

A MOSAIC OF ALTERNATIVE VOICES
A MOVEMENT OF ARTISTIC CONSCIENCE

WRITER'S HANDBOOK

Everything you need to know
to contribute to The Collective!

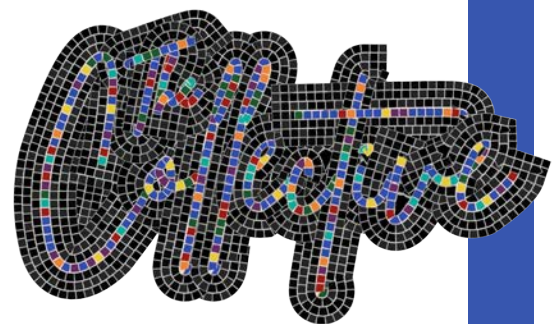
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Editors at The Collective

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Welcome to The Collective!

Thank you for your interest in joining our mission at The Collective! This Handbook is designed to support writers throughout every step of the process, from article proposal to final publication on our website. If questions or concerns arise during your preparation, please consider this Handbook your go-to resource! Beyond that, feel free to check out previous issues on [our website](#) and/or [reach out to the Editors](#).

Onward!

Dani & Elisa

1 Publication schedule & timeline

PUBLICATION SCHEDULE

Issues are published quarterly on the following schedule:

Winter: February 16 // **Spring:** May 16 // **Summer:** August 16 // **Fall:** November 16

PROPOSALS

- **Due by the 3rd of the month, two months prior to publication** (i.e., if publication date is February 16, proposals are due by December 3).
- Proposal feedback will be provided within *three business days* of receipt.

FIRST DRAFTS

- **Due by the 3rd of the month prior to publication date** (i.e., if publication date is February 16, first drafts are due by December 3).
- First draft feedback will be provided within *five business days* of receipt.

Early submissions for article proposals and article drafts are always welcome! However, early proposals and drafts may not be responded to within the above timelines.

SUBSEQUENT DRAFTS

- Deadlines will be decided upon individually with each writer. In some cases, multiple follow-up drafts may be necessary.

FINAL DRAFTS

- **Due by the 3rd of the month of publication** (i.e., if publication date is February 16, first drafts are due by December 3).
- A mock-up of the article will be sent to the writer within three days before publication.

2 Article preparation details

DOCUMENT FORMATTING

Submit drafts as Word documents directly to The Collective email: dani.and.elisa@gmail.com.

- Name your file: “yourinitials_draft #”
 - Example: “EM_Draft 2”
- Do not submit Google docs.
- Text should be in a legible 12-pt font, single *or* double spaced as you prefer.
- We do not have formatting requirements for title, heading, margins, etc.
- See sections 5 and 6 below for further formatting instructions.

DRAFT DEVELOPMENT PROCESS

- *First draft* feedback will be developmental (macro-level: overall thinking & logic, honing thesis & main points) with little to no copyediting.
- *Second and subsequent drafts* will focus on line/copyediting (micro-level: language, syntax, grammar), as well as structural recommendations/alterations if necessary.
- Once *final drafts* are submitted, the Editors may make final adjustments.
- *Article mock-ups* represent the final form for publication. **No changes** may be made at this point (except for, of course, typos and broken links). See section 7 of this Handbook for more information.
- If the editing process must exceed four drafts, the article will be postponed to the next issue.

ARTICLE TITLE & TAGLINE

Although final article titles & taglines will be up to the Editors, writers may submit suggestions and/or requests for these at any point in the drafting process. *If no suggestions have been made by the final draft, Editors will decide.*

COMMUNICATIONS WITH THE EDITORS

- All emails will be responded to within three business days (except for article draft feedback, which will be responded to within five business days).
- The Editors are happy to meet with writers via Zoom at any point in the writing process.

3 Article types & expectations

ARTICLE TYPES

Writers may choose from a variety of article types (listed on the following page), designed to guide the writing process in both form and genre, and to provide variety and organization for our readers:

1) *Academic-ish article*

A well-researched article with a clear thesis that engages with other source materials and arguments but is not as strict in form or style as a peer-reviewed scholarly journal. *Academic-ish articles* do not have to be completely formal in tone, and can have personal and/or autoethnographic elements, but should be written with high quality prose. Please feel free to explore your own expressive voice and be creative with structure and format (i.e., this is not a peer-reviewed journal article or class paper).

- Length: 1,000 to 3,000+ words
- Examples: [Block party for Asian America](#) by Lei X Ouyang; [A derasha on school choir by a gay American Jew](#) by Michael B. Silvers; [Ten Black composers to program this year](#) by Allegra Martin; [Cuban danzón: A thread in the great living web of jazz history](#) by Lauryn Gould

2) *Join the conversation*

A short article that generates discussion on a relevant topic for artists today. Meant to be highly engaging with readers, *Join the conversation* pieces begin with the writer sharing their personal thoughts on a subject and end with 2-3 questions for the reader to “join” in by commenting with their answers directly below the article. This is an especially great format for performing and/or creative artists seeking conversations about artistic life within a community.

- Length: 450-950 words
- Examples: [How do you \(re\)define success?](#) By Molly O’Roark

3) *Personal reflection*

A personal essay article wherein writers explore and share their philosophies of artistic life and work through the lens of their own experiences. While all Collective articles involve some degree of personal perspective, *Personal reflections* give writers space to really dig into their own ideas, thoughts, feelings, and opinions in a highly personal way. Arguments need not be backed up with sources, but we would love for writers to bring in materials that have guided their thinking. Please feel free to play with format, structure, and voice in order to serve your article’s expressive purpose.

- Length: 500 to 3000+ words
- Examples: [Thinking like an artist](#) by Mona Sangesland; [The undercommon life: Why I’m staying in academia](#) by Noël Wan; [Decolonizing myself, The Jungle Book, and Rudy, too](#) by Vijay M. Rajan

4) *Read or respond*

A medium-length interpretive article that offers a *reading of* or *response to* a creative or scholarly work – book, chapter, or poem; film, series, or video; musical album, piece, or track; visual art piece or exhibit; talk or lecture. *Materials should be accessible by the public.* *Read or respond* pieces seek to not only broaden readers’ exposure to a wealth of thought-provoking material but to offer a guiding critical lens through which we can understand specific works and their socio-cultural relevance across a variety of genres. This is a great opportunity for Collective writers to share their own thoughts on works they feel strongly about! These pieces can take one of two forms:

- *Read*: the writer offers their own close reading of a work — not a technical or theoretical analysis necessarily, but a fairly detailed interpretation that elucidates important elements and guides readers to engage thoughtfully with that work.
- *Respond*: the writer offers a response (affirmative or critical) to a work, not tracking the material as carefully as a reading might, but offering a follow-up, counter-perspective, or next steps.
- Length: 500-2,000 words

ARTICLE SERIES

- Writers may offer to submit a series of **three or more** articles on an overarching topic or theme in order to break larger ideas up into smaller sections, expand upon complex topics, and/or to provide continuity and engagement for readers.
- Articles in a series may take any of the above-listed forms.
- Example: [Understanding modern American politics through Hollywood](#) by Vijay M. Rajan

WORKING WITH THE COLLECTIVE'S MISSION

- Regardless of topic, *all* Collective articles should accomplish at least one of the following:
 - critique and/or problematize systemic, social, or cultural issues
 - encourage new ways of thinking or being
 - investigate what it means to be an artist and/or to make art in today's world
 - progress the conversations in our field & society
- Please review our mission statement, thoughts on diversity, and other foundational ideas [here](#).

VOICE & STYLE

- The Collective is an “academic-ish” publication. Voice and style depend on your article type of choice. Articles do not necessarily need to be completely formal in tone and can be personal, reflective, creative, etc., but should be *high quality prose*.
- Though your topic may be niche and require use of discipline-specific terms or concepts, *your writing should still be accessible across disciplines*.
- Essentially, no matter what type you choose, we want our writers to explore their own expressive voices. This is not a school paper or peer-reviewed journal, and no one is grading your work; this is a public-facing space where writers are engaging directly with the community using their own original thoughts and creativity. We will encourage writers' thinking and voice development at every stage.

4 Article categories

CONCEPT & PURPOSE

- Categories organize the publication & provide structure for readers. They are fluid for interpretation; they encourage and allow writers & readers alike to rethink and reframe crucial concepts in the way we talk about culture and art-making.

- Though writers may identify multiple categories in which their article will belong based on subject matter, a truly *discernable main point* will make clear the category which would best highlight the work. Final category placement is at the discretion of the Editors.

PRIMARY CATEGORIES

- **Bridges:** Bridging gaps between art forms — from literature and film to the culinary and the fine arts. Forming connections and finding inspirations. Art emancipated.
- **Diversity:** Of people, phenomenologies, art forms, and lifeways. Deconstructing canons, systems, and norms. Growing and broadening perspectives as a way of life and a way of art-making.
- **Ethics:** What are the ethics of artistry? Exploring the dilemmas and responsibilities of being an artist in our complex society.
- **Learning:** The synonymy of teaching and learning. The lifelong experientiality of knowledge. The unique processes and divergences that make teachers and students out of us all.
- **Materials:** Material encounters, literal and figurative. The tangibility of art-making, of tools and instruments and their construction — physical, conceptual, cultural, in manuscript, media, and memory. Narratives created out of and coinciding with the material world.
- **Movement:** Sound moves. Bodies move. Ideas move. Through time and space, peoples, cultures, and art forms move. Through life, we move and are moved, along straight lines or squiggly paths. How can we move well, with both intention and grace?
- **Performing:** PerformING — active, processual, personal. Inextricable from human creativity. Art-making rather than art made. Intricate connectivity and networks of people, places, materials, and sounds.
- **Politics:** Art and politics have always been co-constitutive. How politics affect not just art but artists, and how we, as agents of change, can affect politics.

NUGGET

Little morsels of miscellaneous knowledge, ideas, and happenings, plus thought-provoking creative pieces. The nugget category can take one of two forms:

1. One writer takes the category: *Submit a proposal for Nugget if you would like to write a micro-article (any of the above-listed types) for this category (fewer than 1,000 words).*
2. All writers contribute on a theme organized by the Editors: *Editors will call for writer submissions.*

FIELD NOTES

Significant and meaningful moments in the daily lives of artists: personal triumphs, epiphanies, moments of change, or other thoughtful reflections. *We celebrate our community as they move, create, and think through their artistic realities in the modern world.*

- Field notes articles must be 350 words or less. This category may be updated monthly.
- Community contributors have their Field Note posted on our website main page for one month, after which it is archived on Field Notes page. They will also get a featured Instagram post on @thecollectiveis.us.

5 Sources & citations

USING SOURCE MATERIAL

- No matter what article type you choose, we would love for you to interact with at least *some* source material. While the opinions and personal experiences of our writers are completely valid ways of knowing, we do hope that you will engage in the larger discourse within and beyond your field(s).
- Think about it like this: *What has inspired/provoked/progressed your ideas?* and *What context does the reader need to understand your thinking?* Point readers to places where they can further explore the topic or gain understanding of where your ideas fit within the conversation.

ENDNOTES & HYPERLINKS

- Please use endnotes — *not footnotes* — for formal citations (including source quotes) as this is the way formatting works on our site.
 - Use numbered superscripts — *not Roman numerals*.
 - Use the Chicago Manual of Style for citations. For those who need free access to the Manual, you can use [Purdue Owl](#) to format citations in this style.
- Use in-text links for online resources like articles, background information, and other media that will not be directly displayed on the page (i.e., images, videos, etc.).
 - When hyperlinking, please highlight *only* the words that should connect to the link.
 - Examples of embedded links from a Collective [article](#) by Andrew Schumacher Bethke:

Example 1: Though it is a work of fiction, this certainly doesn't mean that the original poem can't tell us anything about medieval Britain itself; as a number of [commentaries](#) on the film by professional medievalists discuss, the poem demonstrates that medieval people were just as full of complication, contradiction, complexity, and doubt as their modern counterparts.

Example 2: Poet, illustrator, and political radical [William Blake](#) solidified a Romantic tradition in which pre-modern Britain was to be a model to demonstrate all that was wrong with his contemporary social and political milieu, improbably joined later, if in slightly different form, by conservative novelist and Prime Minister [Benjamin Disraeli](#). Religious reformers like [John Henry Newman](#) sought to reinvigorate Anglicanism by returning to ancient and medieval Christian practices, often at the expense of much newer English Protestant traditions.

6 Images & videos

IMAGE SELECTION

- **Featured image:** Each article will have a featured image, to appear on the website homepage, at the top of the article post, and when the article is shared on social media.
- **Other article images:** You may select additional images to be arranged within the body of your article.
- You may select images at any time during the drafting process *prior to final submission*. If you choose not to submit any images, the Editors will select images for your article.

IN-DRAFT IMAGE PLACEMENT

- Do **not** insert image *files* into your draft – *drafts are text only*.
- Use the following format to indicate where you want images appear in your article:
 - “IMAGE #: image caption”
 - example – “IMAGE 1: Photo by David Green on Unsplash”
 - example – “IMAGE 2: W.A. Mozart from Wikipedia”
 - Within your draft, insert a line space before and after this information.
- Captions should include photo subject, source name, and any identifying or descriptive information relevant to the reader.
- If you have a specific layout in mind (i.e., gallery or side-by-side), you may also indicate that.

SENDING IMAGES TO THE EDITORS

- Images should be sent to the Editors *in a Google Drive folder by or before final draft submission*.
- Use the following name format for your folder: “yourinitials_issue_IMAGES”
 - example: “DN_Fall2022_IMAGES”
- Use the following file-name format for your images: “yourinitials_Image#”
 - example: “DN_Image3”
- *Images must be high-resolution.*

VIDEOS

- Our site supports video embedding through YouTube and Vimeo. You may choose videos at any point in the drafting process *prior to final draft submission*.
- Do **not** embed videos into your draft – *drafts are text only*.
- Use the following format to indicate where you want videos to appear in your article: “Video: link; caption”
 - Example: “Video: <https://vimeo.com/292138634>; “Draft of a High-Rise” by Caroline Shaw live at Thirty One West, from the album *Ecstatic Science*”
- Captions should include video titles, names of artists, and any identifying or descriptive information relevant to the reader.

COPYRIGHT ISSUES

- At The Collective, we take copyright very seriously and will feature only images with permission or that are within the public domain. If you need permission to use any images, plan ahead to secure it; otherwise, they will not be used.
- **Recommended resources:**
 - Youtube, Wikipedia, Vimeo, purchased stock photos, personal photographs
 - [Unsplash](#) is a freely-usable photo database, with photographs submitted by professional artists. *If using an Unsplash photo, please save the photographer info for credit lines.*

7 Final stages

ARTICLE MOCK-UP

- A private link to a preview of your article post will be sent to you within three days prior to publication. *This link is not for sharing and/or public viewing*; it will disappear once your article is officially published.
- Read your article carefully, checking for broken links and/or typos. Notify Editors of any of these errors that need fixing — *writers do not have website editing access*.

WRITER ACCOUNT

- In the days before publication, an email will be sent to you with a username and password for The Collective website. This is the login information you will use to comment on articles and interact with the readers of The Collective.

PUBLICATION & SHARING YOUR ARTICLE

- Issues are published at 11am CST on the day of publication. You will receive an email from the Editors announcing the issue's release that day.
- We would be gratified if you would share your article after publication with your social media communities and personal networks. **Please encourage readers to comment directly on the website!** Our goal is to expand The Collective to a larger and larger audience.
- In Collective monthly newsletters, Editors may solicit writers to contribute to issue soundtracks, participate in Zoom events, or provide info for a writer feature.

8 Writer rights & editorial review

- Writers retain full rights and ownership over their work. After publication in The Collective, writers may submit their articles to additional publications, though we ask that a note be added that the work was "first/previously published in The Collective www.thecollectiveis.us [Issue Year]".
- Editorial control reserves the right to review and construct/maintain standards for all aspects of publication, including content and appearance. Editors retain the right to adjust and change all titles, taglines, images, text, and formatting in order to best fit the tone, style, and audience of the Collective.
- Writers will not be granted edit access on The Collective website.