

EYES ON THE SEAS

A COLLECTION OF FISHERIES OBSERVERS' STORIES

Fisheries Observers... are vastly non-existent in the general public's eyes. This project - the creation of an educational and entertaining book comprised of international fisheries observers' stories, anecdotes, poetry, artwork, and imagery - has been initiated in order to introduce this increasingly important profession to the wider public, and in so doing, promoting fisheries observer programs as a management and conservation tool. We are currently soliciting for submissions from both current and past observers from around the globe. It is intended that the bulk of funds generated from this project shall be reserved, via a scholarship system, for observer professional advancement opportunities.

Production Timeline:

- ❖ **Promotional Period [Present - May 2008]** - Continue to promote the project and seek potential contributors, supporters, and publishers
- ❖ **Profiles and Abstracts Due [May 2008]** - Profiles (preferred with pictures) of all contributors and an abstract of their intended contributions are due
- ❖ **Guidance Period [Present - September 2008]** – The editors will help guide selected abstract submitters towards completing a First Draft
- ❖ **First Drafts Due [September 2008]** - First Draft contributions are due (drafts will not be accepted without a Profile)
- ❖ **First Drafts Returned [TBA]** – Contributions are returned with edits, comments, suggestions, and referred resources to help with finalizing drafts.
- ❖ **Final Drafts Due [TBA]** – Final Draft contributions are due
- ❖ **Manuscript Completed [TBA]** – Manuscript ready for review
- ❖ **Review Period [TBA]** - Select individuals will be asked to review the manuscript before it is published.
- ❖ **Publication [TBA]**

Directing and Editing:

- ❖ A board from the Association for Professional Observers ([APO](#)) will oversee and direct the drafting, editing, and publication of this book. All primary decisions regarding production of this book will be made by the APO.
- ❖ Contact and submit to: Keith Davis and Glenn Quelch;
eyesontheseas@gmail.com; HC 30 Box 3B Concho, Arizona 85924 USA
- ❖ A Creative Editing Team will gather and edit all illustrations and creative works that will be included in the novel, coordinate the book's creative layout, integrating creative contributions in with the narrative pieces.

Support and Publication:

- ❖ All financial support entities (governmental and non-governmental) for the book's production will carefully be considered. Anyone whom provides funding for completion of this project shall not be part of the editorial board of the book.
- ❖ We are currently seeking a publisher who will work with us to produce, print, market, and distribute a product that many can be proud of.

Financial Management:

- ❖ The Association for Professional Observers (APO), a non-profit/non-governmental organization, bonded in the state of Washington, USA, will manage all financial matters regarding production of this book and disbursement of funds from its generated proceeds. A financial summary will be available to the public.

Book Design:

Audience: the international general public

General Theme: an educational impression of the Fisheries Observer profession. Both Fictional and non-fictional works will comprise this book.

Contributors: With the exception of the authors of the Forward and the Afterward, all editors and contributors shall be past or present fisheries observers

- ❖ **Acknowledgements** – all supporting organizations, reviewers, and any persons who played a part in helping to produce this book shall be recognized.
- ❖ **Forward** – a guest writer (i.e. a fisheries science/conservation expert or well-respected biology-themed author) will provide a narrative that establishes the link between the fish that the public may see on their dining tables and the importance of properly managing the world's marine fisheries and ecosystems.
- ❖ **Introduction** – The editors will introduce the Fisheries Observer profession and explain the observer role in serving to manage marine fisheries and ecosystems.
- ❖ **Body** – The body of the book will hold all of the contributions, organized into four to six themed sections (i.e. health, safety, and emergencies; life upon the sea; social relations and cultural interactions; rare sights, events, and discoveries; the extracurricular lives of observers). Each Section shall begin with a brief introductory narrative/editor's note giving a general vantage of the profession in relation to that specific section, tying together the contributions of that section.
 - **Narrative Contributions** – the bulk of contributions shall be of a short-story nature (non-fiction or fiction), and contributed poems and comic strips shall be integrated within.
 - **Illustrative Contributions** – the Creative Editing Team shall design one central layout that brings together all submitted creative works - fisheries-related illustrations (sketches, paintings, photography, etc.)
- ❖ **Afterward** – a guest writer (preferably different than the author of the Forward, but with a similar background) shall give the reader an outlook into the future of marine fisheries ecosystems and their management (especially in regards to the fisheries observer profession and observer programs).
- ❖ **Contributor Biographies** – biographical profiles of each contributor (with picture, if given) shall be listed at the end of the book (the editors will compile).
- ❖ **Endnotes, References, and Resources** – any and all endnotes and references should be compiled here (by themed section) and a list of important resources and web links should be included
- ❖ **Definitions and Acronyms** – being that the audience is so broad, all fisheries terms that are not commonly used need to be defined in general verbiage. A complete list of fisheries acronyms will be included (the editors will compile).
- ❖ **Index** – a complete index with page-number links to all contributor names, place names, and other significant names, titles, and key words will be listed.

Production Details:

Promotional Period:

- ❖ Advertise the “Eyes on the Seas” project via poster, to be posted anywhere past and present observers may be found.
- ❖ Finalize a proposal (an evolution of this document) in order to solicit for potential supporters and publishers for this project
- ❖ Construct the Creative Editing Team and designate a lead from this committee.

Profile and Abstract: All contributors are asked to first provide a concise yet detailed description of themselves and their intended contribution(s).

Biographical Profile (<200 words):

1. Photograph (preferred, but not required) - an at-sea or field photo would be best. Please indicate who took the picture for photo credits.
2. Name (with prefix) and contact information (as detailed as desired). We understand that some may choose to “remain anonymous” for publication purposes. We will ensure respect for all personal information provided.
3. Home port
4. Total number of sea days logged as an observer to date; you may also wish to log research cruise experience here, but please do it separately
5. List all geographic regions and fisheries observed
6. Dates (year to year) worked as an observer
7. Other skills and interests (related or not)

Abstract (<400 words): Description of each intended contribution should include the following points (please list multiple submissions separately):

1. Is it a short story narrative, a poem, an illustration or some other creative work?
2. For narratives:
 - a. Fact or Fiction
 - b. Intended **theme(s)** and primary directed **audience(s)**
 - c. Draft title and a list of at least five main points

**If you would like to develop upon an existing work please provide it with your abstract*

Guidance Period:

- ❖ After reviewing all submitted abstracts, we will provide direction, resources, and editorial hints to selected contributors as needed
- ❖ Of course **early drafts** are **welcomed** and encouraged

Drafts: Submissions will only be accepted with an accompanying biographical profile.

Drafting Guidelines:

❖ **Format**

- *MS Word* format is preferred; however, we will accept submissions in any form (even hand written, if no computer is available).
- 12 point, *Times New Roman* is preferred
- Please, only use **Bold**, *Italics*, and underlining when formatting text

- ❖ **Length** – we don't wish to be too limiting here
 - 0 - 2500 words
- ❖ **Confidentiality** - we will conduct our own fact checking to ensure confidentiality. However, contributors should first make the following creative changes:
 - All fishing vessel names, fishing company names, crew member names, observer company names, and other individual's names must be changed
 - All characteristics that may distinguish any of the above must be changed
 - All photos or illustrations must not exhibit any distinguishing characteristics of a vessel, company, or any individual other than yourself
 - Provide at least one reference/ contact from within the program where your contribution is set who can verify that this information has changed
- ❖ **References and Acronyms**
 - Fully write out all titles once before using an acronym (i.e. National Marine Fisheries Service (NMFS))
 - Fully cite all information that isn't general fisheries knowledge. Please use a format like the following examples:
 - 1) FAO. 2003. Guidelines for developing an at-sea fishery observer program. *FAO Fisheries Technical Paper* 414. Rome, FAO, 116p
 - 2) Worm, B. and Myers, R.A., 2003. Meta-analysis of cod-shrimp reveals top-down control in oceanic food webs. *Ecology* 84 (1): 162-173
 - Footnotes/ endnotes are encouraged for developing upon any point that may not be general knowledge and for referencing related web links.

Drafting Hints:

- ❖ **Audience**
 - The book shall be available in other (than English) languages and the general audience is the international public. However, the audience of each story may be specific to the public of that particular region
 - It may be helpful to direct your writing to a friend or family member
- ❖ **Theme**
 - For short stories, more specific (less general) themes are more suitable
 - Avoid changing themes within a story
- ❖ **Style and Voice**
 - Authors are encouraged to use their own style and voice
 - Satire and bold yet constructive commentary are welcome- offensive remarks and cynical criticisms are not.
- ❖ **Story Development**
 - The more details of depicted settings and character descriptions, the better
 - Dialogue (with regional accents) is greatly encouraged

Review Period:

- ❖ Before final editing and publication, several selected individuals from among the various stakeholders who have a vested interest with observers or observer programs will be asked to review and provide feedback upon the manuscript
- ❖ Please contact us if you have any interest in reviewing the manuscript for us.