



OLA Quarterly

Editorial Guidelines

BETA DRAFT

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OLA Quarterly

Editorial Guidelines

1. Introduction

To highlight the innovative work of library professionals throughout Oregon, Oregon Library Association (OLA) publishes a quarterly online journal called the *Oregon Library Association Quarterly*. Direction for the people involved in the writing, editing, and publishing of this journal is included in this guidelines document. Included are roles and responsibilities (**who** is involved), publication workflow and schedule template (**when** activities happen), and the style guide and editorial team instructions (**how** team members accomplish their work).

The mission of OLA is to provide advocacy, education, leadership, and collaboration to continually strengthen Oregon's libraries and the communities they serve.

To support the OLA mission, the *OLA Quarterly* is published online up to four times yearly as a benefit to approximately 1,000 OLA members and the broader professional community. The *OLA Quarterly* typically features about five to 10 articles across about 40 pages.

The *OLA Quarterly* reflects the following editorial mission and OLA values:

- To showcase the innovative work of Oregon library workers, students, partner organizations, and volunteers.
- To provide an entry-level outlet for professional publication to the Oregon library community.
- To treat each other according to the ALA Code of Ethics and principles of equity, diversity, inclusion (EDI) and antiracism ([OLA EDI Antiracism Committee, 2020](#)).
- To represent the needs and interests of Oregon libraries of all types, organizational structures, and sizes, from all corners of the state.
- To publicize new ideas and initiatives that can be replicated in libraries in Oregon and around the world.

While *OLA Quarterly* is not a peer-reviewed journal, *OLA Quarterly* editorial team and contributors strive to publish professional-quality content for the benefit of all Oregon libraries and library workers. Find current and archived issues at the [OLA Quarterly Archives, 2020](#).

2. Who is the Team? Roles and Responsibilities

The following organization chart shows the people involved in the publication of each issue. Unless otherwise noted, roles are filled by unpaid OLA volunteers.



Editorial Board

The Editorial Board includes representation from the Executive Board, the OLA EDI/Antiracism Committee, other units within OLA, and experts from the field who might or might not be OLA members. While formation, composition, roles, and responsibilities are still under discussion, preliminary thoughts indicate that the Editorial Board:

- Is responsible for strategic oversight for the *OLA Quarterly*.
- Provides direction and support for the Editor-in-Chief.
- Suggests potential themes or special issues of interest for the Editor-in-Chief and guest editor to consider.
- Evaluates the performance and success of the Editor-in-Chief, ensuring accountability to OLA values and editorial standards.
- Intervenes and resolves high-level editorial conflicts or issues as necessary.
- Escalates any conflicts or other serious issues that cannot be satisfactorily resolved to the OLA Executive Board for resolution.

The Editorial Board reports to the OLA Executive Board.

Editor-in-Chief

The Editor-in Chief (EiC) holds primary responsibility for the planning and editorial content of the *OLA Quarterly*. The Editor-in-Chief is responsible for ensuring that the publication provides timely, relevant, useful, and authoritative content to OLA members and to the Oregon library community at large, while also upholding OLA's standards of equity, diversity, inclusion (EDI), and antiracism. Specifically, the Editor-in-Chief:

- Sets and enforces publishing deadlines and budget guidelines.
- Recruits and onboards the appropriate number of team editors, including training materials on editorial standards, workflow, and EDI/antiracism best practices.
- Recruits from a diverse pool of guest editors, with an emphasis towards platforming voices and opinions that have not been represented in *OLA Quarterly* in the recent past.
- Works with the guest editor to develop and issue the Call for Submissions through all OLA channels and other relevant places.
- Works with the guest editor to recruit authors and to review and select proposals.
- Oversees and executes the author contracts and ensures the guest editor has them to provide to the selected authors.
- Manages team editor workflow and serves as a team editor as needed for sufficient coverage.
- Manages communication between *OLA Quarterly* contributors and editorial team.
- Serves as a mediator if conflicts arise between authors and editors.
- After production layout, reviews the entire issue and signs off on publication.
- Publishes the finished issue to the *OLA Quarterly* online portal.
- Promotes the published issue to the standard OLA communication channels.
- Works with the guest editor and Communications Committee for additional promotion. Provide resources for authors to promote their articles.
- Reviews and revises the *OLA Quarterly* style guide and editorial procedures as needed, and archives past documentation with an eye towards preserving institutional knowledge.

The Editor-in-Chief reports directly to the Editorial Board. Editor-in-Chief performance is subject to periodic evaluation.

Guest Editor

Guest editors are recruited from the Oregon library community at large. The guest editor:

- Sets the theme for their designated issue of *OLA Quarterly*.
- Works with the Editor-in-Chief to develop and issue the Call for Submissions through all OLA channels and other relevant places.
- Recruits authors, cover artists, and other contributors, with an emphasis towards highlighting voices and opinions that have not been represented in *OLA Quarterly* in the recent past.
- Works with the Editor-in-Chief to select submissions for inclusion in *OLA Quarterly* and communicates acceptance or rejection with authors who have submitted proposals.
- Provides editorial guidelines, deadlines, technology tools, and other support to authors. Issues the author contract to all authors.
- Writes a 400- to 800-word introductory article related to the selected theme of their issue of *OLA Quarterly*., along with their 100- to 200-word bio and headshot photo.
- Reviews all articles submitted for the issue.
- Optionally, suggests ideas for the theme-related cover image.

The guest editor might consult with the Editor-in-Chief on matters relating to the integrity of *OLA Quarterly*. However, the ultimate responsibility for editorial decisions and conflict resolution remains with the Editor-in-Chief.

The guest editor is not expected to participate in copyediting or layout editing. There can be more than one guest editor for one issue. The guest editor reports directly to the Editor-in-Chief.

Authors

Like guest editors, authors are recruited from the Oregon library community at large and beyond, either by invitation from the guest editor or by answering the widely distributed Call for Submissions. Also referred to as contributors, authors:

- Submit proposals for an article related to the issue's theme.
- If their proposals are accepted, write the proposed article according to the *OLA Quarterly* style guide and other editorial guidelines within the prescribed deadline.
- Work with a team editors to refine the finished article ready for publication, submitting revisions within the established deadlines. Each article goes through three levels of edit.
- Review and incorporate suggestions and edits to the article.

- Provide artwork according to the editorial guidelines.
- Include all necessary citations according to the editorial guidelines.
- Include author information, 100- to 200-word bio, and a head shot photo to accompany the article.

After their article proposals have been accepted by the guest editor and Editor-in-Chief, the authors' main contacts are their assigned team editors. Any conflicts between authors and team editors can be escalated to the Editor-in-Chief for resolution.

Team Editors

At least two team editors are on the editorial team, although more can be added as required by an issue at the Editor-in-Chief's discretion. If needed, the Editor-in-Chief can serve as a substitute team editor. One team editor may be assigned to each article. Team editors:

- Serve as the main point of contact for authors, answering questions, assisting with technology tools, and ensuring deadlines are met at the various stages of article development, from the first content edit until the article is submitted to production.
- Perform the content edit on assigned articles for adherence to *OLA Quarterly* editorial guidelines, OLA values, presentation, organization, clarity, and flow, and provide feedback to authors.
- Review the revised article, and when it's ready, submit it to copyedit.
- Send copyedit feedback to the authors and ensure that authors incorporate feedback by the deadline.
- Ensure that each submission is complete, including artwork, captions, citations, author information, bios, and head shot photos.
- Submit each copyedited article package to production.

The team editors report directly to the Editor-in-Chief. Any conflicts between authors and team editors can be escalated to the Editor-in-Chief for resolution.

Copyeditor

A paid contract position, the copyeditor:

- Copyedits for accuracy (including citations and fact-checking), clarity, grammar, and style, and provides feedback to authors.
- Copyedits for spelling, punctuation, grammar, and adherence to the style guide.
- Provides edits to the authors via the assigned team editor.

- Checks how authors have incorporated the edits, and checks that new errors have not been introduced (copyedit check).
- After production layout, proofs the entire issue for editorial or layout errors and works with the production designer until the issue is error-free and ready for review and signoff by the Editor-in-Chief.

Production Designer

A paid contract position, the production designer:

- Designs and lays out the articles and images for the journal.
- Assists with development and acquisition of the theme-relevant cover image.
- Chooses the publication color scheme, often working with the selected cover image.
- Submits the designed publication to proofreading.
- Makes proofreading changes until the issue is ready for publication.
- Submits the publication to final review and sign-off by the Editor-in-Chief.

The production designer contracted by *OLA Quarterly* is Julie Weiss of Tobias Weiss Design, 7345 SW Deerhaven Drive, Corvallis, OR 97333, 541-738-1897.

The production designer reports directly to the Editor-in-Chief.

3. When Do Activities Happen

This section details the publication work flow, indicating the sequence of activities in the various stages of publication, who's responsible, and the expected time duration. The schedule template reflects the work flow and can be adapted with actual dates for each issue.

Publication Work Flow

This work flow details all activities, responsibilities, and expected durations for the publication phases of publication planning, Call for Submissions and author recruitment, content development, production, publication, promotion, and review.

This workflow reflects an 18-week schedule from start to finish. Because of this, planning for the next issue must begin while the current issue is still under development.

Publication Planning

1. The Editor-in Chief reviews and submits budget needs in August of each year as the OLA budget is being built for adoption each October.
2. The Editor-in-Chief plans the publication schedule and budget allocation for the next issue. 0.5w

Call for Submissions and Author Recruitment

3. The Editor-in-Chief recruits the guest editor(s) and team editors and provides them information about their responsibilities, editorial guidelines, EDI/Antiracism guidelines, and the publication workflow and schedule. Guest editors and team editors review and sign the publication agreement. 1w
4. The Editor-in-Chief and guest editor work together to refine the theme. 0.5w
5. The guest editor and Editor-in-Chief issue the Call for Submissions for a three-week period. 0.5w
6. During the Call for Submissions period, the guest editor actively recruits authors to respond to the Call for Submissions with a proposal. 3w
7. Contributors respond to the Call for Submissions with article proposals. 3w concurrent
8. The guest editor, assisted by the Editor-in-Chief, evaluates the article proposals and makes their selections. 0.5w

Content Development

9. The guest editor contacts the authors of the accepted article proposals and sends them information about editorial guidelines, style guide, deadlines, contract, copyright, and their assigned team editor, if applicable. 0.5w
10. The guest editor contacts the authors of the rejected article proposals. 0.5w concurrent
11. The Editor-in-Chief and guest editor call an online editorial meeting with all authors, team editors, and the production designer to meet each other, review values, roles and responsibilities, deadlines, and editorial guidelines. 0.5w
12. The authors write the first draft of their articles, including any artwork, and submit them to for editing. The guest editor also writes the issue introduction and submits it for editing. 2w
13. The team editors and guest editor content-edit the articles and submit them back to the authors. 1w
14. The authors revise their articles according to the content edit feedback and submit the second draft for copyedit. 1w
15. The copyeditor edits all articles for grammar and style, along with fact-checking, and submits them to the authors with the team editors coordinating. 1w
16. The authors make their final revisions and submit the final draft for copyedit check. 0.5w
17. The copyeditor checks final changes. 0.5w

Production

18. The finished articles and artwork are submitted to production. 0.5w
19. The production designer considers guest editor ideas and chooses cover art, processes article art, and lays out the issue. 1w
20. The copyeditor proofs the production. 0.5w
21. The production designer makes final proof changes. 0.5w
22. When the production is considered final, the Editor-in-Chief reads the entire issue and requests any final changes from the production designer. 0.5w
23. Copyeditor checks any final changes and confirms that the issue is ready to publish. 0.5w
24. The Editor-in-Chief signs off on the publication and publishes the finished issue to the *OLA Quarterly* online portal. 0.5w

Promotion

25. The Editor-in-Chief promotes the published issue to the standard OLA communication channels. 0.5w and ongoing for one month
26. The Editor-in-Chief coordinates with the guest editor and Communications Committee for additional promotion. 0.5w and ongoing for one month

Review

27. The Editor-in-Chief holds a publication review meeting with all involved to review how the process can be improved. 0.5w
28. The Editor-in-Chief thanks the team.
29. Editor-in-Chief starts planning next issue.

Publication Schedule Template

The following table can be used as a schedule template. Complete the dates in the Deadline column to plan the schedule for the upcoming issue.

No.	Task	Responsibility	Duration	Deadline
Publication Planning				
1	Submit annual budget needs.	Editor-in-Chief		August
2	Plan publication schedule and budget.	Editor-in-Chief	0.5w	
Call for Submissions and Author Recruitment				
3	Recruit and orient guest editor and team editors.	Editor-in-Chief	1w	
4	Refine the theme.	Editor-in-Chief and Guest Editor	0.5w	
5	Develop and issue the three-week Call for Submissions.	Editor-in-Chief and Guest Editor	0.5w	
6	Recruit authors to submit a proposal.	Guest Editor	3w	
7	Develop and submit article proposals.	Contributors	3w (concurrent)	
8	Review and select article proposals.	Guest Editor and Editor-in-Chief	0.5w	
Content Development				
9	Provide authors of accepted proposals with guidelines and contract.	Guest Editor	0.5w	
10	Contact authors of rejected proposals.	Guest Editor	0.5w concurrent	
11	Hold online editorial meeting with authors, editors, designer.	Editor-in-Chief and Guest Editor	0.5w	

12	Write and submit first draft of articles.	Authors	2w	
13	Content-edit all articles.	Team Editors and Guest Editor	1w	
14	Revise and submit second draft of articles.	Authors	1w	
15	Copyedit and fact-check all articles.	Copyeditor	1w	
16	Revise and submit final draft of articles.	Authors	0.5w	
17	Check final changes.	Copyeditor	0.5w	
Production				
18	Submit all articles and associated material to production.	Team Editors	0.5w	
19	Design and lay out the issue, process art, develop cover art.	Production Designer	1w	
20	Proofread the production issue.	Copyeditor	0.5w	
21	Make final proof changes.	Production Designer	0.5w	
22	Read the entire issue and request any final changes.	Editor-in-Chief	0.5w	
23	Check any final changes and confirm the issue is ready to publish.	Copyeditor	0.5w	
24	Sign off on the publication and publish the issue to the online portal.	Editor-in-Chief	0.5w	
Promotion				
25	Promote the issue to OLA communication channels.	Editor-in-Chief	0.5w and ongoing for one month	
26	Promote the issue to wider relevant communication channels.	Guest Editor and Communications Committee	0.5w and ongoing for one month	
Review				
27	Hold online publication review meeting with authors, editors, and production designer.	Editor-in-Chief	0.5w	
28	Thank the team.	Editor-in-Chief		
29	Start planning next issue. This will likely need to start before the current issue is complete.	Editor-in-Chief		

4. How Are Activities Done?

With information about the *OLA Quarterly* Style Guide and specific guidelines for each team member can carry out their responsibilities, this section details how the *OLA Quarterly* is produced in a professional and efficient manner for a publication that reflects the OLA mission and values.

OLA Quarterly Style Guide

Like other library and information science publications, the *OLA Quarterly* uses [The Publication Manual of the American Psychological Association, Seventh Edition](#) (American Psychological Association, 2020) as the basis for all style conventions, including formatting, usage, and citation of sources. Authors and editors can refer to the manual or the [APA Style](#) website (American Psychological Association, 2021).

The following table details *OLA Quarterly* exceptions to APA style:

Style Category	OLA Style or Exception to APA
In-Text Citations	Do not use hanging indents in citations.
Mechanics of Style	Always capitalize librarian job titles.
	Punctuation is always inside quotation marks.
	American spelling rather than British spelling.
	Use the Oxford (serial) comma.
	Add commas after introductory phrases
	Dates are written in the form of September 26, not September 26th or 26 September.
	One space between sentences (not two).
Bias-Free Language	institutional style guides like APA Style might not provide an accurate or timely reflection of how individuals and communities choose to identify themselves. Start with the APA Style section on Bias-Free Language, including the subsections on Disability, Gender, and Racial and Ethnic Identity.
	Editors should defer to authors on issues of self-identification whenever possible.
	When discussing groups of which the author is not a member, authors are strongly encouraged to consult resources authored by said groups to determine best practices around identification.
Grammar	It's acceptable for sentences to end with prepositions.

OLA Quarterly editorial team will update these style exceptions on an ongoing basis.

While the goal is a consistent style for all articles, flexibility is also important to encourage and foster and diversity of authors and topics. Further standards may be developed over time.

Instructions for the Editorial Team

These guidelines help direct the efforts of the editorial team, which is made up of the editor-in-chief, guest editor, team editors, authors, and production designer.

Instructions for the Editor-in-Chief

Here are details about editor-in-chief responsibilities during production planning, recruitment, Call for Submissions, content curation and development, and production.

- When developing the publication schedule, be sure to consider holidays and vacations for others on the editorial team.
- When working with the guest editor on the Call for Submissions, specify the theme, length, and content of the proposal.
- When developing the Call for Submissions, specify the length and content of the proposal. Ask that proposals be about 300 to 500 words describing the proposed article content, why *OLA Quarterly* readers would be interested, whether and how the topic fits the issue's theme, and why the author is the right person to write the article. Stress the firmness of the submission deadline along with the subsequent editorial and publication deadlines.
- OLAQ does not publish anonymously submitted articles.
- Keep the issue to 40 pages, otherwise it costs more for design production. Issues over 43 pages cost \$26 dollars per page over the \$990 price to design the layout.
- Assign a team editor to each article.
- Do a final post-production check on the full issue, including all articles, captions, table of contents, and back matter.

Instructions for Guest Editors

Here are details around guest editor responsibilities during content curation and production.

- When the Call for Submissions is released, actively recruit possible contributors and encourage them to submit an article proposal by the Call for Submissions deadline.

- When working with the Editor-in-Chief to select from submitted article proposals, review whether:
 - The proposal addresses a topic that is timely, useful, and/or novel.
 - The author has first-person knowledge of the proposed topic.
 - The proposed article would contain insights and/or practices that could be adapted by libraries and library staff elsewhere in Oregon.
- Communicate with all contributors who submitted a proposal. For those whose proposals were accepted, provide the editorial guidelines, information about technology tools and conventions, the importance of deadlines, and the author contract. For those whose proposals were not accepted, thank them for their submission and encourage them to submit a proposal for a future issue.
- Work with the editor-in-chief and the production designer to decide on the theme-relevant cover image, which can be:
 - A photo from one of the articles
 - A word cloud
 - Original art
 - A copyright-free image
 - A purchased image chosen by the production designer
- The editor-in-chief and guest editor work together to develop the article order in the journal. The following are options:
 - The articles can be presented alphabetically by the authors' last names.
 - Present the most compelling articles first.
 - Present as the first article the one that speaks most clearly to the theme of the issue.
 - Group articles together by subject.
 - Group articles by academic/research content versus articles on practices and programs.
 - Present shorter articles first.
 - Present a theme-relevant article at the end to close out the theme.

Instructions for Authors

These instructions offer guidelines to authors regarding article proposals, deadlines, article length, style and tone, citation of sources, EDI and antiracism, formatting and layout, images, submitting article files, editing cycles, copyright, and resources for more information.

Call for Submissions

A Call for Submissions is typically issued on the *OLA Quarterly* website and through other OLA communication channels about four months ahead of the projected publication date.

Authors are invited and encouraged to submit an article proposal, following the guidelines in the Call for Submissions. In about 300 to 500 words, the proposal should describe the proposed article content, why *OLA Quarterly* readers would be interested, whether and how it fits the issue's theme, and why the author is the right person to write the article.

Anyone may submit an original article to be considered for publication in *OLA Quarterly* provided he or she owns the copyright to the work being submitted or is authorized by the copyright owner or owners to submit the article. Authors are the initial owners of the copyrights to their works. An exception to this in the non-academic world might exist if the authors have, as a condition of employment, agreed to transfer copyright to their employer.

The guest editor and Editor-in-Chief review submitted proposals. The guest editor will contact authors as to whether their article accepted for the upcoming issue. Authors are typically contacted a week after the Call for Submissions deadline. When authors proposals are accepted, they receive editorial guidelines, are informed of their deadlines, assigned a team editor (if applicable), and review and sign the author agreement.

Deadlines

Editors will inform authors of deadlines. Articles must typically be submitted about eight weeks ahead of the issue's publication date to allow for at least two rounds of editing, communication and clarifications, and production layout.

Article Length

Most articles are about 1,000 to 2,500 words, but this is flexible. Most *OLA Quarterly* issues have five to 10 articles of varying lengths. Supplemental information like book lists, charts and tables, and photos and other artwork are welcome.

Style and Tone

Review past issues in the [OLA Quarterly Archives](#) to get a sense of the tone and style of the journal. Voice can range from formal academic to professional/collegial to business casual (including the use of first and second person address and colloquialisms). All articles follow the APA Style (American Psychological Association, 2020). The *OLA Quarterly* Style Guide, earlier in this document, lists the exceptions to APA Style.

Citation of Sources

Authors are asked to give attribution to at least one resource in their article that would benefit their readers. In-text citations and references should be given in APA format. Refer to APA Style (American Psychological Association, 2020) for guidance and examples for citations and references.

Equity, Diversity, Inclusion, and Antiracism

The following guidelines help ensure that the *OLA Quarterly* reflects OLA values and ongoing EDI and antiracism efforts.

When writing an article for *OLA Quarterly*, be mindful of:

- Assumptions and preconceived notions about one's background, culture, race, history, accomplishments.
- Defensive behavior towards Black, Indigenous, People of Color (BIPOC) experiences. BIPOC social and cultural experiences are not open to debate or question.
- Celebrating BIPOC for their accomplishments, and not by the color of their skin, race, or ethnicity. For example, avoid statements such as "This is a great accomplishment for a Latina immigrant." Instead, acknowledge the lack of opportunities and barriers for people of color.
- Metaphors or colloquialisms like "blacklist," "dark times," "white lies," "black market," or "off the reservation." Some BIPOC are offended by these words because they represent an abstract type of oppression, or a "color versus goodness" narrative.
- References to nursery rhymes with racist origins such as *Eeny, Meeny, Miny, Moe; Ten Little Indians*; and so on.
- Expressions rooted in racist mockery to immigrants such as "no problemo," "no can do," "long time no see," and so on.
- Terms like "illegal alien," "illegal immigrants," "colored people," "disabled person," "autistic," "handicapped," "crazy."
- Self-diagnostic expressions of non-diagnosed mental health conditions for "humor" purposes, for example, "I'm so OCD," "I'm paranoid," "I'm having an anxiety attack right now."
- BIPOC identity preferences such as, Latino (a, x), Afro-Latino (a), Indigenous, Native, First Nations, African American, Black, Brown, Chicano, Latin American, South American, Middle Eastern, Arab American, Asian American, and so on.
- Lesbian Gay Bisexual Transgender, Queer or Questioning, Community (LGBTQ+) pronouns and identity preferences.
- Using gender-neutral language when someone's gender is unknown or when talking about a group. The following are examples of gender-neutral language:

- “humankind” rather than “mankind”
- “chair” rather than “chairman”
- “legislator” rather than “congressman”
- “representative” rather than “businessman”
- “police officer” rather than “policeman”
- “owner” rather than “landlord”
- “partner” rather than “boyfriend” or “girlfriend”
- “salesperson” rather than “salesman”
- “workforce” rather than “manpower”
- “family name” rather than “maiden name”
- “firefighter” rather than “fireman”
- “spouse” rather than “wife” or “husband”
- What you might not know about the identity aspects of a person you’re writing about. Ask them “Do you have any identity preferences regarding your cultural or ethnic background?” “What are your preferred pronouns?”
- Assuming or stating that you represent or speak for an entire group of people. It’s best to speak for yourself and your own experience.

Be aware that personal unconscious bias is present in everyone. A comment rooted in unconscious or implicit bias can be misinterpreted despite good intentions.

When writing an article that congratulates, praises, or assesses a person’s legacy, verify their actions:

- Did their values and actions conflict with [OLA’s Mission, Values, and Actions](#) and [strategic plan](#).
- Did they demonstrate discriminatory views that actively promoted systemic oppression (with historical context)?
- Did they actively sponsor legislation and/or use power in government to oppress and discriminate?
- Did they demonstrate redemptive action?
- Did they promote violence against people?
- What is their dominant public legacy?

Formatting and Layout

- Use a clear and readable font for editors to review your article. The production designer will set the fonts at the production phase.
- Upload article files in Microsoft Word format (.docx) or Rich Text Format (.rtf). Do not submit Microsoft Publisher files.
- Format the article using a single column.

- When formatting tabular material, use tabs or a table, rather than spaces, to align item.

Images

- Provide due credit to any artwork, graphics, photographs, or other images included with the article submission. Obtain permission before contributing any copyrighted materials.
- Provide graphics and photos as separate files rather than integrating them with the text file (see [Artwork and Graphics](#)). The production designer will arrange the article and images on the page in the production phase.

Article Submission

- Follow the editor's instructions to email or upload the article and associated files by the assigned deadline.
- Article files should include:
 - The .docx or .rtf file containing the article
 - Any files containing sidebar or supplemental information
 - Any image files
 - Image captions
 - References
- Authorship information: name, title, institution, email address and/or Twitter handle).
- Author bio of 100-200 words
- Headshot photo, at least 300 dpi, at least three inches wide, jpeg format

Editing

- All articles go through content editing, copyediting, and final proofing.
- Editors and authors use Track Changes and Comments in their edits and responses.
- Authors can accept Tracked Changes, or enter a Comment to specify why they are not accepting a change.
- The Editor-in-Chief and guest editor(s) make the final decision on any material submitted for publication.

Copyright and Rights for Authors

As a condition of publication in *OLA Quarterly*, all authors agree to the following terms of licensing/copyright ownership:

- *OLA Quarterly* retains a non-exclusive license to publish the work, but copyright for all work published in the journal is retained by the authors.

- OLA is granted non-exclusive electronic representation and distribution rights to the contents of *OLA Quarterly*. OLA is granted the right to re-use text, photos, and artwork in subsequent *OLA Quarterly* issues, with notification to the authors, if possible.
- Authors are permitted to post their work online in institutional/disciplinary repositories or on their own websites. Pre-print versions posted online should include a citation and link to the final published version in *OLA Quarterly* as soon as the issue is available; post-print versions (including the final publisher's PDF) should include a citation and link to the journal's website.

See the References section below for more resources for authors.

Instructions for Team Editors

To ensure the release of a high-quality, professional publication, team editors perform content editing on all *OLA Quarterly* articles. Part of this editing includes mindfulness of equity, diversity, inclusion, and antiracism to ensure that *OLA Quarterly* articles reflect the values and continuing efforts of OLA and its community. Technology tools are used to manage files, version control, and editorial comments and responses. Team editors also ensure that all elements of an article are included for submission.

Technology

Team editors ensure that their authors are familiar with the technology tools needed to submit their files and respond to edits.

- Articles are stored in the Google Docs drive that the Editor-in-Chief sets up.
- Article version control is done through file naming conventions. As editors and authors review and incorporate changes, they add their initial and the date to the end of the file name, and then upload the file to the proper location in Google Docs. They notify the editor or author by email that the article is ready for their review/response.
- Editors and authors use Track Changes and Comments in their edits and responses.
- Authors can accept Tracked Changes, or enter a Comment to specify why they are not accepting a change.
- Although it's preferred that authors apply editing changes, authors can opt to have their editors apply the changes.
- Submit finished articles to production in Word (.docx) format.

Content Editing

Also known as structural or substantive editing, the content edit looks at the article's overall presentation of the topic, organization, language, flow, and suitability for its audience. The authors respond to the content edit, incorporate changes as appropriate, and resubmit the article to their team editor.

Team editors work with authors in a spirit of supportive mentorship rather than critical gatekeeping. Team editors help authors effectively convey their ideas for publication while also ensuring the articles address all members of the *OLA Quarterly* audience accessibly and respectfully.

Organization

- The article is based around a clear central thesis or argument.
- Information is presented in an organized manner.
- Headings and subheadings are used to add clarity to the article.

Readability and phrasing

- Writing style is clear, smooth, and lucid.
- The article is written mostly in active voice.
- Adequate background information/context is provided to orient readers.
- Library-specific jargon and acronyms are clearly defined.

Bias-free language, EDI, and antiracism

- Editors should defer to authors on issues of self-identification whenever possible.
- When discussing groups of which the author is not a member, authors are strongly encouraged to consult resources authored by said groups to determine best practices around identification.
- The author acknowledges the ways race, class, gender, accessibility, and place are relevant to their topic.
- The article uses inclusive language and avoids striking a tone that divides groups of people into "us and them."
 - References to a person's age, race, gender identity, religion, physical condition, economic status, ethnicity, or sexual orientation are only used where relevant.
 - Language is gender-neutral and avoids gender-specific pronouns when it is possible to recast the sentence in gender-neutral terms (e.g. "program participants were encouraged to bring their own glue" as opposed to "each program participant was encouraged to bring his or her own glue").
- The article avoids making generalized statements about groups of people (positive, neutral, or negative) without direct substantiation.

- The article centers the voices and lived experiences of its subject(s) whenever possible. Secondary perspectives, especially those coming from a place of relative privilege, are used judiciously. For example, an article about a library program for adults experiencing houselessness may prominently feature testimonials, survey data, and/or photographs of participants. While testimonials from executive stakeholders (library board members, administrators, etc.) might also be used where relevant, the author should take care to avoid letting these voices dominate the narrative
- The article uses person-first language when describing people with disabilities or health conditions, or who are experiencing other circumstances that impact their lives in a way that is relevant to the topic.
 - Example: “Person with autism” is preferred to “autistic person;” “people experiencing houselessness” is preferred to “homeless people.”
 - Exception: Authors may choose to use identity-first language if they are talking about a group of which they are a member, or if the subject(s) of their article have indicated a preference for identity-first language.
- The article acknowledges contributions from paraprofessional/support staff, student workers, volunteers, community partners, and other collaborators wherever applicable.
- The article demonstrates [OLA’s commitment to equity and inclusion](#). (OLA EDI Antiracism Committee, 2020.)
- The article celebrates diverse voices, instead of instigating institutional or personal criticism.
- The article approaches perspective through multiple lenses such as gender identity, national origin, ethnicity, religion, race, sexual orientation, disability, income level, age, and all other personal, social, cultural, and economic perspectives.
- The article refrains from treating diversity and inclusion as a monolith, categorizing individuals of same race and ethnicity with stereotypical narrative, or treating BIPOC as a homogenous group.
- The article refrains from a color-blind narrative like “we are all the same” or “I don’t see color.”
- The article refrains from tokenism, for example, treating EDI and antiracism as mere compliance efforts and BIPOC as a symbolic individual.
- The article leads to positive change other than just reinforcing or focusing on the negative.
- The article authentically represents oppressed voices or is an interpretation.

Sources and citations

- Claims that lie outside the author’s lived experience are substantiated with citations.
- Cited sources are credible, timely, and authoritative.
- Citations and bibliography conform to APA standards.

Complete Article Package

Team editors ensure that their authors submit all pieces of their article package, including any artwork, attributions, authorship information, bio, and headshot photo. An article is not considered complete and ready for edit until all elements are submitted.

- The article is submitted in Microsoft Word (.docx) format or Rich Text Format (rtf).
- The article is accompanied by any referenced artwork files, tables, and other supplemental information.
- The article includes at least one attributed resource, and resources are cited in the proper APA format.
- The article includes authorship information: name, job title, institution, and contact email and/or Twitter handle.
- The article includes the author's bio of about 100-200 words in length.
- The article includes the author's headshot photo.

See the References section below for more resources for editors.

Instructions for the Copyeditor

The copyeditor is responsible for copyediting the second draft of the articles just before they're handed off to production. The copyeditor also proofreads all articles and other page elements after the production designer has laid out the entire issue.

Copyediting

Also known as the line edit, the copyedit examines accuracy, including citations and any necessary fact-checking. It also checks for grammar and adherence to the style guidelines.

- Refer to APA Style and the OLA Style Guide for this edit.
- Check that citations are present and in the proper APA format.
- Check capitalization in citations. In titles inside citations, lowercase letters are used in all words after the first one (sentence cap).
- Check facts as necessary.
- Check grammar, including anthropomorphisms, logical comparisons, verb tense, and active and passive voice).
- Check mechanics of style, including spelling, punctuation, hyphenation, capitalization, numbers, italics, quotation marks, abbreviations, and lists.

The authors incorporate the copyedits, and resubmit the article.

Proofreading

After the issue has gone to production and been designed and laid out, one or more team editors proof the entire issue. In proofreading, articles are checked for spelling, punctuation, and style guide adherence to ensure the article is ready for publication.

The production designer makes the proofing changes, and the team editor checks to be sure that new errors were not introduced. This cycle repeats until the publication is error-free.

5. References

OLA Quarterly Resources

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<http://journals3.library.oregonstate.edu/olaq/index>

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<http://journals3.library.oregonstate.edu/olaq/issue/archive>

Oregon Library Association. (2021.) *OLA FAQ*.
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Oregon Library Association. (2021.) *OLA Quarterly policies*.
<http://journals3.library.oregonstate.edu/olaq/policies>

Style Guide

American Psychological Association. (2021.) *APA style*.
<https://apastyle.apa.org/>

American Psychological Association. (2020.) *Publication manual of the American Psychological Association* (Seventh Edition). American Psychological Association.

Equity, Diversity, Inclusion, and Antiracism in OLA

Oregon Library Association. (2020.) *Equity, Diversity, Inclusion & Antiracism Toolkit*.
https://www.olaweb.org/assets/EDI_Antiracism_Comm/OLA_TOOLKIT_Digital_Copy%202021_02_11.pdf

Oregon Library Association EDI Antiracism Committee. (2020). *OLA EDI Antiracism Committee statement 2020*.
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Writing and Editing Resources

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<https://edu.gcfglobal.org/en/word/track-changes-and-comments/1/>

Institute of Professional Editors Limited (IPED). (n.d.) *Levels of editing*.
<https://www.iped-editors.org/about-editing/levels-of-editing/>

Purdue University. (2021.) *The Purdue writing lab*.
<https://owl.purdue.edu/>

Traffis, C. (n.d.). *Active vs. passive voice*. Grammarly Blog.
<https://www.grammarly.com/blog/active-vs-passive-voice/>

Equity, Diversity, Inclusion, and Antiracism in Writing and Editing

Center for Equity, Gender & Leadership. (2020.) *Equity Fluent Leaders Glossary of Key Terms*.
https://drive.google.com/file/d/1uxXow_se_f1iNbZlftRz2H7Jw161Mp7G/view

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<https://www.glaad.org/reference#guide>

Hickman, B. (2015). *Inmate. Prisoner. Other. Discussed*. The Marshall Project.
<https://www.themarshallproject.org/2015/04/03/inmate-prisoner-other-discussed>

Kanigel, Rachele, ed. (2021.) *The Diversity Style Guide*.
<https://www.diversitystyleguide.com/>

Thomas, H., & Hirsch, A. (2016). *A progressive's style guide*. Sum of Us.
https://s3.amazonaws.com/s3.sumofus.org/images/SUMOFUS_PROGRESSIVE-STYLEGUIDE.pdf