AUTHOR GUIDE

■ RELATED DOCUMENTS

All the documents below are available at: alaeditions.org/resources-for-authors

Author Questionnaire (REQUIRED)

Send this completed questionnaire to your acquisitions editor with your final manuscript. This document helps ensure your book is properly cataloged with Library of Congress and is used by our marketing team to enhance the promotion of your book.

Project Forms and Worksheets (REQUIRED AS APPLICABLE)

The following forms and worksheets are available for download as needed.

- **Figure List and Permissions Log**: Use this document to track all illustrations and log all copyrighted material in your book.

- **Permission Agreement:** Send this agreement when quoting from or reproducing copyrighted materials, including images. See page 9 of this guide for more information on permissions.

- **Image Release Agreement:** Send this agreement when requesting permission to use photos or art.

- **Interview Release Agreement**: Send this agreement to any interviewees.

- **Contributor's Agreement:** Send this agreement to any other contributors to your book.

- **Webinar Proposal Form:** Fill out this form if you are interested in participating in an online event, which would involve an audio presentation with a visual component.

■ MANUSCRIPT GUIDELINES

File Format

Please submit your manuscript as a single MS Word or RTF (rich text format) file. Do NOT use any desktop publishing system or other program (e.g., InDesign, MS Pages, MS Publisher, MS Excel, etc.) unless under specific instructions from your editor.

Number the pages consecutively in basic Arabic numbers (1,2,3) when you have completed your final draft. On your manuscript's title page, go to the Insert menu, select Insert Page Numbers, and choose "Top of Page" as its position. Pages will automatically be numbered consecutively.

Manuscript Preparation

1. Use Times New Roman 12 pt throughout as your font.

2. Use only very basic formatting. All author-applied formatting will eventually be stripped out during the production process, so elaborate efforts will be wasted. Use just enough formatting to differentiate textual elements (subheadings, bulleted or numbered lists, block quotes, etc.).

    a. Ensure your heading levels are clearly defined. If a chapter has more than one level of subheadings, you can differentiate them either by labeling them using angel brackets <A>, <B>, or <C> or through formatting (with centering, italics, bolding, underlining, etc.).Whichever you decide, please be consistent in the way you format headers throughout the manuscript. See below for an example.

       Heading One
       Heading Two
       <u>Heading Three</u>

    b. Please do not add extra spaces or indentations in your manuscript. To start a new line or paragraph, use paragraph breaks or the enter key. Do not worry about creating hanging indents for your references—formatting of the text will be handled by production.

3. Use the endnote function of your word processor to insert notes into your manuscript. Place the note number at the end of the sentence containing the reference(s). Do not place note numbers in the middle of sentences. Use only one note per sentence. If a sentence contains multiple references, combine them in one note. See page 7 for information on how to format your notes to Chicago Notes and Bibliography style.

4. Use links sparingly throughout the text. Avoid using hyperlinked text within the manuscript—instead recast the hyperlink in an endnote or in the text. Links or DOIs should be included in citations for online resources.

5. Include a Table of Contents listing all elements of your book including front matter, chapters, and back matter. This file need not include page numbers.

6. Provide a final word count (on page 3 of the Author Questionnaire) for all elements of your book including title page, table of contents, front matter, chapters, and back matter.

7. Include an author biography (on page 7 of the Author Questionnaire). The author biography will either be placed on the copyright page of your book or in the back matter and will be used in promotional materials. Review the following guidelines when preparing an author biography.

Author Biography Guidelines

Please limit biographical summaries to your current position, one previous position, and any past or present experience related to the subject of the book (for example, any relevant teaching, speaking, and/or writing experience). Try to condense this information into one simple paragraph of 50 to 100 words. We will edit your summary to conform to our formatting and style standards, and also for length for different purposes in our outreach. (Please do not send us your CV or résumé in place of this form. You will be best at picking out the most relevant information.)

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Here is an example:

> John Duncan is director of the Mary K. Sloane Library at Camelot State University in Cincinnati. His research has focused on intellectual property and more recently on applying intellectual property rules to the internet. He is the author of *Librarians and the Internet* as well as many articles on intellectual property and digital rights.

If working on a contributed volume, please maintain the same guidelines and submit both editor and chapter author biographies. If the room provided in the author questionnaire is not large enough for all the bios, please include a separate file in a MS Word or RTF file with all of author biographies.

Figures, Tables, and Boxes

1. Before you begin preparing art for your book, please submit sample art files to your editor, which our production staff will evaluate for reproduction quality. Review Image Requirements on page 4 for detailed instructions on obtaining high quality images from various sources, including how to make screen captures suitable for print.

2. Images will be printed in black and white. Please ensure that captions and any descriptive text regarding the figure do **not** include color descriptors. If you have color images, submit them in color. Our design team will handle converting the image to gray scale.

3. All figures and tables should be numbered and titled and should have a reference within the text unless otherwise specified by the managing editor. Sample forms or worksheets should be labeled as figures. Multiple blank forms or worksheets should be collected into an appendix. Sample letters, even if entirely text, should be labeled as figures. Long ancillary multicolumn lists should be labeled as text boxes, not tables. Simple multicolumn lists may be left as text. Numbering starts anew in each chapter unless otherwise specified by the managing editor. Use double numbering that includes both the chapter and figure number (e.g., "figure 5.1" for the first figure in chapter 5) unless otherwise specified by the managing editor. Use sentence-style capitalization for figure legends and table titles.

4. Text boxes should have numbers, titles, and specific references in the text if they are directly related to the text. Ancillary text boxes may have titles but do not need numbers or text references. Treat all text boxes the same way throughout a manuscript unless otherwise specified by the managing editor. (Text boxes include what are known as sidebars, text boxes traditionally placed at the outside margins. With few exceptions, such placement is only possible for a 7-by-10-inch or larger trim size.) Tables and text boxes may be included in the manuscript file.

5. Do not embed photos, images, or artwork directly into your manuscript file. Keep each piece of art as an electronic file by itself—do not group. Indicate their placement with an all-caps comment in the manuscript, immediately following the paragraph that includes the reference to the figure, table, or box, thus:

<div align="center">

INSERT FIGURE 6-3 APPROXIMATELY HERE.

</div>

Prepare a figure list for the entire book (for your convenience, download this file at **alaeditions.org/resources -for-authors** and submit with your final manuscript). Please be sure that the names and numbers on the figure list match the actual figures.

■ ALA IMAGE REQUIREMENTS

Most images (if they are not vectors/illustrations/charts) should be sent as color JPEG files. Do not resize images or convert to grayscale. Use the highest quality setting possible when resaving JPEGs. Do not send TIF files, unless that is how you received them. Please verify with your editor before assuming images can be included.

Judging Image Quality By File Size

If an image is larger than 500K, it is most likely acceptable for print (provided it is in focus and does not have to be severely cropped). If an image is 10 to 100K, it is most likely low resolution.

Tables and Charts

Please create tables in Word, pie-charts and graphs in MS Excel, and flow charts in MS PowerPoint. Adobe Illustrator or EPS files are strongly preferred if you have access to that software. In addition to the pie-chart or graph, please submit the original data in Word or MS Excel that was used to create the chart.

Scanned Photos and Illustrations

Any artwork such as a photo, book cover, fabric, illustration, or other visual material must be scanned in color at 300 dpi at least. A higher resolution of 600 dpi is preferred. JPEGs in RGB color are preferred.

Photos and Camera Settings

Images must be high-resolution, meaning that they should be taken with a digital camera of at least 4 megapixels (MP) at the highest quality setting possible. In a digital camera this may be called Best, Largest, Highest Quality, Fine or show a graphic of a smooth (not jagged) arc. The final file sent to ALA should be a JPEG. It is OK if the resolution is 72 dpi as long as the dimensions of the photo are very large (8 inches wide, for example). Please do not attempt to resize or crop photos or convert files to TIFs—all image processing will be done at ALA. Please do provide instructions if appropriate (for example, "please crop out this person"). RAW files are also accepted and preferred when possible. In higher-quality cameras this setting is often called RAW + JPEG or simply RAW and the image file names end with CR2, NEF, or another extension depending on the camera. If you are attempting to provide a full-page image, the camera used must be at least 8MP.

Screen Captures

If you are submitting more than five screen captures, you must use SnagIt (**www.snagit.com**).

SnagIt will let you capture a *browser window* only—use this method. Be sure to adjust the size of your browser window to crop out empty space on the right and left, or cut off the webpage at the height you want by making the window shorter. From SnagIt, "Save As" your image as a TIF (very important) using the figure number/name. You can then insert these TIFs into your Word file, for position only, with your MS. But you must send the actual TIF files to ALA with your MS, and the names must correspond to the MS. They will be large files and you'll need to use a file sharing service, such as Dropbox.

When in doubt, send the URLs to your editor with a request for screen captures to be made by ALA production staff.

Images From the Web

Images downloaded from websites are not print quality unless specified. This includes Google Images, unless the file size is very large. For example, an image that is 8 inches wide at 72 dpi would likely be usable. An image that is one inch wide, or a logo from a homepage, would not be usable. If you think you have found a high-resolution image, contact your editor to verify it is usable.

Sending Images to ALA

The best way to send large images is to use a file sharing service like Dropbox (**www.dropbox.com**).

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■ ALA PUBLISHING STYLE POINTS

- **Use the Chicago Manual of Style** (CMS), 17th edition, as your primary style guide.
- **Use Merriam-Webster's Collegiate Dictionary** (MW), 11th edition, as your primary dictionary. (MW overrules CMS on spelling and hyphenation where they are in conflict.)
- **Use Garner's Modern American Usage** (Garner) as your primary reference for questions of usage not addressed in CMS. (CMS overrules Garner where they are in conflict.)

Style Quick Tips

- **Source citation:** Recognize the stylistic drawbacks of intensively citing sources and naming their authors in your text. The writing style we prefer invites moderation in the use of source notes. Writers should limit notes to direct quotations and specific empirical findings. Opinions and accepted beliefs do not need references.

- **Acronyms and abbreviations:** Spell out the full name at first use, followed by the acronym/abbreviation in parentheses. Thereafter, the acronym/abbreviation will suffice. Do not give the acronym/abbreviation at first use if it is not used later. Exceptions include acronyms for which the full name does not elucidate (e.g., EBSCO) and, depending on the book's audience, common library acronyms such as MARC and CIP. Acronym/abbreviation plurals are formed with a lowercase "s" and no apostrophe: CPAs.

- **Boldface:** Do not use boldface for emphasis or for terms. Use italic.

- **Dates:** March 2, 1996; May 1990; the 1950s; 1960–67. A slash is acceptable to denote a fiscal or academic year: 1995/96.

- **Ethnic groups, cultures, and communities of people:** Capitalize names of ethnic groups. Black should be capitalized when describing a culture or when referring to an ethnic or racial identity. White should remain lowercase.

- **Italic:** Establish and maintain consistent, logical use of italic for emphasis (sparingly!) and for terms.

- **Job titles:** Lowercase in author bios and in running text (Jean Kramer is director of the University Media Center at Texas State University; John Doe, head cataloger at the Wichita Public Library, was elected to the board).

- **Lists:** Do not use closing punctuation in lists unless the items are complete sentences. List items begin lowercase unless they are complete sentences OR in numbered lists.

- **Personal pronouns:** Use "they" as a gender-neutral singular pronoun. When in doubt, you can make the subject plural or rewrite the sentence for clarity. Examples listed below.

  - The librarian told the patron that they won the raffle.
  - Everyone wants to return their library books today.
  - An informational professional takes pride in their work.
  - Information professionals take pride in their work.

  When referring specifically to a person who does not identify with a gender-specific pronoun, they is often preferred. A person's stated preference for a specific pronoun should be respected.

Outlined on pages 6–7 are examples of the two types of source documentation that ALA Editions prefers: Chicago notes and bibliography style and Chicago author-date style. Note that the primary differences between the two styles are in the order of the elements. Please do NOT use a mixture of the two documentation styles. APA and MLA styles may also be used if consistent throughout.

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Chicago Notes and Bibliography Style

Recognize the stylistic drawbacks of intensively citing sources and naming their authors in your text. The writing style we prefer invites moderation in the use of source notes. Writers should limit notes to direct quotations and specific empirical findings. Opinions and accepted beliefs do not need references.

If you need additional guidance for citations, ask your acquisitions editor.

Journals

Text citation	Note form	Bibliographical entry
Superior number: One writer has linked rhetoric and the instinct for survival.[4]	4. Jane R. Bush, "Rhetoric and the Instinct for Survival," *Political Perspectives* 29 (March 1990): 45–53.	Bush, Jane R. "Rhetoric and the Instinct for Survival." *Political Perspectives* 29 (March 1990): 45–53.

Books

Text citation	Note form	Bibliographical entry
Superior number: Roger Blinksworth has addressed these same issues.[1]	1. Roger Blinksworth, *Converging on the Evanescent* (San Francisco: Threshold Publications, 1987).	Blinksworth, Roger. *Converging on the Evanescent*. San Francisco: Threshold Publications, 1987.

Electronic Documents or Web Pages

Text citation	Note form	Bibliographical entry
Superior number: The library collection at Harvard includes over 550 million items.[1]	1. "About Harvard: Harvard at a Glance," Harvard University, www.harvard.edu/about-harvard/harvard-glance. *Note: Do not include access date. Omit publication year if material is undated, such as above. If publication year is included, add before URL.*	Harvard University. "About Harvard: Harvard at a Glance." www.harvard.edu/about-harvard/harvard-glance.

Entire Websites or Subsections of Websites

Text citation	Note form	Bibliographical entry
The Government Publications Department of the University of Memphis Regional Depository Library (www.lib.memphis.edu/resource/unclesam) is a good source for this type of information.	N/A	N/A

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Chicago Author-Date Style

Journals

Text citation	Note form	Bibliographical entry
(Bush 1990)	N/A	Bush, Jane R. 1990. Rhetoric and the Instinct for Survival. *Political Perspectives* 29 (March): 45–53.

Books

Text citation	Note form	Bibliographical entry
(Blinksworth 1987)	N/A	Blinksworth, Roger. 1987. *Converging on the Evanescent*. San Francisco: Threshold Publications.

Electronic Documents or Web Pages

Text citation	Note form	Bibliographical entry
(Harvard University, n.d.) *Note: If publication year was available, in-text citation would be (Harvard University 2019)*	N/A	Harvard University. "About Harvard: Harvard at a Glance." www.harvard.edu/about-harvard/harvard-glance.*Note: Do not include access date. Omit publication year if material is undated.*

Entire Websites or Subsections of Websites

Text citation	Note form	Bibliographical entry
The Government Publications Department of the University of Memphis Regional Depository Library (www.lib.memphis.edu/resource/unclesam) is a good source for this type of information.	N/A	N/A

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Word List

(contra style OK in most cases if consistent)

A

AACR2 (the code and the publication; always roman)
acknowledgments
advisor
African American (n., adj.)
age or ages (not aged): children age 12, children ages
    12 to 14
al-Qa'ida
the American Library Association, ALA, the ALA Office for
    Intellectual Freedom, ALA's Midwinter Meeting, but not "the
    ALA"
and/or: avoid
Anglo-American Cataloguing Rules (the code)
Anglo-American Cataloguing Rules, 2nd edition
(the publication)
Annual Conference (ALA)
appendixes
@ your library (lowercase and, when part of display type, in a PLA-
    specified font); all titles of programs/initiatives should be in
    quotes to accommodate the ones that use this formula

B

best seller
board book
book group
booktalk (n., v.)

C

catalog, cataloging, cataloger (except in AACR)
children's services (pl.)
CIP

D

DDC (Dewey Decimal Classification)
Dewey Decimal Classification system

E

EBSCO
e-book
electronic discussion list (not listserv, unless referring
to that specific trademarked list)
e-mail
English as a new language or nonnative English speaker (not English
    as a second language)

F

fingerplay
flannelboard
flier
follow up (v.)
follow-up (n., adj.)
fundraise

H

hand-binding (n.)
hand-sewing; hand-sewn
high school (open as adj.: *high school library*)
home page
how-tos

I

integrated library system (ILS)
internet
Intranet

K

K–12

L

LCSH (the code and the publication; always roman)
leatherbound
Library of Congress Subject Headings (the code)
Library of Congress Subject Headings (the publication)

M

MARC 21
medium-sized libraries
method (*not* methodology, except as a set or system of methods that
    govern a discipline)
Midwinter Meeting (ALA)

O

OCLC
offline
online

P

protectable (*not* protectible; in reference to copyright protection)
pulpboard

T

teacher-librarian
time frame; time line
TM: use for titles and display type when necessary, but not in
    running text
toolkit
24/7

U

USA PATRIOT Act, the PATRIOT Act
use (*not* usage)

W

Wi-Fi
the web, website, webcast, weblog, webcam, web-based, web page,
    web-scale, web browser, weblink, but World Wide Web and
    Web 2.0
workflow

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■ DIVERSITY AND INCLUSION

We are dedicated to acquiring and creating content that reflects the unique experiences and backgrounds of librarianship. We want readers, library staff, and patrons to feel empowered by the written word and reflected in the books and content that we publish.

As you develop your manuscript, consider how diversity and inclusion touch your topic. For resources relating to equity, diversity, and inclusion (EDI), see the glossary of EDI terms that the Office for Diversity, Literacy, and Outreach Services maintains at **ala.org/aboutala/odlos-glossary-terms** and see the **diversity** and **equity and access** policies in the ALA Policy Manual (**ala.org/aboutala/governance/policymanual**).

■ PERMISSIONS REQUEST INFORMATION

When quoting from or reproducing copyrighted materials, you must obtain permission from copyright holders if your use exceeds the boundaries of "fair use." These boundaries are discussed in numerous authors' guides, including *The Chicago Manual of Style.* See also the website **http://fairuse.stanford.edu**. Factors include

- the length of a quote relative to the length of the whole work,
- the nature of the work (e.g., nothing may be quoted without permission from copyrighted song lyrics), and
- the nature and purpose of your work.

Generally (but with exceptions), a sentence or two from a chapter-length prose text would be fair use, as would an extract up to 300 words from a book-length prose text. However, since authors are responsible for abiding by copyright law, they must familiarize themselves with recent guidelines on fair use of print, graphic, and electronic materials.

Permission need not be obtained for works in the public domain. Such works would include federal and state government publications (not necessarily government-contracted publications).

If using art or other work cited with a creative commons license, make sure that you are following the guidelines posted by the Creative Commons license, which can vary from no attribution to full attribution with a link to the CC license.

We recommend that you preserve copies of any source not officially published to avoid any possible challenges to the information. Examples include a social media post or an article reporting on an ongoing story that may be updated—anything that could be hard to find later in the same form that it was initially accessed.

Standard publishing agreements, including ours, specify that authors must (1) acquire all necessary permissions, (2) provide copies of granted permissions, and (3) pay fees required by the copyright holder. Therefore, we recommend that you borrow only those copyrighted materials most valuable to your work.

In permission requests, you must briefly identify your work and its audience, provide complete information on the material requested, and allow time (often two or three months) for copyright holders to process your request. Follow up every three weeks or so after the first month.

The image release form and the permissions form available at **alaeditions.org/resources-for-authors** are fairly standard and should be adaptable to special needs of your project. Fill in all the information; delete items that do not apply. If possible, photocopy the material you are referencing and mark it clearly. Photocopies of title page and copyright page of the work referenced will help a publisher identify the copyright holder. Permissions granted by the rightsholder via e-mail or fax are acceptable.

Please keep a record of your requests and the responses. A permissions log is available at **alaeditions.org/resources-for-authors** for your convenience.

■ FINAL MANUSCRIPT CHECKLIST

This checklist contains all of the elements that need to be submitted with your manuscript in order for it to be considered complete. This checklist will help ensure a smooth production process.

Attach an electronic copy of your manuscript to an e-mail message to your editor. Explain exactly what is attached to the e-mail message in the subject line. To transmit large files or art to your editor, please use a file sharing service, such as Dropbox, Box, or Google Drive. Once you have submitted your final manuscript to your editor, no changes can be made to the files unless asked by your editor. You will have a chance to make edits to the files after copyediting.

- ❑ **All front matter, including, as appropriate**
  - ☐ Title page (including your name and any credits as you wish them to appear in the finished book)
  - ☐ Dedication (if any)
  - ☐ Table of contents
  - ☐ Preface
  - ☐ Acknowledgments

- ❑ **All chapters and notes** (embed notes)
- ❑ **All back matter, including, as appropriate**
  - ☐ Appendixes
  - ☐ Glossary
  - ☐ Bibliography
  - ☐ References

- ❑ **All art/figures**
  - ☐ Each piece of art as its own electronic file, individually labeled. Each should include a call-out in the manuscript for where it should be placed as well as an in-text reference.
  - ☐ Illustration List worksheet (download at: **alaeditions.org/resources-for-authors**)
  - ☐ Check the resolution and size to be certain they meet the image requirements.

- ❑ **Permissions Log** (download at: **alaeditions.org/resources-for-authors**) that details all copyrighted material used in the text or as art, figures, tables, etc. including any required credit lines

- ❑ **Author questionnaire** (download at: **alaeditions.org/resources-for-authors**)
  - ☐ Final word count for all parts of your book
  - ☐ Author bio(s)

- ❑ **Electronic copies of permission agreements, interview releases, or contributor's agreements**
- ❑ **Files submitted are final** (you may wish to keep an identical backup version)
- ❑ **Optional:** Author photo or a headshot
- ❑ **Optional:** Webinar Proposal Form

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■ WHAT HAPPENS NEXT?

- Your acquisitions editor will ensure that everything has been received including your manuscript, any art/figures, any required permissions forms, and your author questionnaire.

- Your acquisitions editor or our marketing team will be in touch to finalize the title of your book.

- The director of editing, design, and production will review all art/figures for usability, and your acquisitions editor will let you know if there are any problems or concerns.

- A transmittal meeting will be held, where key staff will discuss such matters related to your book as the schedule, marketing, and promotions, and your manuscript will be turned over to the managing editor.

- The final title will be given to the design department, and they will assign a designer.

- Marketing will begin, or continue, in many cases. The marketing team will be writing catalog and website promotional copy and preparing a marketing plan.

- Cover design will begin. A cover PDF will be sent by ALA Marketing for your review.

- The managing editor will review the manuscript and all art/figures and will assign a project manager or a copy editor to the project.

- The managing editor will send you a preliminary schedule and introduce you to your project manager or copy editor.

- The copy editor will then begin editing your manuscript, reading word for word, checking for errors in grammar, spelling, style consistency, and so on. Copyediting follows the rules in The Chicago Manual of Style, 17th ed. There will always be exceptions, but see pages 5–8 for style points.

- The copy editor will send an edited Word file for your review. This file will often include queries and is the last opportunity for substantive changes.

- You will work with your copy editor until all queries are resolved.

- The final file is sent to ALA Publishing for layout, when the various elements of your book, including text and illustrations, are brought together with the design.

- The managing editor or project manager will send you a PDF of the first pass pages, also referred to as "proofs." This is an opportunity for you to see the designed pages and to review the content one final time. A proofreader and indexer assigned by the managing editor or project manager will receive the same PDF. The proofreader will be looking for editorial and composition errors allowing you to focus on content and factual accuracy. This is the last time you will see the book before it is printed.

- You and the proofreader will send final changes to the managing editor or project manager who will coordinate with the design department.

- Final corrections and the index will be incorporated.

- The full cover will be designed including the spine and adding the barcode.

- The managing editor or project manager and the director of editing, design, and production will review all pages and the cover before files are sent to the printer.

- Files will then be sent to the printer.

- Printer proofs will be reviewed in house.

- If applicable, review copies or galleys will be sent out by marketing.

- If applicable, work on the e-book and/or web extra will begin.

- You will receive your complimentary copies at the address we have on file and your book will now be available to the public.

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