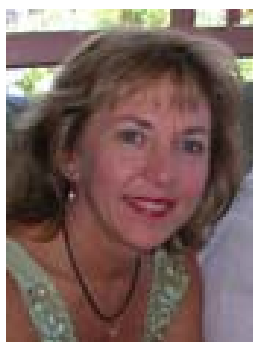


## President's message



### The last quarter

I always feel inspired and a little bit on holiday when the first heat of the sun raises me from the depths of winter. The sun puts new light on old hopes and ambitions and steers me in new directions. The mornings get lighter, the evenings longer and we seem to venture out into the community more willingly than on those wet winter nights.



We had planned our October session to be on editing Indigenous work, how we can develop our skills, how to approach this work differently, while looking at the fusion of an oral history with the printed word. It's a growing field and one about which you as an editor, need to develop awareness. Cheryl is still working on this and we'll have more news about that on our email discussion group.

In November, we turn our virtual webcam onto editing for online publications. A panel of people working within these publications will look at the issues, skills required, and see what editors need to do to get work and enhance their skills in this key area. Marisa will have more details in the coming month.

Now with only two more networking sessions until our Christmas event, I can feel the end of the year excitement approaching. On 4 December, we'll be going to the Kaarakin Black Cockatoo Rehabilitation Society. We will see these birds up close, hear about the publications the Society is producing and then partake of a delicious lunch to chat with new and old friends and colleagues. We'll send more details later but for now check out their website at <http://blackcockatoorecovery.com/index.php>

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Happy editing

*Robin*

**Robin Bower — President**



## Members Meeting 19 October 2010 7.30 pm



### Editing Indigenous work

An approach to editing that requires a different set of skills.

Venue: Subiaco Community Centre  
203 Bagot Road Subiaco WA

\$2 for members; \$5 for guests/non-members.

Tea and coffee will be provided.

RSVP: <secretary@editorswa.com>



## Stamp of Approval: canonisation of Mary MacKillop

In February 2010, Pope Benedict XVI announced that Mary MacKillop would be canonised as a saint on the 17 October 2010. The ceremony will take place in the Vatican and following this there will be services

across Australia commemorating this historic event. After her canonisation she will be known as Saint Mary of the Cross.

Stamps honouring the occasion will be issued on 18 October 2010. These will include a sheet of 10 x 60c stamps, a first day cover, and a stamp and medallion cover featuring three medallions. The medallions depict images of Mary's first schoolhouse in Penola in South Australia, Mary with school children, and a portrait of Mary.

Mary Helen MacKillop was born on the 15 January 1842 in Fitzroy, Melbourne, to Scottish parents, Alexander and Flora MacKillop. She was the eldest of eight children and was educated principally by her father, who himself had studied for the priesthood in Rome. To help her family Mary began working at the age of fourteen as a clerk in Melbourne and later as a teacher and governess. With the encouragement of Fr Julian Tenison Woods, parish priest of Penola in South Australia, Mary became a nun and together they founded the Sisters of St Joseph of the Sacred Heart on 19 March 1866. Her mission was to live in poverty and to educate poor children. Mary died in Sydney on 8 August 1909. ■

Information extracted from Stamp Bulletin Australia No 306 September-October 2010 p10 Australia Post. With permission.

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**DEADLINE**  
for copy for the  
**NEXT ISSUE**  
of *Bookworm* is  
**Tuesday, 2 Nov. 2010**



Spring is nature's way of  
saying, "Let's party!"  
- Robin Williams

## IPed Notes

News from the Institute of Professional Editors  
Limited  
[www.iped-editors.org](http://www.iped-editors.org)  
August–September 2010

IPEd.

To advance the  
profession of editing

IPed held its 2010 annual general meeting on 5 September by teleconference. Activities and progress over the 2009–10 year will be covered in an annual report in preparation. At the AGM, Rosemary Noble (Vic.) retired as Chair of the IPed Council, and Rosemary Luke (SA) acceded to the position, with Tina Thornton (Tas.) as Deputy Chair. The council extended its warm appreciation to the noble Rosemary for her steady guidance of institute activities over the past year. She remains as a councillor.

At its regular monthly meetings in August and September council monitored and discussed progress on several current projects.

The redevelopment of the website is proceeding apace. The final design has been approved but the magnitude of the task of populating the site has necessitated a postponement of the launch date, originally scheduled for 1 September. Various councillors and committee members have written updated copy for the site and the content is being managed by Communication Committee stalwarts Rowena Austin and Rosemary Luke, both members of the SA society.

In parallel with the new site, an A4 flyer promoting the value of editorial services has been produced and will be freely available to societies and their members. Only a few have been printed, its primary use being seen as an electronic document. Your society's councillor can provide further information. The council hopes that editors will find that the flyer has many uses including, for example, as an appendage to project bids.

The Accreditation Board has been occupied with three main tasks over the past two months: development of the next accreditation exam, scheduled for May 2011; updating its *Procedures Manual*; and setting the criteria for renewal of accreditation. Work on the first is ongoing; the other two are virtually complete. The *Procedures Manual* is a

substantial document detailing exam procedures and the activities and responsibilities of every member of the exam team before, during and after the event. Accredited editors wishing to remain so will need to apply for renewal of accreditation every five years, success being dependent on, among other things, continuing employment in, and contribution to, the profession.

Revision of the *Australian Standards for Editing Practice*, first published in 2001, is being managed by Ted Briggs of the Canberra society. A first draft has been produced and circulated for comment. It is evident that much more work is needed to bring the standards into line with contemporary practice, particularly the major and continuing impact of electronic editing, publishing and communication technologies.

In consultation with the societies, a group in WA headed by Anne Surma has revised IPed's policy on 'the editing of research theses by professional editors', first developed in 2001. The revision was made in order to take account of the changing environment in which editors and students work, particularly in relation to electronic or on-screen editing. The council will now seek endorsement of the revised policy by the Deans and Directors of Graduate Studies committee of the Australian universities.

The response to a call for contributions to the *IPed Occasional Papers* series launched earlier in the year has been disappointing to say the least. It is hard to believe that so few members of a group of professionals who make their living by, and find joy in, the proper use and management of the language are unwilling to put pen to paper to write about it. Anyhow, you can have a change of mind, because the period for submissions has been extended to 31 October.

*Ed Highley*  
Secretary



## Tools of the trade

with Carla

Last month we started what might evolve into a long discussion of commas – their use and misuse.

We looked at commas and

'and' in lists, and we concluded that it is often simply a matter of style. Whichever style you use, be consistent.

Before you get carried away adding commas before 'and' or removing them to match your house style, remember that commas and 'and' also appear in compound sentences, which are sentences made up of two (or more) independent clauses.

Using a comma before 'and' is one way to join two independent clauses. This method of forming compound sentences uses a comma and coordinating conjunction. (Remember FANBOYS? The coordinating conjunctions are 'for', 'and', 'nor', 'but', 'or', 'yet' and 'so'.)

Two other ways to form compound sentences are to use a semicolon on its own or a semicolon with a conjunctive adverb and a comma.

I am hungry. The fridge is empty.

I am hungry, and the fridge is empty. I am hungry, but the fridge is empty.

I am hungry; the fridge is empty.

I am hungry; however, the fridge is empty.

An error commonly seen occurs when a writer uses a comma to join independent clauses.

I am hungry, the fridge is empty. ✖

Such mistakes are known as comma splices: two (or more) clauses incorrectly spliced together with just a comma.

Even though a comma splice is usually incorrect, in some cases commas may be used to join clauses, such as when the clauses are very short and balanced (similar

in structure). If in doubt, however, err on the side of caution and correct punctuation.

I came, I saw, I conquered.

I came; I saw; I conquered.

I came. I saw. I conquered.

When using commas and coordinating conjunctions to form compound sentences, remember to watch for the following.

Commas are only needed before the coordinating conjunction when the subject is fully expressed in each clause.

She pedalled around the garden on her new tricycle, and she sang her favourite Wiggles song.

No comma is required when the subject of the two parts of the sentence is the same and is not fully expressed in the second part.

She pedalled around the garden on her new tricycle and sang her favourite Wiggles song.

As a clause must contain both a subject and a predicate, such sentences are not, in fact, compound sentences made up of separate independent clauses. They are simple sentences with a compound predicate.

Many literary writers, such as Hemingway, ignore this convention. I call this the you-can-do-whatever-you-like-when-you-are-famous rule. While waiting for mega-stardom and big royalty cheques to find you, however, it is often best to be guided by conventional use. It is always helpful to know the 'rule' before you start breaking it, and, in all cases, clarity should be the main aim.

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

Carla Morris, AE



## Muphry's Law

Ooops! Carla's column in September's newsletter contained (at least) two rather large and obvious errors of grammar. You probably noticed them and were just too polite to rub our noses in our oversight, right? Find them and explain the problem and a possible solution in an email to Carla. The best answer received before midnight 31 October will earn a box of chocolates for the member who sends it in. [Michèle apologises for not proofreading it.](#)

## Networking session Tuesday 21 September 2010

### *Past, present and future of the literary industry in Perth*

*In conversation with Donna Ward, managing editor, indigo journal*



### Questions

#### *Tell us how indigo came about?*

I was involved in the Out of the Asylum writer's group (OOTA) where the idea came about for an industry journal to publish creative writing specifically for Western Australian writers. It came about because at the time *Westerly* had diminished to publishing only one volume per year and the only other place new writers could get published was *Marginata* — published through writingWA — and that closed down. I took on the lead role to get it published. When OOTA could no longer fund it, *Tactile Books* became the publisher.

#### *How did the name evolve? Did you have a model?*

A few names were thrown around. We tried 'cerulean' but I didn't think I'd remember how to spell it! Then someone said 'indigo' and I thought it was great. Since then I've noticed the name is fairly common but at the time it had a real connection for me, and it was a word that would allow beautiful covers that would sell the book.

#### *How do you manage the selection process for submissions?*

Unlike all other journals except *Blue Dog Poetry Magazine*, selection is done by a panel of established writers in the industry who choose the pieces without knowing who the writer is. This just makes it a fairer system of selection.

#### *What's the editing process like?*

I work with my assistant editor, Robin. The guest editors choose a short list in their area of poetry or creative non-fiction etc. Robin and I then work on this short list doing further culling and get down to a set number of pieces that will go in. From there, it's down to the copyediting. If the piece needs major rewriting, it generally won't be acceptable. Writers whose work is not accepted at the short list stage all receive a detailed report and their marked up piece. This is also pretty unknown in the journal industry but is immensely helpful for emerging writers. Both of us do a copyedit of the pieces and do a couple of checks. It then gets typeset and proofread.

#### *As everyone probably knows, indigo missed out on state funding, so cannot continue. The last volume will be published in December. What are your feelings about this?*

I'm devastated that this government cannot find the money to fund a journal that is sorely needed and wanted in this industry. If anyone has been following the campaigns I've been involved with (Stateline, parliamentary questions, politicians' involvement), you'll know how important this project is to everyone in the industry but I can't continue doing it in a voluntary capacity any longer.

*From your experience, what do you think this literary industry needs to flourish/be sustainable?*

We need politicians with a vision for arts in Australia and, more specifically, for publishing and writing. We need money to go into inspirational and development activities such as master classes and residencies, but most importantly we need to ensure a healthy publishing industry. With a healthy publishing industry the market will take care of writers, editors and other industry workers, because, in the end, all writers want is to be published and celebrated, and to look around and know they are part of a tribe.

*How could things be better? How do you see the future for WA in terms of the writing arts?*

I'm not hopeful about the industry as a whole. We have leaders who don't care about the arts and there is no one group who will advocate on the part of the writing and publishing industry.



### **Responses from the audience**

*Questions for Donna?*

- Do we have a plan for raising awareness of our industry with politicians?
- Is there any way of making the journal commercially viable? Reduce number of issues? Make it annual? Increase RRP? Individual philanthropists?

*General comments on the literary/writing/editing industry?*

- I'm a newcomer to WA – it's all new to me
- Seems to be weak and poorly led by government
- Let's get into advocacy for the industry. Rally around *indigo*

*Impact on you personally of the loss of indigo and a diminishing literary community?*

- I was unaware of *indigo* before seeking membership to SoEWA
- *indigo* represents not only a local outlet for writers, but also a unique local sensibility that is valuable to project to readers all over Australia, and *indigo* is essential to WA's cultural identity
- Diminution of opportunities and loss to the community

*Specifically, how do you think this affects editors?*

- Depressing but not surprising
- We may all in some small way contribute to the writing that goes into *indigo*
- Less published work clearly means less editorial work

*How would you describe WA's cultural priorities?*

- I come from country Queensland. If you think it's bad here – don't go over there
- Weak
- Articulate a case for arts funding as a priority
- Individuals interested in arts are lesser in number and are less vocal than (for example) sports - need a louder voice

Thank you, Donna, for coming tonight and for contributing by answering our questions.■

# Love, deceit, Bryson and Clive James

BY DAVID COHEN

**Ian Nowak did his national service with Clive James, has been a blacksmith and geophysicist, is mates with bestselling writer Bill Bryson and has just published his first collection of short stories.**

The Subiaco author's anthology, *The Chessboard*, contains 17 tales of love, deceit and circumstance that draw on Mr Nowak's varied life.

"Writing is a hobby," the 72-yearold said. "My mother Rosamunde wrote a lot, and short stories in particular, and she was widely published.

"She brought me up with an appreciation of fiction – and I get a lot of my understanding of the way people work from fiction."

During his time out in the bush kicking rocks Mr Nowak heard a lot of campfire stories.

"You hear things there you don't hear anywhere else," he said. "Some of the stories sit with you and eventually you whistle up your own ending."

Mr Nowak's last book, *Travelling from an Antique Land*, was given the thumbs-up by Mr Bryson.

The American-born writer wrote to Mr Nowak: "I get sent a lot of holiday memoirs, most of them pretty hopeless, so yours was a particular pleasure."

The Subiaco scribbler was delighted to be able to assist his famous friend in return.

"I was able to help with *A Short History of Nearly Everything*," Mr Nowak said. "He asked me for some help with South Australian fossils.

"I sent him some information and put him in touch with a few people. I felt I had balanced the ledger."

Some of the stories in *The Chessboard* have been in print before.

One was shortlisted for the Katharine Susannah Prichard Award.

Another was a prizewinner in a national Readers' World competition for short stories under 500 words.

"I managed to pare one down to 499," Mr Nowak said.

The longest tale in *The Chessboard* is 3500 words.



*Subiaco Subiaco author and short story writer Ian Nowak did his national service with Clive James and was nearly blasted with an Owen machine gun by a fellow Nasho.*

**Photo: Paul McGovern**

"A short story is a small slice taken out of the continuum of life," Mr Nowak said. "It's got to have real interest, but it may not have a dramatic climax.

"In short stories you don't have to be explicit about everything: it must be satisfying, but you can allow the reader to wonder."

Mr Nowak admires Somerset Maugham and Raymond Carver as masters of the short story.

Like most authors he has had his share of knockbacks.

"My story, *An Unsavoury Specimen*, which is in the book, secured what Clive James once referred to as 'the accolade of a personal rejection from the *New Yorker*,'" Mr Nowak said.

"Instead of a form letter it was commended in a personal email with best wishes and a few suggestions for publication elsewhere. Such is a writer's life."

Mr Nowak has one other thing in common with Clive James: he did national service with him in NSW, and was nearly mown down with a machine gun by the gangly "Peebles", recalled in James's *Unreliable Memoirs*.

*The Chessboard* is \$19.95 and is so far in Dymocks Subiaco and The Subiaco Bookshop, both in Rokeby Road, The Well Bookshop in Shenton Park, Dymocks and The Lane Bookshop in Claremont, Oxford Street Books in Leederville and New Edition in Fremantle.

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## Spotlight on Marisa Wikramanayake



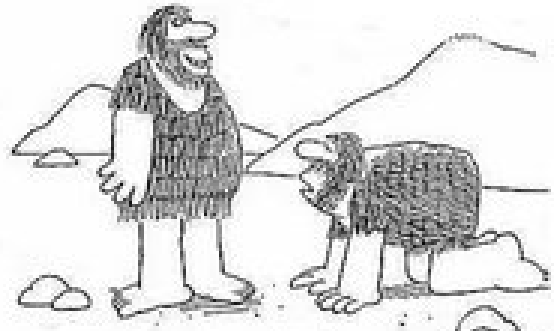
I was born and grew up in Sri Lanka, and at school I used to write notes for other kids: "Please excuse my daughter from PE today because... :-)" Looking back now, I should have charged – I would have made a killing.



Sometimes I feel as if I masquerade as an editor. All I seem to do these days is write. Strangers I have only just met tell me I should write. It must be the witty banter (or lack thereof).

I started out writing. I wrote for school publications at nine, published a book of poetry at seventeen, and got short-listed for an award and published in poetry anthologies at eighteen.

Then I upped sticks from Sri Lanka and went off to Granville, Ohio, in the US, ostensibly for the betterment of my intellectual self via a liberal arts degree. The betterment of myself didn't quite take place. I learnt how to tell *Australopithecus africanus* apart from *Homo erectus* by looking at skulls (I love Lucy) but I think that was it. I did manage to get an illustration of Artemis and a few poems published and I wrote for the university newspaper.



"ALL RIGHT, BUT DON'T COME CRYING TO ME WHEN YOU FALL DOWN."

After two years, I left and moved *down under* to Perth. I applied for Archaeology so I could go find another Lucy but I took English Literature and Geography at the University of Notre Dame instead because Monash's mail arrived too late. I dabbled in Journalism and got asked to write a weekly column on my life in Fremantle for four years for a Sri Lankan newspaper. After a horrible Honours thesis on the nature of trade and commerce in Fremantle in the late 1800s, I started freelancing.

The reason I started freelancing as both an editor and a journalist was because I had a book to write. The novel turned up in 2005 and refused to budge. In 2008, I decided that freelancing would give me money and the hours I needed to write. Oh, the naivety! It's now 2010 and I am trying to make the TAG Hungerford deadline.

The last two years haven't been that bad, however. I've written for *Specusphere*, *The Sunday Leader*, *Blogcritics*, and *ScienceNetworkWA*, and I've edited work for Diabetes WA and for the Centre for Policy Development in Victoria. Somehow in those two years, I got onto the writingWA board (and then thankfully got off it again) and became inextricably involved with the Society of Editors.

Next on my list is to tackle a Masters in Journalism or a course in editing. I also list working for the UN, living in Paris, and writing a crime novel, so we'll see how far I get. ■