure that accepted pieces and author's biographical notes are submitted to the Copy Editor in a timely fashion for review.

Screenwriting Editor / Assistant Screenwriting Editor

The Screenwriting editor and editorial staff are responsible for ongoing efforts to solicit high quality screenwriting submissions by creative writing students across the nation, in any number of ways: print and online media, word of mouth, email communications, contacting screenwriting and cinema clubs at other universities, etc. The SE and assistant staff also vote on all screenwriting submissions that come into the magazine via Submittable, and generally have veto power. Submissions that have been voted upon favorably by the Screenwriting Editor and staff will then be reviewed by other editors who will offer their feedback in editorial meetings to determine final publication.

The Screenwriting editor and editorial staff are responsible for reviewing accepted scripts and noting where formatting issues or errors arise, and noticing the Managing Editor or CE of these potential issues. Should the Screenwriting Editor believe a correction must be made that involves a substantial change, the SE and staff bring the text to the attention of the editorial board in a weekly meeting for discussion, and assuming there is agreement, the SE (only, not staff) will contact the author to work with them for changes. This should be a rare occurrence.

When a piece in their genre has been accepted, the appropriate editor should check the Oakland Arts Review gmail address frequently for the author's biographical note and acceptance of OAR terms, and then forward the accepted piece, along with the author's biographical note, to the Copy Editor for review. It is the genre editor's responsibility to ensure that accepted pieces and author's biographical notes are submitted to the Copy Editor in a timely fashion for review.

Copy Editor / Assistant Copy Editors

Reviews all accepted submissions shortly after they are accepted for grammatical and mechanical errors, and creates a document of the *corrected* text to go in shared OAR folder (Dropbox or Google Files) of final, approved submissions. Should any text have an error which is debatable in terms of the author's intention, the copy editor contacts the author to discuss the correction and obtain their agreement on the change. When the Copy Editor believes a correction must be made that is of a more literary or aesthetic nature, the CE brings the text to the attention of the editorial board in a weekly meeting for discussion. This should be a rare occurrence.

CE also is responsible for obtaining and finalizing all other text relating to the issue's publication: biographical statements of authors, table of contents, and the introductory piece written by the editors to preface each issue. CE is responsible for ensuring that all names are spelled correctly, universities, etc. Finally, the CE (with assistant staff) reviews the final layout of the entire journal before it goes to press, and sends corrections back to the Managing Editor and Faculty Advisor in a timely manner.

STRUCTURE OF MEETINGS

Weekly Meetings

OAR will hold weekly meetings to discuss activities relating to the promotion of the journal and calls for submission; establishment of mailing databases; coordination of publicity events, online media efforts, blog posts and the like, and ideas to encourage submissions in genres that lack multiple submissions. Main editors are required to attend these weekly meetings, and assistant editors are encouraged to attend, and may occasionally be required to attend (initial and concluding meetings of the semester, for example).

Main editors will also coordinate their own weekly or bi-weekly individual meetings with assistant editors on their own.

Monthly Editorial Meetings

Roughly once every month, main editors attend an editorial meeting where final decisions are made about accepting and rejecting submissions. Main editors should have reviewed and voted on *every submission in their genre* by the time of this meeting, and should have reviewed any submission not in their genre which appears to be eligible for publication (has the appropriate number of "thumbs up" on Submittable). Together, the main editors will determine which pieces will be accepted into the journal.

After the monthly editorial meetings have concluded, the copy editor must take the accepted submissions, review them, edit them as is appropriate, and place the edited version in the online file made available for that purpose (Dropbox or Google Files). If the author withdraws the piece for publication, the CE should delete the file from the folder of accepted and edited pieces.

The CE and staff are also then responsible for obtaining and editing, in necessary, the biographical note offered by the author once the author has accepted OAR's terms.

Staff: Composition and Advancement

Students interested in main editorial positions should expect to work at least one semester as an assistant editor before moving on to the main editorial position. Thus if a student were hoping to become the Graphic Arts Editor, for example, they should begin volunteering time with OAR one semester before they hope to take on that position, and should express their interest in advancing to the Faculty Advisor. Students should not hold main editor positions for longer than one year, or two subsequent semesters. Main editors should be juniors and seniors.

Graduate students who are Teaching Assistants may volunteer their time to work on the journal and may take on the position of main editors when a position is available. Preference for main editorial positions will be given to qualified upper-level undergraduates (those who have already volunteered one semester in the genre of their choice).