

Outreach and Project Development: Team Manual

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Contact Information:

outreach@ooliganpress.pdx.edu: Outreach & Project Development overall email—use this when contacting potential project contributors and when discussing official team-related business

w2p@ooliganpress.pdx.edu: email specifically for Write to Publish conference—use this for all conference correspondence

Definition of Responsibilities associated with the two separate components of this team:

Outreach:

- Conceptualize and implement the annual Write to Publish fundraising conference for Ooligan Press
 - Contact potential speakers, vendors, and sponsors about supporting and attending Write to Publish
 - Create workshops, panels, and activities relevant to our attendees and the chosen theme/focus
 - Work with the various Ooligan departments to develop content, design, marketing, and social media campaigns to support the Write to Publish conference
 - Work with Ooligan's Executive Committee as a whole to raise awareness of the conference within the press
- Research and develop other opportunities for outreach and fundraising, especially to broaden Ooligan's audience both regionally and nationally
 - Potential larger audiences:
 - Local/regional high school students who participate in their school's literary journal, newspaper, yearbook, etc.

Project Development:

- Work with authors to fully develop long-term book or graphic novel proposals into full manuscripts to be later transferred to a book team upon acquisition
 - Focus on nonfiction projects
- Commission manuscripts relevant to the Pacific Northwest and Ooligan's mission statement with experienced, talented authors
 - Strive to commission underrepresented voices to support minority voices and uphold Ooligan's mission statement
 - Maintain a well-informed knowledge of the local literary industry to find authors or works to commission by reviewing literary journals, blogs, and other media

**In the publishing industry, experts in this field are also called Commissioning Editors

Departmental Value: What you'll get out of this team

- **Acquisitions/Agenting:** Read and evaluate queries as per a typical book acquisitions process; help guide authors in whatever direction seems most beneficial for their book; represent that book in front of Ooligan's acquisitions team; and, if the book is chosen to pitch, present it to the entire press.
- **Editing:** Perform developmental edits on conditionally accepted projects; copyedit emails and promotional materials, with only very light copyedits on manuscripts before they're presented to the acquisitions department; very minimal line editing.
- **Design:** Design the logo and collateral for Write to Publish, including posters, postcards, name tags, notebooks, etc.
- **Digital:** Update the Write to Publish website as new information becomes available; update the webpage for OPD as the submission guidelines change.
- **Marketing:** Preliminary marketing research for project queries, including comparative titles, non-literary selling outlets, and potential audiences; produce marketing materials for Write to Publish and promote the conference to the public by posterizing, managing table sessions, and contacting media outlets.

- **Social Media:** Develop a social media plan for the Write to Publish team; develop a social media packet for Write to Publish sponsors and vendors; participate in online promotion of the conference; briefly research the social media histories of conditionally accepted authors.
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Goals/Ideas for the separate components of this team:

Outreach/Write to Publish:

- For summer term, operate this team as either just the managers or a smaller, dedicated group
- In fall or winter term, get Ooligan involved
 - Post advertisement flyers
 - Create marketing materials
 - Social media content
 - Design graphics
 - Other late-term marketing strategies
 - Contact writers for writing contests
 - Judge writing contests
 - Volunteer at conference
 - Drafting contact emails to sponsors/vendors/etc.
- Panel about the publishing industry from a student perspective by Ooligan management
 - Potentially a keynote panel
 - Four to five Ooligan managers, making sure we have diversity in the type of managers on the panel
 - Discuss the industry from students' perspectives
 - Have more of a direct presence from Ooligan at the conference
 - Lasts 60-75 minutes, with a short break at halfway point, if necessary
- Small honorarium for Keynote Speaker
 - Will allow us to strive for more recognizable speakers
 - Bigger names (stretch goals):

- Patrick Rothfuss
- Sherman Alexie
- Gary Larson
- Chuck Palahniuk
- Diana Abu-Jaber
- Carrie Brownstein
- Mid-range names:
 - Robin Cody
 - David James Duncan
 - Barry Lopez
 - Sallie Tisdale
 - William Kittredge
 - Joe Sacco
 - Kathleen Dean Moore
 - Graham Salisbury
 - Virginia Euwer Wolff
 - Kim Stafford
 - Jean Auel
 - Lawson Fusao Inada
 - Gary Snyder
 - Bill Cameron
 - Renee Watson
 - Max Handelman
 - Molly Gloss
 - Rick Steves
 - David Biespiel
- Smaller names:
 - Recent and upcoming Ooligan authors
 - Robin Cody
 - Ruth Tenzer Feldman
 - Brian K. Friesen

- Meagan Macvie
 - Eliot Treichel
 - Kait Heacock
 - Peter Donahue
 - Meagan MacVie
- Potential panel: Ooligan authors discussing their experience throughout the process of publishing with a small press
 - Alternatively, a panel with a range of authors from various-sized publishers to discuss pros and cons of size/relationship
- Lower ticket prices
 - Offer highly discounted tickets for writing contest participants, but not free
 - Free tickets for Writers of Color Fellowship entrants
 - Much lower ticket prices for students. 2017 was \$35, but should be closer to \$20, maybe \$15
 - General admin tickets for 2017 were \$80; might be lowered to \$50-\$60
 - Per's suggestion: keep general prices high, as non-students are more likely to afford tickets that are closer to typical conference prices (\$80 is pretty cheap for a publishing/writers' conference)
- Add more journals to writing contests
 - Contact journals specializing in nonfiction to add to the contest genres
- Reformat Pitch to a Professional
 - Emphasize educational elements, stress that this is mostly for practice
 - The chance of getting acquired is extremely small
 - Try to diversify the genres/sizes of presses being represented
 - Potential for OPD to have a table—in addition to Ooligan Acquisitions—for nonfiction pitches without complete manuscripts

Project Development:

- Have four to six projects in development at all times
 - Size and quantity of projects can depend on the size of the team
- Have a team size of seven to eight members, not including the two managers

- Focus on improving Ooligan's nonfiction list, including genres not accepted in the past (cooking, gardening, DIY, science, etc.)
 - Also allow the opportunity to review fiction and graphic novel manuscripts, as long as they adhere to the key guideline: **be incomplete**.
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List of Protocols

- All correspondence will be sent through the appropriate email account associated with this team (outreach@ooligan and w2p@ooligan), NOT student email accounts or personal email accounts.
 - All emails will either be saved in the Drafts folder (Write to Publish email) or shared with the Outreach email account as a Google Doc.
 - All emails will be edited by either a manager or a designated team editor before being sent.
 - All emails will use the appropriate template.
 - All emails will be responded to within the 48-hour window as determined by professional email protocol, except during weekends and holidays.
 - All projects need the approval of **both** managers before being conditionally accepted.
 - In the event a project becomes unproductive for the team (lack of involvement from the author, the project moves in a different direction, the project no longer fits Ooligan's mission statement, etc.), all work on the project will cease. The project will then be placed on the backburner or fully rejected, and the author will be promptly notified.
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Order of Operations for Project Development

1. Receive query letter/proposal OR conceptualize project
 - a. Assign all team members to evaluate the query using the Google form:
<https://goo.gl/forms/j77Dct9eNkmKnSHn1>

- b. If the query passes the initial evaluation, team members will perform initial market research to determine if the project is viable in the current market.
2. Contact author(s)
 - a. A team member drafts email(s)
 - b. Managers edit and send out

In the event a project is conditionally accepted:

3. Receive author response
 - a. Evaluate level of involvement the project will take
 4. Meet with author in person (if possible) and discuss level of involvement and author needs.
At least one manager will be present at all meetings, typically accompanied by a team member who is heavily invested in the project.
 - a. Compile a list of tasks and rank in order of priority
 - b. Assign tasks to team members based on interest and level of involvement
 5. Check in with author, update with progress
 - a. Ideally, send communication at least every 2 weeks
 6. Once the team and author feel comfortable with the manuscript's level of completion, compile proposal documents and send to Ooligan Acquisitions department.
 - a. Rewrite query/proposal letter if necessary
 - b. Meet with AQ managers to discuss project in depth
 - c. Review AQ team's evaluations
 - d. If the manuscript is accepted by AQ, participate in the pitch to Ooligan**
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Timeline for the Write to Publish Conference

May–September

1. Sketch out a rough list of the [programming](#) schedule. How long will the conference last? How many panels will there be and will they be scheduled at the same time? What time is the Keynote speech? Will there be a reading?
 - a. These details may change, but it is essential to have a rough idea of how the day will go so that you can ensure the space you reserve will be suitable.
 - b. **NOTE:** It is not necessary to determine the content of each workshop and panel at this point. Instead, come up with numbers. Think about how *many* panels there will be and at what *time* they will occur.
2. Brainstorm dates and venues
3. [Brainstorm budget](#) and [pricing scheme](#)
4. Brainstorm a [theme](#) and target audience(s).
5. Brainstorm and contact keynote speakers.
 - a. Be sure to gather a list of at least 15-20 possible speakers. Reach high, but be prepared for rejection.
 - b. Once you have a list, create a hierarchy. Who are your top choices? How will they impact the theme of the conference and attendance levels? How active are they on social media?
 - c. Give each individual two weeks to respond to the message. Move on if you do not hear from them by then. After a week, a follow-up message would be appropriate.
6. Brainstorm [sponsors](#) and [vendors](#)
 - a. Create a hierarchy. The type of vendors and sponsors that are contacted can affect the direction of the conference.
 - b. Have members of the team draft letters to sponsors. It is recommended that the team waits on drafting letters to vendors until May.
7. Contact potential sponsors
 - a. Give potential sponsors two weeks to respond to the message before moving on. After a week, a follow-up message would be appropriate. If there is no response within two weeks, move on.

8. Create vendor page or section on the Write to Publish website.
 - a. The copy should advertise tables at the book fair to vendors and should be easily added to later on, as elements of the conference start coming together.
 - b. Publicize the page on Ooligan social media outlets, industry newsletters, groups.
 - i. **NOTE:** Local Portland Facebook groups, like [Women in Portland Publishing](#), are extremely useful ways to get the word out there.

October

1. Design the conference's [collateral](#), mainly the logo and poster
 - a. Schedule a meeting with the marketing and design department leads at the press and create a design brief and timeline for the production of all marketing materials.
2. Brainstorm and narrow down panel and workshop topics.
3. Brainstorm speakers who best fit the set of panels and workshops being offered.
 - a. Create a hierarchy. Who are your top choices and why? \
4. At this point, it would be ideal to have the keynote speaker and presenting sponsor finalized. If not, however, begin another serious push.
5. Sketch out another draft of the programming schedule, this time more refined.
 - a. This version of the draft should designate specific time slots to panels and workshops to ensure that speakers are not booked for two panels or workshops at the same time. However, it is important to note that although this draft may closely resemble the final version, it may have to change if speakers for a topic prove difficult to find.
6. Email brainstormed speakers and vendors
 - a. Four speakers on each panel seems to be the sweet spot.
 - b. Give potential speakers two weeks to respond to the message before moving on. After a week, a follow-up message would be appropriate.

November

1. Continue brainstorming and contacting potential speakers, sponsors, and vendors
2. Brainstorm themes, guidelines, and partners for the [annual Write to Publish writing contest](#)
3. Contact potential writing contest partners

- a. Include a draft of the call for submissions as an example when corresponding with the publication

December

Ooligan out of office—MONTH OFF

**During the break, check the Write to Publish email account at least once per week. Keep in contact with any sponsors, vendors, speakers, etc. who email.

January

1. Claim tabling sessions for late February and early April
2. Final brainstorming session for lower-tier sponsors, vendors, publishers, and food/raffle donors
3. Email speakers for panels and interactive learning sessions
4. Edit speaker's photos and publish on website.
 - a. Photos should be 72 ppi and 500 x 500 pixels.
 - b. For color consistency, it is also recommended that they be converted to black and white.
5. Draft social media posts and create bulk upload spreadsheet
6. Draft/design writing contest collateral
 - a. Draft call for submissions
 - b. Design contest poster
7. Revise marketing plan and confirm with Marketing and Social Media department leads
8. Set up the [ticket registration system](#) and a timeline for sales.
9. Research PSU courses relevant to the conference for [classroom visits](#).
 - a. Make sure to keep track of the time of the class, the subject matter, and the professor on a spreadsheet. One used by previous teams should already be attached to the current year's Trello board.
 - b. Assign team members to various courses based on availability.

February

1. Writing contest opens February 1
2. Advertise writing contest via postering around Portland/Beaverton/Vancouver/etc. and social media campaign
 - a. Post contest guidelines to conference website
3. Write press release(s) for the conference and brainstorm media contacts.
 - a. At this point, most of the programming should be finalized allowing the release to be more focused, highlighting speakers and exciting panels.
 - b. Consider making multiple versions of the press release for different demographics.
 - i. For example, one that caters to poets and one that caters to graphic novelists. Blogs, newsletters, and organizations exist for both of these audiences, but not always in the same place.
4. Send press release to media outlets
5. Contact lower-tier sponsors
6. Contact instructors for classroom visits
 - a. Perform first round of classroom visits toward the end of the month
7. Update sponsor/vendor social media packet and send out
8. Create speaker social media packet and send out
9. Begin postering for the conference
10. Update the website
11. Contact more vendors, lower-tier sponsors, and donors for food and raffle items
12. Contact publishers for the pitch sessions
13. Host tabling session #1
14. Check back stock of collateral from previous conferences

March

1. Writing contest concludes March 1
 - a. Have top three pieces selected for each genre by March 21
 - b. Send top three choices to their respective journals and have the journals choose the winner by March 31.

2. Send call-out for moderators
3. Update the website
4. Design and print large signage (e.g. banners for raffle, vendor fair, and food)
5. Send second round of press releases

April

1. Writing contest winners to be notified by April 2.
2. Host tabling session #2
3. Conduct a second round of classroom visits
4. Confirm finalized sponsors, vendors, and food/raffle donors
 - a. Collect raffle items
 - b. Confirm bios and photos for all participants
5. Update the website
6. Send third round of press releases
7. Design and print conference programs
 - a. Printing the programs takes 2-4 days. It is recommended to hold off on this task for as long as possible in case there are any last-minute changes (and there more than likely will be).
8. Design nametags and other small signage.
 - a. Examples of possible signage:
 - i. Notice to attendees that by attending they are agreeing to be filmed and/or photographed
 - ii. Arrows directing attendees to different rooms, bathrooms, etc.
 - iii. Signs for each vendor table in the book fair
9. Prepare day-of materials
 - a. For example, stock tote bags with collateral and gather nametag supplies
10. Host panel [moderator training session](#)
11. Follow up and check in with every vendor, speaker, volunteer, etc.
12. Volunteers should be sent a “best practices” email

13. Attendees should be sent a different “best practices” email. A few things that might be included in this email are:

- a. Where the conference is located or where to park
- b. What to wear
- c. What to bring with you, like cash, a pen, a notebook, etc.
- d. Last minute changes to the program.