



## THE FUTURE OF PUBLISHING

**Ray Coffey** gave us a talk on the future of publishing at our 15 February meeting. Ray's current work for the Western Australian Museum, where he is re-energising the publication of books and scientific journals, follows around 30 years' experience as managing editor at Fremantle Arts Centre Press (now Fremantle Press).

He gave us the bad news first. Publishing houses continue to be driven by financial imperatives, and it appears to be getting worse. However, technological change is enabling publishers to survive.

In 1969 while at university, Ray worked part time for the Tom the Cheap supermarket chain, where he helped produce the company's weekly newsletter on its offset printing press. This was the first offset printing press in Western Australia; not even The West Australian was using one at that time. Thus, technological change has been occurring for some time. Having taken up offset printing, publishers then turned to digital technology, and a whole set of skills, such as composing with type, disappeared. However, the basic skills of editing and proofreading still need to be done. Ray pointed out that some people will disagree with him but they tend to be people who don't read books.

When he was working at Fremantle Arts Centre Press people told him that, with the changes brought on by digital technology, he would have to find a new direction. However, people who are now in their forties and over are not about to give up books. They are embracing digital technology, and the change over to e-readers will be fast at the bottom end, but it will be a long time before the use of books dies out.

Ray grew up on a dairy farm in Western Australia. His brother, who

became a farmer near Albany and was the coach for the junior football team, took the team into the change rooms on cold, rainy days, and told them stories and read books to them. On those rainy days the whole team turned up. Many of them are still keen readers as adults, and keep in touch with their former football coach. Ray has got to know some of them, who respond to him as a publisher and tend to engage with a wider range of ideas than he would normally expect.

Referring to 'Connemara: Listening to the Wind', a book by cartographer Tim Robinson which lacks maps and pictures, Ray explained that some books could benefit by being presented online with interactive visuals. There is also a future with online magazines, which can be very visual. All in all, Ray says we can be optimistic about future opportunities for editors and designers.

In response to a question about his new position, Ray explained that the Museum bought a new printing press five years ago and decided to reinvigorate its publishing work. At that time they were publishing only one book and two scientific journals each year. In his first year Ray published 12 books, and 13 in his second. He looked at old Western Australian Museum publications and decided which ones could be republished with new photographs and design. Each curator at the Museum has a collection of photos, and some of them are good photographers. He wants to develop a central database for these photos for convenient use in future publications. The museum last year produced an iPhone app on Dangerous Snakes in Western Australia, which has been licensed by mining companies.

By *Sandra Roe*

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**The SoEWA AGM will be held on Tuesday 15 March 2011. See page 3 for more details.**



**Copy deadline for next issue is Tuesday 29 March 2011**

# FROM THE PRESIDENT

## Robin Bower, AE



*"The time has come," the walrus said, "To talk of many things ... " Not "cabbages and kings", as it happens – our Society.*

**I**t's our 2011 AGM on 15 March when the committee lets the members know what's

really been going on down the rabbit hole during the year, and we give a summary of financials and achievements. It will be a fun night as we have an exciting panel discussion planned after the AGM. Amanda has teed up some luminaries of the children's picture book publishing community to discuss what's happening in this arena. We are delighted to have Cate Sutherland, Frané Lessac, Mark Greenwood and Fancine Nababan to discuss the following:

**A** good children's picture book – the ingredients  
**AGM** getting to connect with young audiences  
**M**aking it sell

*(Q: What is the poetic technique often used by Lewis Carroll? Fabulous prizes to be won...Yes I know – brain is in overload!)*

We'll also discuss the different perspectives brought to bear by the publisher, author, illustrator and reader. Be prepared with some questions so we can have a lively debate. Off with your heads if you're not there.

It's also time for committee elections so if you haven't volunteered for anything in a while, here's your opportunity. I can tell you that it will raise awareness of you as an editor, increase your network of knowledge and people, and really build your confidence in the industry. You don't have to have been a member for

years, or be an accredited editor, or be working in the industry. You just need enthusiasm, a commitment to building the Society of Editors (WA) brand, some ideas, and a little bit of time to devote to making things happen. I'll be looking for your nomination!

Happy editing

*Robin*

### **Social media update**

Facebook Group – 120 members

Twitter – Following 217 – Followers 126

LinkedIn Society of Editors (WA) Inc group – 30 members

LinkedIn IPEd National Editors Conference Perth 2013 – 5 members

Join the conversations today!

"What is the use of a book," thought Alice, "without pictures or conversations?"  
*Lewis Carroll*

Read more: [http://www.brainyquote.com/quotes/authors/l/lewis\\_carroll\\_2.html#ixzz1EfsAPvCa](http://www.brainyquote.com/quotes/authors/l/lewis_carroll_2.html#ixzz1EfsAPvCa)



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# MEMBERS' ROUNDUP

## Notice of Annual General Meeting

Tuesday 15 March 2011  
Tom Dadour Community Centre  
363 Bagot Road  
Subiaco

7.00 pm	Meeting and election of office bearers
7.30 pm	Panel discussion – Trends in children's publishing
8.30 pm	Light refreshments

*Cost: Members free; non-members \$5*

RSVP (for catering purposes) by 12 March to Anne Surma:  
[a.surma@murdoch.edu.au](mailto:a.surma@murdoch.edu.au)

Don't forget, the AGM will be held at our new home, Tom Dadour Community Centre, Bagot Road, Subiaco (almost opposite King Edward Memorial Hospital).



*Tom Dadour Community Centre, Subiaco*

### Panel discussion: Children's Picture Book Publishing

What makes a good children's picture book? How do writers and illustrators connect with their young audiences? What sells? These are all questions that concern editors, too. Our illustrious panel of four will take us through the perspectives of publisher, author, illustrator and reader. Bring your questions along, and get ready to see some of the finest Western Australia has to offer in this highly specialised area of book publishing.

**Cate Sutherland** is Children's Publisher at Fremantle Press. She has worked in publishing for 15 years, in a variety of roles from publicity and marketing to production and editorial, but children's publisher is her dream job. Cate's list includes picture books, novels for young readers and YA fiction, from authors such as Sally Morgan, Norman Jorgensen, Elaine Forrestal, Ken Spillman, Deb Fitzpatrick, Dianne Wolfer and Kate McCaffrey.

**Frané Lessac** is an illustrator and author with more than 30 award-winning children's books published. Her greatest ambition is to instil pride and self-esteem in children about their own heritage and their ability to capture it in pictures and words. Her titles include the hugely successful *My Little Island*, *Caribbean Alphabet*, *Simpson and His Donkey* (with Mark Greenwood) and *Ned Kelly and the Green Sash* (with Mark Greenwood). In 2010, Frané was awarded the Muriel Barwell Award for Distinguished Service to Children's Literature.

**Mark Greenwood** is an author with a passion for history and legends. He has twice received the WA Premier's Book Award, for *The Legend of Moondyne Joe* (with Frané Lessac) and *The Legend of Lasseter's Reef*. Other titles include: *Fortuyn's Ghost* (with Mark Wilson); *Simpson and His Donkey* (with Frané Lessac) — a Children's Book Council Honour Book and a US Board on Books for Young People Outstanding International Book; and *Ned Kelly and The Green Sash* (with Frané Lessac).

**Francine Nababan** is the Youth Services Librarian for the City of South Perth. She has worked in public libraries for the past 14 years, sharing her love of children's books with thousands of parents and children through weekly Rhymetime sessions for under-2s and Storytime sessions for preschoolers. In 2002 her library (at that time, Inglewood) won the Bess Thomas Award, which encourages and supports the development of innovative and significant public library services for young people.

**NB** Please consider nominating for a committee position. Nomination forms will be distributed soon.

Join now!

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# TOOLS OF THE TRADE

Carla Morris, AE



That's it! I've had enough! Just one more 'moving forward' or 'stakeholder' or 'in terms of' and I'll THROW something! Yes, it's time for an irate rant! I recently heard Troy Buswell say the following, on radio, when asked about the possible conflict between his role as transport minister and his relatively poor driving record.

"Yes, I acknowledge that speeding is not acceptable and I have to alter some of my driving habits and patterns *moving forward*."

My own experience has shown me that most car trouble happens when moving *backwards*. On Christmas Eve I scraped my car reversing out of a car-parking space at a chaotically busy shopping centre. Admittedly, Buswell's problem has been speeding, and speeding is rather difficult to do in reverse (but not always, as you will know if you are a fan of Bond films and *Top Gear*). He is not the only one to recently fall in love with this phrase. Julia Gillard's speeches are peppered with it. 'Moving forward', or 'going forward', is a redundant euphemism for 'in the future'. Nothing is required if you simply use the future tense of the verb. Another pet peeve is 'stakeholder'. You can always remove 'stakeholder' without loss of meaning.

a series of stakeholder forums  
we will consult with stakeholders regarding the impact upon stakeholder engagement activities

'Stakeholder' is used when writers really do not know who might be involved or affected, or when everyone is affected. (Don't get me started about 'impact' used as a verb by people who are avoiding 'effect/affect' because they are not sure of the spelling. It has now lost its impact. As for 'stakeholder engagement activities' — the whole phrase is nonsense. What does it mean? Let's add 'engagement' and 'engage' to the list of vague, redundant words.)

For politicians and other talking heads on TV and radio, 'in terms of' is a form of 'um'. It is a nonsense sound that gives the speaker a moment to gather their next thought, but it can always be cut from a written sentence without loss of meaning. I can just about tolerate it in speech — few of us are confident with a camera pointed at our head, and we all need time to gather our thoughts — but I positively hate it in writing. In late February, I received an email from struggling Angus & Robertson:

"We urge you and your friends to continue supporting Australian bookstores, who [*sic*] support Australian authors, and are an integral part of the local community *in terms of* culture, education, entertainment and employment."

Try recasting this without 'in terms of'. Trust me, you will not find it difficult, and you will end up with a far less clumsy sentence.

Part of the reason Anna Bligh came across so well during the Queensland floods was, I suspect, that in interviews and speeches she avoided such dead words. She did not refer to those affected by the floods as 'stakeholders'; she spoke in plain English without much padding, and people subconsciously responded to her clarity.

It is perfectly understandable how these redundant buzzwords creep into language. I am sure that Steven Pinker would have something to say about how our language instinct reinforces parrot-like mimicry. It is part of human nature to spread the dead words and nonsense phrases that we hear. Language spreads virally. Among teenagers in the 1980s, everything was 'mintox'; now, everything is, like, you know, 'awesome'. Politicians, bureaucrats, businessmen and journalists, like teenagers, have their language fads and fashions.

I sometimes wonder why my prejudices mean that I find language fashions causing 'swell' and 'groovy' to rise and fall fun and fascinating, and part of the character and charm of English, but those causing the rise of 'stakeholder' so upsetting. Is it because 'stakeholder' only brings two images to my mind: a butcher, wearing a striped apron, holding a large T-bone steak or someone chasing heart throb vampire Edward Cullen with a pointy stake? Although these mental images make me laugh, I think redundancy is at the heart of my prejudice.

As editors, our job is to look for sneaky redundancies — phrases and words we hear so often that we can easily become immune to them. I have only mentioned a handful, and all of us could list many more. Let's start a peaceful revolution against 'extreme weather *events*' and 'window treatment *solutions*'. If it doesn't add to the meaning or to the poetry or character of language — strike it out!

Do you have a topic you would like discussed? Email me at [carlamorris@ozemail.com.au](mailto:carlamorris@ozemail.com.au).

Carla Morris, AE



# EDITORS CONFERENCE

## Update 2011 National Editors Conference

**The fifth National Editors Conference, presented by The Society of Editors (NSW) and IPEd, will be held in Sydney from 7–9 September 2011.**

'New Horizons for Editing and Publishing' is a broad, flexible theme that encompasses trends, innovations and new markets across all genres of editing, and includes both traditional and electronic publishing.

Three streams will cover different areas of publishing: trade (fiction and nonfiction); academic, education and technical; government and corporate.

The conference will celebrate the art of editing and the profession of editor. We especially encourage senior in-house editors to submit papers for the conference.

### Conference venue

The 2011 conference will be held at Dockside on Cockle Bay to the north of Darling Harbour. Apart from being a sparkling venue, it provides easy access to museums such as the Maritime Museum, the Powerhouse Museum and the Aquarium, as well as the city itself, Town Hall, Queen Victoria Building etc.

### Accommodation

A range of places to stay will be available, from the high end (special rates at ACCOR hotels), to mid-bracket accommodation and budget places such as YHA and Backpackers.

*For conference updates please visit:*

*<http://www.editorsnsw.com/conference2011.htm>, or contact the Conference Convener, Catherine Etteridge on [conf@editorsnsw.com](mailto:conf@editorsnsw.com) or by post: The Society of Editors (NSW) Inc. PO Box 254 Broadway NSW 2007.*



### Social program

The social program will include such things as:

- short walking tours around historic buildings of Sydney
- informal dinners around the Rocks and in Chinatown
- literary pub crawl around Circular Quay
- Sunday walk from the Spit to Manly, for those who can stay on.

### Key dates

- Registrations open – 28 February
- Earlybird registration by: 28 May
- Presenter registration by: 28 May
- Full papers by 7 August 2011
- Registrations closes 24 August 2011

### Conference main events

- 7 September – One Day Workshop Program  
– Cocktail Party Reception and Registration
- 8 September – Editors Conference Day 1
- 9 September – Editors Conference Day 2  
– Gala Dinner
- 10 September – Style Council Program  
– Style Council Dinner

## 2013 National Editors Conference, Perth

For updates or if you'd like to volunteer, please subscribe to our subgroup on LinkedIn (<http://www.linkedin.com/groups?mostPopular=&gid=3756049>) or contact Marisa Wikramanayake ([marisa.wikramanayake@gmail.com](mailto:marisa.wikramanayake@gmail.com)) or Robin Bower ([robinb@westnet.com.au](mailto:robinb@westnet.com.au)).

# OTHER NEWS

## Notes on the accreditation exam 2011

The 2011 accreditation exam will take place on Saturday 21 May. To help you prepare for the exam, a new sample exam has been placed on the IPEd website. These notes set out the latest news on the exam and provide some general advice for those sitting the exam.

### *It's a new exam*

The exam this year will be at least 90% different from the 2008 and 2009 exams, and you should not expect to see questions repeated from previous papers. A new extract will be provided for Part 2 of the exam.

The allocation of marks will remain the same: 20% for Part 1 and 40% each for parts 2 and 3. The total marks for each section are treated differently to produce a total mark for the exam out of 100. The treatment of marks for each section is described under each of the Part headings below.

As in the 2009 exam, the Part 2 extract will be provided as loose sheets so it is easier to handle. The style sheet and page for writing queries for the author will be in the bound exam booklet. Make sure you put all pages in the plastic envelope at the end of the exam.

If necessary, questions from Part 3 may also be provided as loose sheets. These pages must go into the envelope as well, whether or not you attempt those questions.

Write your candidate reference number on all loose sheets.

This year 40 minutes will be allowed for preparation: 30 minutes for reading time and 10 minutes for writing candidate reference numbers on every page of the exam booklet and all loose sheets.

### *What you should take into the exam*

There's limited time for looking things up in the exam. Take a small dictionary that is easy to use and will fit on your desk, and Snooks & Co.'s Style manual for authors, editors and printers (you can tag pages for quick reference) as a minimum. If you have a specialist reference book or dictionary you use regularly, take that, too, but do limit the books you take, for your own peace of mind. You can take Australian Standards for Editing Practice into the exam and things like Copyright Council fact sheets (mentioned above) provided they are bound and do not have annotations. You might also want to take in a ruler and calculator (but the calculator must be stand-alone, not part of another electronic device such as a mobile phone).

### *Society workshop*

SoEWA will be holding a workshop on the accreditation exam, where you will have a chance to talk strategies and discuss the sample exams and answer guides with Accredited Editors and Distinguished Editors who have taken the exam or helped develop the accreditation scheme.

Date: *Tuesday 19 April*

Time: *7.30 pm – 9.30 pm*

Venue: *Tom Dadour Community Centre,  
363 Bagot Road, Subiaco*

*To obtain the full notes on the accreditation exam 2011, please contact Carla Morris (carlamorris@aapt.net.au).*

*For further information, contact your Accreditation Board delegate or consult the guidelines for candidates and FAQs. Or visit <http://www.iped-editors.org/Accreditation>.*



### **Planning to sit the accreditation exam in May?**

Whether you have already registered or are still sitting on the fence, it is never too early to start preparing! If you are looking for a study partner or group to help you work through the sample exams, please contact me. Yes, I am offering to coordinate a study matchmaking service!

Carla Morris, 9315 4413, carlamorris@ozemail.com.au

## Kaartdijin Noongar – Sharing Noongar Culture

*“Last night I went to sleep in my great homeland, my home, my home, my great, great miya-miya home”.* Gus Ryder

The Kaartdijin Noongar – Sharing Noongar Culture pilot website was launched in December 2010. It is the only authoritative website on the history and culture of the Noongar people, the traditional owners of the south-west of Western Australia. I came to the project in September last year and was immediately thrown into a world of fascinating history and moving oral histories of a people I discovered I knew very little about.

Assigned to the Kaartdijin team, with historians and anthropologists, my job was to research, write and edit the pilot website. We had a number of themes to explore — family, work, war service, and individuals with stories of growing up Noongar in a white world. Five towns across the south-west were also explored in timelines dating from pre-contact. It was a team effort, with each of us contributing an aspect of Noongar history, and all guided by our steering committee of Noongars and Elders.

What began as a daunting task — so much information to gather, sift and then write — became a joy and work of creativity, whilst giving myself a full immersion in the real history of our country. Why, I asked myself, wasn't this taught in our schools? This is a website long overdue. It has some way to go to being finished. There are more themes to explore — language, food, spirituality, the history of the fabulous Coolbaroo Club.

Meanwhile, you can hear Aunty Doolan Leisha Eatts talking about her great grandmother and how she saw as a little girl, *“the first white men arrive on the boats. How they brought these frightening looking creatures, wide-eyed and tossing their heads on the barge. When they came galloping, white men on their backs, Doolan’s grandmother knew they were caught between two cultures now”.*

**Lisa Litjens**

Writer, editor

[www.noongarculture.org.au](http://www.noongarculture.org.au)

## SPOTLIGHT ON THE EDITOR

### Satima Flavell



**I**n 1987, I was studying at Edith Cowan University and I had my own column in Music Maker Magazine. Fellow students were impressed! They often asked me to check their work before they passed it in. I soon realised I was not bad at copyediting. After all, I come from a generation that had the Rules drummed in from an early age.

A Nepalese student asked me to help him with his English, and he somehow persuaded Curtin University to pay for his lessons. The university responded by sending me more students. I soon realised that they didn't want conversation practice nearly as much as they wanted help with assignments, and so I built up a clientele based on thesis editing.

Later, when I became interested in writing fiction, other writers asked me to critique their work. At first, I would only undertake copyediting, but as my expertise grew I took on more complex work and started to charge for it! Fiction editing, especially fantasy and historical fiction, has now largely displaced academic editing. Much of the balance is non-fiction, such as family and local histories. With the current interest in self-publishing, I expect this trend to continue.

My website is at <http://maneyactspics.com/satimaWP/> and I blog at <http://satimaflavell.blogspot.com/> and <http://egoboo-wa.blogspot.com/>, and you will find me on Facebook, Twitter and LinkedIn as well.

DO YOU HAVE SOMETHING TO SAY OR A SUGGESTION FOR THE DESIGN OF BOOKWORM?

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