

# THE GEOGRAPHICAL ASSOCIATION

## Writing for the GA - information for authors

### Publications strategy

The principal goal of our publications is to promote lively and challenging geography at all levels in the education system. This overall goal incorporates the following aims:

- To support the membership professionally
- To serve the interests of geography teachers in general
- To further the development of geography education
- To communicate the value and purpose of geography in education to a wide audience
- To support scholarly activity in the field of geography in education

### How do GA publications achieve these aims?

Through the production of:

- Three **professional** journals and a **news magazine**
- Three **Handbooks**
- Books to support particular aspects of professional **practice**
- Packs and other resources to support classroom **teaching**
- Textbooks and other **learning** materials for pupils

*The above goal and aims are not all-embracing - they do not exclude others, perhaps more inherent in the GA's mission, such as 'serving the needs of geography teachers'. However, they do signal a shift in emphasis from the immediate and technical issues of curriculum implementation towards more open-ended, professional matters to do with the developing discipline and its educational role.*

### What can the GA offer you?

The Geographical Association publishes a large and varied range of resources on many aspects of geography and geographical education. Ideas for new publications are always welcomed from individuals or groups.

This document explains how you can turn your ideas into print, and describes the support the GA will offer. We would like to give as many members as possible the opportunity to write, and particularly to encourage new authors. Please note that the guidance in this pack applies only to publications for sale - for information on submitting articles for the journals please contact GA Headquarters.

### Access to the market

The main market for GA publications is reached via our membership - currently, c. 8000 personal and group members, mostly teachers and schools/colleges/universities in the UK. Currently, we send members and trade customers a new

resources catalogue each term, and mail it to all schools once a year. We advertise new resources in the appropriate periodicals, both our own and externally published journals and magazines. We promote them at appropriate events – our own Annual Conference, obviously, but also national (Education Show, BETT, SAGT) and regional events, both our own and LEA events).

### Royalties

The GA pays royalties on sales of books commissioned after April 1998. The GA editorial staff will discuss the terms of your royalty agreement with you. The introduction of royalty payments does mean that whereas in the past the GA paid writing expenses, these are now deemed to be paid for out of royalties earned.

### Expert reviewers

The GA has access to experts on a range of geographical subjects, who can offer advice and suggestions about your script, with a view to publishing the best possible book.

## The publishing process

### ... from first ideas...

#### *Initial idea*

The first step is to contact the Publications Officer to discuss your idea. The Publications Officer can give you an initial reaction; the kind of questions you will be asked are listed below:

Will your idea...

- fit the publications strategy?
- add to an existing GA series?
- fill a gap in the market?
- appeal to a worthwhile market?

Have you...

- got the time, energy and motivation to complete it?
- or can you rope in co-authors/editors?

The Publications Officer should be able to make positive suggestions, put you in contact with potential collaborators, let you know if a similar proposal has already been received, or if a similar title exists in another publisher's list. We try to respond quickly and positively to new ideas. If the initial response is favourable, the next step is to make a formal publication proposal.

#### *Formal proposal*

Guidance on how to put together a book proposal,

the kind of information we need, plus a sample proposal, are on pages 6-9. Your proposal, with some sample material if possible, should be sent to the Publications Officer.

#### *Reviewing the proposal*

Your proposal may be sent out to one or more external referees who are qualified to assess your ideas and proposal. After their reviews are received, you may be asked to modify your proposal.

#### *Approving the proposal*

Your idea will then be taken to the Publications Board who will approve or reject the proposal in principle. The committee meets in February, May and October each year, and it is helpful if your proposal is submitted a month or so before a meeting. However, please feel free to submit your ideas as soon as you are ready; in certain circumstances, a publications proposal can be given the go-ahead between meetings. The Publications Officer will try to keep you informed of the progress of your proposal.

#### *Confirming the proposal*

If the Publications Board approves the proposal in principle, GA editorial staff will contact you to determine the details of the publication, allocate it a slot in the publishing programme, and issue an authors' royalty agreement. A flow chart indicating the main stages of the publishing process is shown on page 3.

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### ...from acceptance to publication...

The following procedures are intended to ensure that your idea gets into print as quickly and smoothly as possible.

#### *Once accepted*

Your contract with us will specify an agreed deadline by which your completed manuscript must be submitted. As your publication will be scheduled as part of the GA's publications programme, it is important that this deadline is met: if it is not, your publication may lose its place in the schedule and may also lose sales. If for any unavoidable reason you are unable to submit your manuscript by the agreed date, please let us know as soon as possible.

#### *Submitting your manuscript*

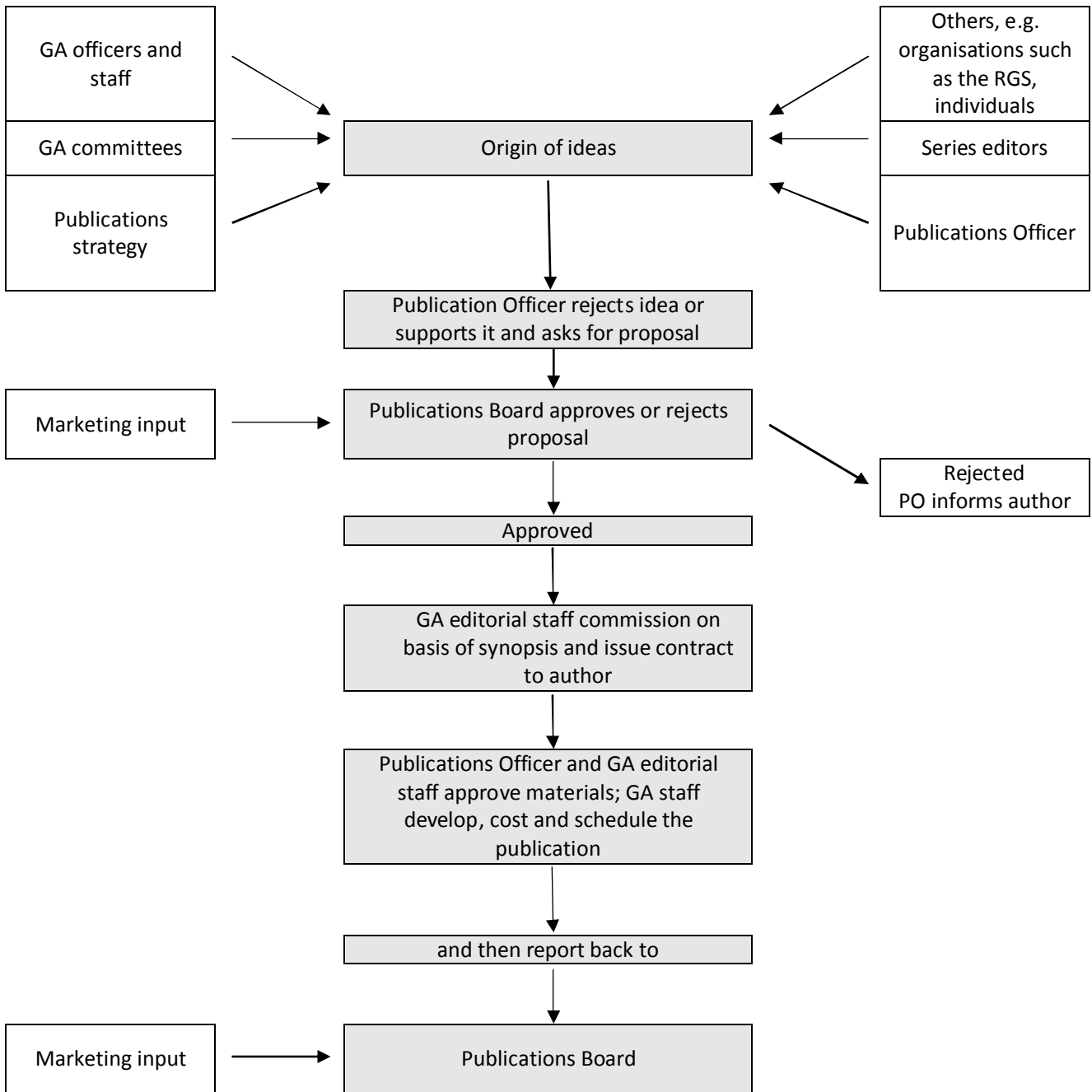
The Publications Officer will check that your manuscript is as commissioned. It may also be sent out for review, and may come back to you with suggestions for improvement.

When the manuscript is finally approved, GA editorial staff will contact you to let you know who will be working on your script and set out a detailed schedule. Your editor will inevitably have questions, so please ensure that it is easy to contact you during this period. When the editorial work is complete, a copy of the final manuscript will be sent for you to check. If you are the editor of a contributed work, you will receive the whole script and each contributor will receive the script of their individual chapters; you will be asked to collate their corrections on to one copy and return it to us.

#### *Proofreading*

You will need to check the proofs and note any necessary corrections. It is essential to keep alterations to a minimum, as author's corrections are charged extra by the typesetter. If you are the editor of a contributed work, you will receive the proofs; we will not send proofs out to individual contributors in the normal course of events.

# PUBLISHING PROCESS



### Marketing

Whilst we have some standard mechanisms in place for marketing all our books, we need your help with targeting markets specifically for your book. When your manuscript is accepted, our editorial staff will send you an Authors' questionnaire to complete. This will ask for sales points about the book, periodicals, magazines, etc. which should be sent review copies, outlets you know of which might stock the book, events at which we should publicise it, etc. As the publication date approaches, you will need to work closely with our marketing staff to ensure that all opportunities to promote your book are exploited.

### Publication

What comes in the post this time is the finished product! You will receive a number of complimentary copies:

- sole author - six copies
- joint authors - three copies each
- contributors - one copy each
- editors of multi-authored publications - three copies.

You can also purchase further copies at a discount, for your own use but not for resale.

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## Presentation of manuscript

### Text

Please supply your manuscript both electronically and as hard copy. The pages should be numbered consecutively, with double line spacing and 2.5 cm margins. Use one space between sentences. You should include a contents page and any front matter (introduction, preface, acknowledgements, etc.) and end matter (bibliography, appendices, etc.). Different weights of heading should be clearly distinguished; for example:

(A) (chapter)	The planning process
(B) (section)	Developing plans
(C) (sub-section)	Long-term planning

Usually, three weights will suffice, more than this being confusing for the reader. We do not normally number sub-headings unless there is a clear case for cross-referring to numbered sections in the text.

### Illustrations

All illustrations should be on separate sheets with captions. Please indicate where you wish them to appear in the text. If it has been agreed that you should supply roughs for a graphic artist to produce finished artwork, these should be as clear as possible, with captions. All maps should carry a scale and north point.

### Photographs

Photographs should be sharp with high contrast,

supplied as high-resolution jpeg files. You must supply a list of sources to be credited. There is advice about taking and sourcing photographs for publication at [http://www.geography.org.uk/download/GA\\_Conf07Ledgard.pdf](http://www.geography.org.uk/download/GA_Conf07Ledgard.pdf). If you are in doubt about the quality of photographs, check with the GA editorial staff.

### Copyright

You are responsible for obtaining permission to use any material for which someone else holds the copyright. You will find a form of request for copyright permission at the back of this pack. When you are selecting material for use, make a careful note of the following information:

- title of publication
- date of publication
- ISBN
- author
- publisher including address
- details of page, chapter, length of section to be used.

Although as a general rule quotes up to 100 words can be used without permission, it is always better to ask for the permission anyway. All photographs, maps, diagrams and newspaper extracts will need copyright permission. If your book is likely to need a substantial quantity of copyright material for which fees are payable, this should be indicated in your proposal.

## House style

Our books usually call for reasonably short sentences and paragraphs, and a clear, friendly approach. Grammar can be checked in a reference book such as H F Fowler's *Dictionary of Modern English Usage* (Oxford University Press). Please also ensure that all text and illustrations provided are non-racist and non-sexist. Other general guidelines are:

## Spelling

- 'ise' not 'ize' (e.g. specialise)
- among, while (not amongst, whilst)
- acknowledgement, judgement (not acknowledgment, judgment)
- connection (not connexion)
- despatch, enquiry (not dispatch, inquiry)

Please mark any unusual spellings that you want to retain, and do not alter spellings in quoted matter.

## Punctuation

The most important things about punctuation are (a) to make the **sense** clear to the reader, and (b) to be consistent.

Use **full points** after *abbreviations* but not after *contractions* (a contraction is where the final letter of the shortened form is the final letter of the original word). Some common contractions are Mr, Mrs, Dr, St, Ltd; some common abbreviations are e.g., etc., Co. Some exceptions to this rule include AD, BC (see also Measurements below) and abbreviations such as BBC, NATO, MP.

No **apostrophe** in plane, phone. Watch out for wrong use of apostrophe: Its own, not It's. Avoid familiar contractions - shan't, won't, she's - except as part of dialogue.

Use **single quotation marks** for a first quotation, **double quotation marks** for a quotation within a quotation.

Use 3-dot **ellipses** with one space between ellipsis and words on either side. Omit the full point at end of ellipses 'To be or not to be ...'

When **listing** items within a sentence, omit final comma in lists of three or more items: 'red, white and blue'. **Bullet lists** are commonly used to indicate points with no clear rank order: punctuating these, or not, is a matter of style, but whatever you decide you should do it consistently.

If what you send us is not consistent, our house style is to introduce the list with a colon, start each point with a lower case letter, no punctuation at the end of a point but a full stop after the last one.

Use **hyphens** sparingly, and be consistent in their use. Watch out for:

- England in the nineteenth century (but nineteenth-century England)
- A man who is well known (but a well-known man)

Keep **initial capitals**, which break up the flow of the reading, to a minimum, and use them consistently.

Use initial capitals for:

- a specific government, Prime Minister
- Parliament, Commons, Lords and House to avoid ambiguity
- Names of religions
- Church (when referring to religion rather than the building)
- Names of periods - Carboniferous, Iron Age etc.
- North/South etc. when part of a title of an area/political division, e.g. South Africa, Western Australia

Do not use initial capitals for:

- non-specifics, e.g. capitalism, general election, the government

Use **italic** for:

- Titles of books except the Bible, books of the Bible and the Koran
- Titles of plays, films, radio and television programmes, computer programs, paintings and sculptures
- Names of ships, but not the prefix 'HMS', e.g. HMS Victory
- foreign words and phrases, but not those which are accepted into the English language
- Titles of newspapers, but not the definite article, e.g. the Sun. The only exceptions to this are The Times and The Sunday Times.

Do not use italic for:

- Names of theatres, pubs etc.
- Titles of chapters, articles or poems (use single quotation marks)
- The possessive 's' following an italicised word, e.g. Discovery's port

## Numbers, dates and measurements

Use numeric figures for:

- a sequence of quantities when using units of measurement

Do not use numeric figures for:

- Separate objects which are not units of measurement, e.g. animals.
- Numbers under 10 in descriptive matter

Do not use punctuation in dates, e.g. 21 April 1995

Use minimum numbering for eras, e.g. 1961-67

Do not use an apostrophe in decades, e.g. 1920s,  
Use First World War, not World War 1

Use standard measurement abbreviations, with no full point, and no space between the figure and the abbreviation, e.g. 10cm

Do not pluralise measurement abbreviations, e.g. 10cm, not 10cms

## References

All references should be listed at the end of the manuscript, using the Harvard system.

For books:

- Author(s)/Editor(s) surname, initial(s).
- If Editor(s), follow with (ed)/(eds)
- Year of publication, enclosed in parentheses
- Title of book in italic followed by full point
- Town where publisher is based followed by colon
- Publisher followed by full point

Example: Weldon, M. (1997) *Studying Distant Places*. Sheffield: Geographical Association.

For part of an edited book:

- Author(s) of part
- Year of publication, as above
- Title of part, in single quotation marks, followed by 'in'
- Name of editor(s), followed by (ed)/(eds)
- Title of book
- Town where publisher based followed by colon and publisher.

Example: Gunn, J. (1985) 'Pennine karst areas and their Quaternary history' in Johnson, R.H. (ed) *The Geomorphology of North West England*. Manchester: Manchester University Press.

For articles from journals or magazines:

- Author(s)
- Year of publication as above
- Title of article in single quotation marks followed by a comma
- Name of journal in italic
- Volume number and issue number followed by page number(s), using 'p.' for single page and 'pp.' for multiple pages.

Example: Broadway, M. (1997) 'Alberta Bound: Canada's Beef Industry', *Geography*, 82(4), pp. 377-79.

For references within the text, where the author's name is included in the sentence, use the surname only, followed by the date of the publication in parentheses:

Example: Cook (1983) suggests an alternative.

Where the text is attributed to, or quoted from a reference, enclose the surname followed by a comma and the date in parentheses:

Example: 'ICT can be a ... stimulus for question raising', (Pickford, 1999)

## How to prepare your book proposal

These notes should help you to include in your proposal all the items Publications Board will need to make a decision whether or not to publish your work. They are pretty exhaustive: not every point will apply to every proposal. Three sides of A4 is usually sufficient; four sides is ample.

1. It is useful to summarise the book in a few lines at the start, including a working title.

2. Outline the contents. It is often useful to do this chapter-by-chapter.

3. Say how long the book will be, to the nearest 5,000 words.

4. Estimate the number and type of illustrations it will need (photographs, black and white or colour, maps, diagrams).

5. Identify the intended market.

- Avoid 'Uncle Tom Cobleigh' descriptions ('this book is intended for classroom teachers, middle management, senior management, ITT students and their tutors and mentors, researchers, lecturers, advisers, administrators, policy-makers...') It may well be that your book would appeal to more than one of these groups, but it would be helpful to distinguish between main and subsidiary audiences.
- Quantify the market as far as possible. For example, if your book is aimed at geography PGCE students, how many courses are there and how many students on each?
- Identify courses for which your book might make recommended or essential reading.
- Most of our books aim to support the National Curriculum. It will help us assess your proposal, and eventually market your book, if you can make clear links between your text and the National Curriculum. Please indicate which elements of your book will support which elements from the Programme of Study.
- If the content of your book will have application outside our traditional market -

geography teaching in England, Wales and Northern Ireland - explain its appeal to different markets.

6. Analyse the competition.

- What comparable books are there? How will your book compare/contrast?
- If there isn't a comparable book, suggest why.

7. Yourself as author/editor

- Give the title, institution and relevant qualification of yourself (if sole author or editor) plus any co-authors, co-editors, contributors, etc.
- Give a brief bibliography of your relevant publications, annotated to identify the kind of audience if this is not obvious.
- Mention any relevant networks you belong to, e.g. conferences you attend, associations you belong to, your involvement therein.

8. When could you submit your manuscript by? Avoid good intentions here, and be realistic.

9. Put at the end your name, address where you can be contacted, phone, fax and e-mail numbers, and the date.

10. Finally, it is useful to summarise the benefits the book offers to the reader. Many of these will be implicit in much of the above, but it is worth spelling out what's in it for the readers. A sample proposal, to give you an idea of how to set out the material, follows.

NB Please note that the acceptance of a proposal by the Geographical Association does not mean that the final manuscript will be automatically accepted for publication. The manuscript will be sent to the Publications Officer and appropriate referees, who will review it in the context of whether it corresponds to the accepted proposal and fulfils the needs of the audience for whom it is written, and you may be asked to make amendments to this end. In exceptional circumstances, the Geographical Association may decide against publication.

# Sample book proposal

## Rationale

QCA are publishing the KS3 Scheme of Work, firstly on their website and then in paper format, from around April 2000. The draft version has been circulated and has been examined by a range of geography staff at the Institute and teachers we work with. It has been well received. Comments have particularly welcomed the introduction of:

- Detailed examples of good practice in the design of the Scheme of Work
- Supportive materials in the Teachers' Guide
- Units that are designed to motivate pupils because they are about interesting areas of geography which have not usually been studied at this key stage.

The Scheme of Work can be used by schools in several ways:

1. They can adopt the whole set of 24 units (unlikely)
2. They can ignore them completely and carry on as before (likely for many departments)
3. They can adopt some units completely, replacing some of their existing units (likely for many departments)
4. They can adopt ideas from several units and slot them into existing schemes of work (likely for many departments).

## The market

On their own, the units in the Scheme of Work are unlikely to encourage some teachers to break from their familiar units of work and introduce the new ones. While I feel there is little need for one textbook which covers all the units, i.e. the sort of textbook the big publishers go for, I do see the need for a selection of small 'texts' which cover some of the units, and particularly the most new and 'different' ones.

Such books are timely. Teachers have often settled on one textbook series at KS3 (usually Waugh) and are becoming bored with its format by the end of KS3, as are many pupils. While schools will not give up these texts and replace them with another series, they are likely to be in a position to add new units or texts which cover small sections of the KS3 course. We would not be competing at the 'whole course level' with the big publishers but offering alternative approaches and content to parts of departments' work.

The following are the 24 units comprising the Scheme of Work, arranged by target year. Those in bold type are my selection of units where alternative resources are most needed. There are many production possibilities:

1. We could produce one book per targeted year.
2. We could amalgamate several units with similar headings.
3. We could produce more than one book per targeted year.

<b>Y7</b>	Making Connections	8-11 hrs
	The restless earth: earthquakes and volcanoes	12-20 hrs
	People everywhere	8-11 hrs
	Flood disaster, how do people cope	8-11 hrs
	Exploring England	4-7 hrs
	World Sport	8-11 hrs
	Passport to the world	(continuous)
<b>Y8</b>	Rivers	4-7 hrs
	Coastal environments	8-11 hrs
	Changing the way we shop	4-7 hrs
	European weather and climate	8-11 hrs
	Investigating Brazil	12-20 hrs
	Images of Brazil	4-7 hrs
	Limestone landscapes of England	8-11 hrs
	Can the earth cope?	12-20 hrs
Crime in the local area	4-7 hrs	
<b>Y9</b>	What is development?	8-11 hrs
	The changing economic geography of France	12-20 hrs
	Global fashion industry	8-11 hrs
	Tourism good or bad?	4-7 hrs
	Comparing countries	12-20 hrs
	Virtual volcanoes	8-11 hrs
	Mining on the Internet	4-7 hrs
Local global effects	12-20 hrs	

## The proposal

Based on the above rationale, I propose:

- A number of books of around 48 pages in full colour. These would have exercises closely linked to the photos and texts, rather than the sort of books teachers would buy one of and photocopy. The text, whilst not aimed at high fliers, would aim to wean KS3 geography off 'soundbites' and restore extended reading and writing skills. This, together with the numeracy work which has always been a strength of geography, and the heavily citizenship/sustainability weighted content of the new units of work, will offer KS3 pupils continuity with the KS2 requirements.
- Each book will cover 1-5 topics
- The books would not all need to be produced simultaneously. Like the Butt/Biddulph series, three books could be produced in the first tranche and then two or three in a second. The short and focused nature of each book with different authors contributing only one or at most two books should mean that the writing and production schedule can be fairly quick, something which would be an advantage over other publishers.... even if the large publishing houses are interested in responding at all.

## Authors

We would draw on the expertise of a number of teachers with whom we, at the Institute, normally work and who have a proven track record of delivering quality work on time. The benefit of these teachers is that they know and work with the KS3 curriculum and have been chosen for their flair and enthusiasm for the subject. Though none would be likely to produce a whole textbook (owing to time pressures and lack of incentive) they would be keen to write one or two units to a clearly defined structure. The writing and publishing expertise that I have along with other colleagues in the Institute's geography department means we can tap these teachers' talents and guide them to produce high quality work.

## Other points of importance

- Although some pupil activities might be of the comprehension type, there would be a greater freedom to introduce exercises which vary the teaching and learning strategies found in classrooms. I am thinking here of mysteries, living graphs and diagrams and other thinking skills activities.
- Teachers increasingly want guidance on the use of ICT in geography. Texts rarely give sufficient help; they make a reference or include a web site but no more. These books would make ICT, where applicable, a key part of the text. They will offer practical activities based on sound pedagogical rationale.
- Each book would have coloured photographs which would usually be part of the pupils' tasks. For example, pupils would be asked to apply the Development Rose strategy to a photograph of visitors on Malham Cove or to list their own questions about a scene of street-crime being committed in Milton Keynes.
- Each topic would have a section (not necessarily at the end) which would focus on a possible assessment(s) and link it to Levels. Such assessment would be formative, i.e. assessment to improve progress rather than assessment linked to Levels.

## Competing works

Based as these books will be on the new QCA Scheme of Work for KS3, there are as yet no competing works. Our aim is not to compete with the 'one textbook covers all' titles. Earlier this year both David Lambert and myself had long conversations with OUP who rang to ask us our opinions of the Schemes of Work. They were clearly in a dilemma since they had new KS3 books coming out and were unsure how to proceed. If, as seems likely, the big educational publishers have gone ahead with their existing content, their marketing effort will be directed towards persuading teachers to stick with these rather than venture into the new Scheme of Work.

## Schedule

Ideally, we would have the first new titles ready for April 2001. However, we think it is more realistic to aim for publication in October 2001. This would suggest the following schedule:

Identify units and authors and write generic guidelines	February-April 2000
Writing time, with occasional joint meetings to support writing	May-July 2000
Editing time	August 2000-February 2001
Finalised scripts to GA	March 2001
Publication	October 2001

# Form of request for copyright permission

Dear

I am in the process of preparing a book for publication by the Geographical Association and I would like to request permission to include material from the following publication:

Author/Editor.....

Title.....

Year of publication ..... ISBN .....

Material for which permission is requested

.....  
.....  
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.....  
.....

The above material is to be included in the following work:

Author/Editor.....

Title .....

.....

Full acknowledgement of the source will be given.

Yours sincerely