

SIGNALLING RECORD SOCIETY

So! You're ready to Publish.

The Society is keen to encourage the publication of your researches and offers this guide to authors about the expectation of the Signalling Record Society for articles and books that are submitted for publication by the Society either in The Signalling Record, as Research Notes, or in Books.

Don't let the length or detail of these guide notes put you off; our aim is to help not hinder and not to be overly prescriptive. And we may well be able to offer advice and guidance if you are not sure whether these guidelines need to be applied to your intended submission especially if your material consists of personal recollections from your career or interests or is intended to pose questions.

We have a good reputation for high standards and accuracy so keeping to the provisions of this Guide, in so far as they are relevant to the submitted material, will greatly increase the likelihood that the Society will be prepared to publish the material submitted. Other publishers will, we are sure, also appreciate submissions that have paid attention to these guidelines.

Material should be relevant to the aims and objectives of the Society.

Material submitted to the Society will, at the Society's sole discretion, be shown to one or more experts for the purpose of "peer review". Please bear in mind that the Society will not publish any material or works if it believes it may harm the Society's reputation in general or its reputation for accuracy.

Research Check List

Even if you have read it before, take another look through the Society's "Guide To Research" which is sent to members on joining and is available on the Society's web site. Check that you have completed all the relevant steps suggested in it.

Have you:

- Consulted as many relevant published works as possible,
- Checked the internet to see if anything has been published there,
- Traced all available records and checked them and, where possible, obtained copies,
- Made note of all the source information and where it may be consulted,
- Contacted members and others who may be able to help or provide information,
- Appealed for information using the Signalling Record or the society newsletter or on a relevant internet forum or an advertisement in a relevant magazine,

- Evaluated the various records and sources for accuracy and resolution of any differences between them?

Do you need to go back and check any of these again? If so now is a good time to do it.

Do not be put off if your material is 'not complete'. It is a fact that histories are rarely if ever 'complete' as there will usually be something more to discover. Publishing an article or book will often draw out more information that can be used for a second edition or a follow up and the letters pages of magazines are often full of such extra knowledge.

What Sort of Publication Will It Be

The choice will largely be dictated by the type of material you wish to publish and the amount of it. Choice will also be influenced by whether you wish to publish a wide ranging article or book or something more specific. The choice is usually between a Narrative style or a Reference work or a combination of these.

Will it be:

- A short article for publication in the Signalling Record or other magazine,
- A series of linked articles for publication in the Signalling Record or other magazine,
- A longer article that can constitute a Research Note or Signalling Paper,
- A book in narrative form,
- A book of purely reference information such as a Signal Box Register?

Will it contain:

- Narrative
- Diagrams,
- Pictures,
- Tables of information or registers,
- Chronological lists,
- a mixture of these?

Who Will Be Reading It

Consider your intended readers. Are they:

- Technical experts,
- Novices,
- A mix of both?

It is usually beneficial to assume they are a mix. Even if the initial readership is technically competent, later readers may not be.

It is never safe to presume knowledge on the part of your readers!

Structure

Readers are accustomed to books following certain ordered sequences and it is sensible to follow these well established conventions. The conventions are a little different for magazine articles where the 'house style' of the magazine may be more appropriate. However, several of the conventions set out for books are equally relevant to a well presented magazine article.

The sections of a book are:

- Copyright and publisher announcements,
- Title page,
- Foreword (written by someone other than the author),
- Introduction or Preface (written by the author),
- Acknowledgements,
- Table of Contents,
- Chapters, the main body of the work,
- Glossary of terms / technical glossary,
- Bibliography / Cited references,
- Index.

These sections are explained in more detail below. Not all books justify or need all the sections!

Magazine articles and material intended for electronic publication may benefit from a different sequence from that shown and magazine articles may well need to follow the convention and style normally used in the magazine concerned.

Copyright

The author of any work is automatically the copyright holder of that work unless it has been produced during the course of their employment.

To ensure that right is made clear you should include a suitable notice starting with the © symbol on the copyright page. Example:

“© 2011 John Smith, All rights reserved.”

Authors can, if they choose, assign their copyright to the Society.

Authors can replace their copyright statement or add to it with the following if they wish:

John Smith asserts his right to be recognised as the author of this work.

Unlike copyright itself, this moral right does not expire with the passing of the years.

You must not present anyone else's work as though it is your own. Simply paraphrasing sections of another author's work could be regarded as breach of copyright.

Registered Trade Marks are protected under international law. If you mention one in your work then it should be acknowledged by following it with the ® symbol. If you are using a name that is in the process of being registered then it should be acknowledged by use of the ™ symbol after the name.

It may be appropriate to put a general notice on the copyright page as well if there is extensive use of registered names or trade marks in the work. A suitable entry would be:

“All Trade Marks mentioned are acknowledged to be the property of their owner.”

Follow the convention to acknowledge the copyright of third parties such as photographers immediately underneath or alongside the picture concerned. This should be done as a courtesy even if copyright has expired. The collection or other source of a picture may be cited as well or instead if the identity of the photographer is unknown.

It is always useful when using pictures and similar material from an unknown source to put a general disclaimer in the publication so as to allow any one who can prove ownership of the copyright to make themselves known.

Copyright Authority

It is the Author's responsibility to ensure there is no breach of copyright in the material submitted to the Society and to indemnify the Society against any actions for breach of copyright.

The Society will require a written authority bearing a real signature from the copyright holder authorising it to publish the work. The authority must include a statement certifying that the author is the sole copyright holder and that the work

does not breach or impinge on anyone else's copyright unless one or more of the next paragraphs apply.

If you have included material that is someone else's copyright, perhaps a picture or illustration or map, then the Society will also require a similar written authority bearing a real signature from that person or body authorising the reproduction of their material.

All authorities should clearly indicate the extent of the authority. Does it allow publication to Society members only or can the Society publish without restriction? The latter is always preferred.

The Copyright Act does permit short quotations from published works for the 'purpose of review'. In these circumstances the copyright holder does not have to be asked for or to give permission. This permission does not confer a right to simply paraphrase someone else's work.

Copyright Copies

The Society will deposit 'copyright copies' of all books it publishes with the British Library and the five University Libraries designated by law to receive to receive such.

Publishing Authority

Authors will be required to assign publication rights to The Society which will remain in force for such period as may be agreed between The Society and the author.

For books the Society will expect at minimum for this to be for the period whilst the book remains 'in print'.

For articles to be published in The Signalling Record the Society similarly require the right to reprint and also to republish subsequently should it wish to do so.

International Standard Book Number - ISBN

If the work is a book and is to be marketed in the book trade (as is the Society's policy), then it must be allocated an ISBN, and this must be from the Society's own series. There are strict requirements for this process, which must be adhered to by the Society so as to maintain credibility with retailers. The Society cannot and will not issue an ISBN from its own series to a book to be published by someone other than the Society.

Rights

The Society will need to reach a clear written understanding with the author as to any financial arrangements which may apply, for example if he is entitled to payments from sales of a book, a number of free copies, etc. Agreement must be reached in writing before the Society commences production of the work.

Foreword

It is sometimes appropriate to ask a friend or other authoritative or well known person to write a foreword to the book.

The purpose is to add to the credibility of the Author and, thence, the work itself; the Foreword should accordingly bear the name of the person writing it.

Introduction (or Preface)

Consider provision of an introduction that sets out a summary of what the work is about and explains why it has been produced. It also sets the scene for the starting point chosen by the author, for example a book on colour light signals explains briefly what came before.

The Introduction is written by the author of the work and aimed at the reader. It may well include any dedication the author wishes to make.

Acknowledgements

Do make sure that anyone who has helped with the work is acknowledged by name unless they have requested otherwise. If they have a rank or title they are entitled to use such as Doctor, include it. Similarly include post-nominals such as FIRSE, MCIT, etc, if the helper wishes.

This extends to naming companies and organisations that have provided information or given access to those parts of their premises that are not open to the public at large. Ensure the company name is correctly shown in the appropriate language including usage of any accented or 'foreign' letters. Anglicised names may be used as well in order to avoid any translation issues. For example:

Iarnród Éireann (Irish Rail)

Exceptions may be made to this if the 'foreign' letters would consist of Cyrillic, Chinese or Japanese characters.

Acknowledgements may be incorporated into the Introduction unless there are large enough numbers to justify a separate section for them.

Table of Contents

This is typically a list of chapters or sections. Include the page number on which the chapter or section commences.

A second list of figures and illustrations (visual aids) may follow if considered appropriate.

Chapters or Main Body of Work

Split the work into manageable lengths by grouping aspects of the work into chapters (sections) if it is a book or an article to be spread over more than one issue of the magazine. Even short articles can benefit from the use of headings between sections.

Express yourself clearly in good English. Paragraphs should be reasonably short. Sentences should also be short and not consist of lots of clauses strung together with commas or other punctuation. Split long sentences if necessary.

Don't use 'big words' where smaller well understood ones will do. Check in a dictionary as necessary to ensure the words you use are being used to convey the meaning you intended and your readers will expect.

Use four figures for the years in dates so there is no doubt as to which century is involved.

Ensure you include sufficient "White Space" on each page. "White Space" is the 'empty' bits between the various items on the page, including the borders of the page and the surrounds of pictures etc. that allows the content to be viewed and read in manageable chunks.

Avoid the use of block capitals (upper case) as much as possible. Use 'sentence' case instead. Sentence case is where, as in this set of guide notes, the first word of each sentence starts with a capital letter. Words are read as much by their shape as anything else and the shapes readers are familiar with are the sentence case ones.

Names and other proper nouns should also start with a capital letter.

If your pages are set out in landscape (wider than tall) format then consider using columns of text as this will make the text easier to read.

The Society may edit work as it thinks fit, though at all times in consultation with the author.

The Facts and Nothing But the Facts

In an ideal world, yes.

Sometimes, however, it may not be possible to establish facts absolutely. If that is the case then make this clear in your narrative. Uncertain dates can be prefixed with a letter 'c' (for circa, which means about) such as 'c1850'.

It may be appropriate to venture an opinion or conclusion. If doing so it should be clear from the narrative that your statement or assertion is opinion or a conclusion based on your research results.

If the work is a record of events in your lifetime or your memoirs then, again, this should be made obvious in the narrative.

Use the place names, spellings or terms that were in use at the relevant period or by the railway company concerned. Changes, earlier or later or alternative, can be mentioned in the narrative if appropriate or in foot notes.

If you are quoting a document that contains a misspelling or ancient form, do not change the quote. Instead add "(sic)" after the misspelling or archaic form so that it is clear the error or usage is from the original and not from your efforts.

Imperial measurements and pounds, shillings and pence should be used if they are the systems in use at the time the item relates to. Resist the temptation to 'metricate' or convert to modern day currency or values. Include comparisons to modern day only if this is necessary to explain a point and consider whether such comparison might be better placed in the glossary or an explanatory appendix at the end of the book.

Likewise, use the form of 12 or 24 hour clock notation appropriate to the period in which the material is set.

Do not use unofficial classification systems or invent new ones unless you are absolutely certain none already exists or existed. Ensure the classification systems used are fully explained in the narrative or the glossary. You may find it helpful to use the Society's 'RailRef' system to help place locations in the context of a route and ease the reader's cross referencing to other material. Details of the 'RailRef' Line Codes may be found on the Society's web site www.s-r-s.org.uk.

By all means challenge established thought and previously published material but ensure you are able to substantiate your challenge through adequate evidence or reasoning. Do not escalate your challenge to the level of a personal attack on other authors - the evidence you have may not have been available to them.

Tables and lists often benefit from inclusion of reference numbers such as the 'RailRef' ones.

Visual Aids

These may consist of:

- Pictures or photographs,
- Drawings,
- Maps,
- Diagrams.

They must be supplied by the Author. The Society has neither the time nor the

resources to create visual aids on behalf of Authors. However, the Society's Photo Searcher may be able to point towards sources of suitable pictures.

Use visual aids to help explain the narrative content – it is often said that a picture is worth a thousand words! Please bear in mind the sections above on copyright.

Show 'before' and 'after' versions if the narrative is referring to change that has taken place, or will take place, as this will help the reader to understand your work. This is particularly important with maps and layout sketches.

Where diagrams are created for inclusion, follow the industry conventions as closely as you can or one of those regularly used in reference publications. Signalling sketches should use the generally accepted symbols compliant with 'Railway Signalling Symbols' published as BS 376. A set of signalling symbols is sent to members as part of the 'welcome pack'. Symbols for more recent equipment can be found in the Signalling Notices issued by Network Rail.

All visual aids should be sequentially numbered through the work in one common series to minimise confusion and the narrative text should refer to the visual aid by that number so that the reader will look at the right one.

Use captions underneath all visual aids to explain what they are. The caption should be sufficient to explain what the visual aid is about and could, as may be sensible, cross reference back to the narrative text. The source of any visual aid should be credited to the author of that aid as part of the caption unless the source is the author of the book or magazine article.

If all visual aids used are from the same source then it can be acceptable to put a blanket note on the copyright notice page instead of repeating the same credit against every single aid used.

The quality of all illustrations should be to 'professional' standards, nowadays easily achievable with modern computer software packages. Old photographs which may be of lesser quality but valuable as historical material should not be excessively "improved".

The Society should be consulted before deciding to use colour. Colour printing is often, but not always, more costly and can have an impact on sale price. The Society, in conjunction with the author, will need to assess the benefit of using colour instead of black and white and likely sales volume in the course of reaching a decision.

Book covers, however, should be in full colour as this is a valuable opportunity to attract purchasers.

Glossary

Do not presume the reader has the technical knowledge to understand what is written. Always explain all technical terms and technical abbreviations in full in a glossary. Even common terms can have a different meaning if taken out of context or into a different arena. The same applies to acronyms and groups of letters that can have different meanings in different places.

If your work is relatively short then explanations can go in the body of the text providing this does not interrupt the flow of the narrative. Abbreviations can be dealt with by putting the name in full on its first appearance followed by the abbreviation as shown in this example:

Railway & Canal Historical Society (RCHS)

Subsequent mention in the work can then simply use RCHS.

However, if the work is book length or the reader would have to constantly go a long way back to find the explanation buried in the narrative then a glossary should be used.

If the material is to be published as a series of articles in an unbroken sequence of issues of a magazine it can be acceptable to presume that the reader will read part 1 before part 2 and thus avoid repeating an explanation already given in an earlier part of the work.

References

Always cite your sources and, as appropriate, where the source material may be consulted if the reader wants to know more and look up the source information for themselves.

Generally these will be collected together into a section of endnotes at the end of the work and split by chapter if there a lot of them or at the end of the chapter. However, if there are few cited references it may be preferable to have them at the bottom of the relevant page as footnotes for immediate reference rather than gathered into a long list at the end.

Index

Desirable if the book is lengthy or is likely to be used as a work of reference, even if written as a narrative in the first instance.

One advantage of using a word processor is that items for indexing can be flagged up in the text and the word processor itself can then build the index for you. Or, indeed, rebuild the index after changes have been made.

Books such as the Registers of Signal Boxes are effectively an index in themselves and may not need a separate one.

Peer Review

Before making a commitment to publish, the Society reserves the right to ask one or more experts in the subject matter to provide a Peer Review of the submitted material. The purpose of the review will be to:

- Check whether specific experts known to the Society have been consulted,
- Check whether specific sources known to the Society have been consulted,
- Check for plagiarism,
- Recommend changes to the material or sequencing of the material.

Whilst the reviewer will consider accuracy, it is the Author's responsibility to ensure that the submitted material is factually correct. It is not the role of a Peer Review to repeat the Author's investigations so as to check all matters of fact.

Peer Review may well be iterative as the activity should be repeated once corrections have been applied.

Review for Readability

If someone picks the work up to see what it is about, can they easily see what it contains and whether or not it is relevant to their desires or needs.

Can they do this in less than 2 minutes? In less than 1 minute?

The faster they can do this the more likely they will consider your article or book relevant to them. If they can't do this quickly your work is likely to be discarded in favour of an alternative.

Does it pass 'The Dip Test'? If someone opens it at a random page is the writing style likely to appeal to them or the content demonstrably relevant?

Have you used more than two type faces? If so, reduce it to two. Examples of type faces are:

A serif font such as this guide uses, or

A sans serif font such as this one

Use of a serif font is recommended for the narrative parts as this is the form of letters people are used to reading in books, newspapers and so on.

Ensure the style of presentation is consistent. This includes almost any visual or textual style:

- type size – use just one for the narrative but use larger sizes for headings and smaller sizes for footnotes and endnotes,
- underlining,
- *italicising* – to allow quotations to be picked out from the main narrative or

where particular emphasis is needed,

- **bold** type - where particular emphasis is needed,
- page layout,
- footnotes,
- endnotes,
- () or [] or { },
- abbreviations or full spellings for certain terms,
- use of singular/plural such as “the LNWR was very keen on economy” vs. “the LNWR were very keen on economy”. The company “was”, only the directors “were”.

Proof Reading

Word processed documents are easier to proof read than handwritten manuscripts.

Proof reading should not occur until after the work is typed up in a word processor as part of the process is to catch typing errors. Please bear in mind that spell checking software does not catch all errors and will not pick out wrong usage of similar sounding words such as “there”, “their” or “they’re”.

Proof readers should pick up and mark for correction:

- errors of punctuation including ensuring the space is placed after a comma and not before it,
- errors of grammar,
- errors of spelling or use of the wrong spelling (“two” for “too” etc.),
- incorrect usage of words (Malapropisms),
- failures to explain jargon or acronyms,
- omissions from the glossary,
- readability problems,
- inconsistency between entries in the work and supplied evidence including arithmetical error,
- inconsistency between this work and other works,
- ensuring maps and plans have enough information to serve the purpose and that the orientation (usually a north arrow) has been made clear,
- errors of fact such as a date quoted as 1950 when the context makes it obvious that it should say 1850.

Proof reading may well be iterative as the activity should be repeated once corrections have been applied.

Costs

Authors should expect to bear their own costs arising from preparation of the work and submitting it to the Society.

The costs of production, printing and distribution of the work will normally be borne by the Society.

Any additional or different arrangements about costs or the division of costs between the author and the Society will need to be agreed in advance. Such agreement will require authorisation by Committee before the costs are incurred. The decision of the Committee in this shall be final.

Electronic Submission Formats

Intending authors should contact the Society before sending electronic material to agree the format in which the material will be submitted and the media it will be submitted on. This should avoid any difficulties or delays that might be caused by use of software and media incompatible with that available to the Society's Officers.

Publication Time Scales

The Society will use its best endeavours to process material submitted for publication in book form or electronically within 12 months of the draft manuscript being first received. The 12 month period starts when the submitted material is received and enters Step 1.

For material submitted to the editor of The Signalling Record the time scale may well be shorter but inclusion in the Signalling Record will be dependent on the number and variety of articles ahead in the queue for publication.

Whether it will be possible to achieve publication of a book or electronic media within the suggested time scale will be primarily influenced by the extent to which the manuscript complies with these guidelines on first submission. It may also be influenced by the availability of reviewers, especially if there are several publications queuing for review.

All submissions and correspondence relating to the publication process will be kept on file for future reference.

In the event of disagreement between the Society and the Author, the Society reserves the right to terminate the process at any stage. If material was unsolicited and the Society terminates the process, material will be returned to the author provided the author has provided the SRS with suitable post paid packaging for its return.

The Society does not have the resources to act as a “ghost writer” on behalf of authors. If the material is considered to need substantial or major rewriting the process will terminate at stage two and the material will be returned as laid out below. Material resubmitted after such major rewrite will re-enter the process at stage 1.

The planned sequence of activity for publishing books and electronic media and target time scale are set out below. In the table ‘SRS’ is used to refer to the activities of the Society.

Step	Month	Activity	Responsibility
1	0	Submission of material for publication. Process starts when SRS receives the material.	Author
2	1	Material reviewed to ensure it is appropriate for publication. Likely target market and size assessed and target selling price set. If the material is deemed to fall outside the Society’s aims and objectives or not considered appropriate for the Society to publish, the material will be rejected at this stage. Physical material will be returned to the author provided Society has been supplied with suitable postage paid packaging for its return.	SRS
3	1 - 2	Appointment of Review Panel for Readability and Peer Review.	SRS
4	2	Copyright authorities to be supplied and any financial arrangements such as royalties provisionally agreed.	Author, SRS
5	3 - 5	Panel Members carry out review. Comments and detail of any change requirements sent to author.	SRS
6	3 - 5	Estimates of printing costs prepared and impact on SRS cash flow considered. Target market reviewed and potential sales outlets contacted.	SRS
7	5	Capital investment moneys required ring-fenced by the Society’s Treasurer.	SRS
8	6	Material amended as appropriate and resubmitted.	Author

Step	Month	Activity	Responsibility
9	7	Amended material re-reviewed for compliance with the requirements notified at stage 5.	SRS
10	8 - 10	Review, amendment and resubmission processes repeated as necessary.	Author, SRS
11	10	Selling price and financial arrangements such as royalty payments finalised.	Author, SRS
12	11	Final copy produced for publication. ISBN allocated.	SRS
13	12	Printing and distribution. Copies sent to 'Copyright' libraries.	SRS

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