

BOOK WORM

NEWSLETTER OF THE SOCIETY OF EDITORS (WA) INC.

November 2002

FROM THE CHAIR

This December marks the tenth anniversary of our West Australian Society of Editors. I think that's a very good thing, and look forward to us all getting together for a fine party on Tuesday 3 December. I must confess now that a fair bit of pressure had to be applied at the start of the year to get me to agree to be nominated for the position of vice-president on this committee. I'm not generally a committee animal. However, it has not been onerous, and among the benefits gained has been my regular attendance at committee meetings and thus also at the education sessions. Before I was on the committee I rarely made it to one of these evenings. I've enjoyed every one of them.

And beyond that, it is a fine thing to be in a room with a bunch of (plural of?) editors (yes, that's my offering for a collective noun for editors — I think it's quite singular), where in the tea break you can air your favourite prejudices about language knowing that someone else will feel passionately about it too. And someone else again will know more about, say, the etymology of the solipsism than you do, and though you may be wiping egg off your face, as an editor, well endowed with the proverbial humility of our role, you will be glad to have learned something new. For we do have to be able to take it too, as well as dish it out, which we love to do, as tactfully as possible of course.

I'm rambling. What I wanted to do was encourage you to come to the Tenth Anniversary Party — details below — if you are one of those who normally wouldn't. Encourage you because you might have more fun than you thought possible. And also because our continued existence is something to celebrate — it is no mean achievement in a city with such a small publishing industry. I like to think of the Society as our 'trade union', here to collectively serve us as individuals. I'm not in it because of my community spirit — if I want to do volunteer work, I'd rather be doing it for CARAD, which does a brilliant job of assisting refugees after detention — but for what it can do for me. And with experience, I find it offers me a lot — more than I initially thought. Enough of this. See you at the anniversary party!

Janet Blagg

NOVEMBER MEETING

EDUCATION NIGHT

GRAMMAR WORKSHOP presented by James Hansen

Does grammar never give you a moment's worry? Are you entirely confident in explaining the finer points to those you work with? If so, this workshop is not for you. For the rest of us, resident expert James Hansen will be presenting a refresher workshop on grammar, revising the basics and answering any 'curly' questions you'd like to bring along.

When booking, please indicate whether you would like a set of James's comprehensive notes (approximately 60 pages), at a cost of \$5 to cover photocopying.

When: 7.30 pm, Tuesday 5 November 2002

Where: Tresillian Community Centre, 21 Tyrell Street, Nedlands (street parking)

Cover charge: \$2 (plus \$5 for notes)

Bookings: RSVP to Amanda Curtin (curtin@highway1.com.au or phone/fax 9377 2091)

SOEWA TENTH ANNIVERSARY AND CHRISTMAS CELEBRATION

Olive Tree Garden Restaurant, 20 Emerald Terrace, West Perth
7.30 pm, Tuesday 3 December 2002

This is the one party you can't possibly miss in 2002.

Please join fellow members in celebrating both Christmas and SOEWA's tenth anniversary. You'll enjoy a delicious five-course dinner, an eloquent speaker or two and comic entertainment from Don Smith, truly one of Perth's top comic talents — be prepared to be mercilessly lampooned! Most importantly, you'll have the chance to catch up with people you haven't seen for ... how long has it been? And with good wine and a range of soft drinks provided, your only task is to have a good time.

Partners welcome.

Cost per person: \$36.50

RSVP: Anne Surma (asurma@murdoch.edu.au) by 19 November

Please send cheques (made out to SOEWA) to Anne Surma at 168 Grantham Street, Floreat, WA 6014. Alternatively, you can pay on the night, but please make sure we have your booking in advance.

We look forward to seeing you there.

NATIONAL EDITORS CONFERENCE

A national editors conference will be held in Brisbane in 2003, with the theme 'After Gutenberg and Gates — gazing into the e-future'. This theme was the brainchild of that very accomplished editor Mary-Jane Bosch, who had a very clear and accurate vision of the future for editors. The conference will focus on the changing nature and demands of the market for editors in terms of opportunities and skill requirements, including Internet, multimedia and electronic publishing. We will also be focusing on major issues facing the profession, in particular accreditation and marketing the editing profession.

The conference is to take place on 18–19 July 2003 at the Bardon Centre in Brisbane. Optional workshops will be held on Sunday 20 July.

The draft conference program to date is as follows:

- the long-term future of the book (opening plenary session)
- legal issues (panel session)
- developments in teaching, mentoring and training (panel session)
- the impact of the Internet on print (the future of design)
- editing magazines and journals, including e-zines (the role of future technology)
- where to now?: beyond the communication model of editing (plenary session)
- old languages for new audiences (editing Indigenous writing)
- translation from one medium to another — print, CD-ROM and Internet
- new tools for old editors
- the editor as hero — editing biographies and autobiographies
- where is the fantasy?: editing fiction
- the new grammar
- corporate publishing for non-editors
- how to assess an index
- concluding plenary session.

We have included the following workshops in our draft program for Sunday:

editing for the web and electronic publications
developments in design
children's picture books — the creative process (non-computer-generated art)
editing Indigenous writing.

Participants in the second and third workshops will be producing a document/flyer and illustrated pages.

Ordinary sessions will be scheduled for one hour — 45 minutes of presentation followed by 15 minutes of questions. Plenary and panel sessions will take 1.5–2 hours; workshops will range from two hours to full-day sessions. Participants will have a choice of three alternatives for most timeslots, apart from plenary sessions.

David Whitbread has indicated that he would be happy to present a conference session and run a workshop for participants as well. Both programs are still at the draft stage: we can add topics, change the focus of topics or replace them with others. If you have any suggestions, please pass them on to the SOEWA committee.

There will be a conference dinner on the 19th; we also plan to arrange soapbox sessions during morning and afternoon teas. Bring the bees in your bonnet to Brisbane with you and share them with others!

We can secure accommodation at the Bardon Centre for participants if we book early enough. Avoid the hassles of transport to and from the venue and enjoy more leisure and networking time before and after each day's sessions. The room rates, which include breakfast, range from \$73.50 to \$139 per person per night. Rooms are comfortable and the surroundings are quiet and bushy, though you'll be only six kilometres from the GPO. We have considered the possibility of arranging billets for people who want this type of accommodation. We would be happy to provide this service, but don't know how people feel about it. Let us know if you are interested. Please let us know as early as possible if you intend to come to the conference so that we can make the necessary bookings. Contact Robin Bennett through the Society of Editors (Qld) web site on www.editorsqld.com

COPYRIGHT

Dee Groves reports on the Australian Copyright Council function held in

September by SOEWA in association with Women in Publishing.

This was a pleasant and informative evening, with both copyright and moral rights being discussed. The discussion on copyright (©) was broken down into six sections.

1. The Material

© is an economic incentive to securely trade in published work. The work must fit into a category before it is protected. Categories include literary, artistic, musical and dramatic work. © doesn't protect ideas — ideas are up for grabs. © does protect compilation and arrangement and the way the notion is captured. Words/names/titles/slogans are not protected. Other areas of law such as Trademark Law and the Trade Practices Act cover this.

2. Rights

© is free and automatic. The way to write it is: © name, year of first publication. The absence of a © symbol does not mean the work isn't protected. Types of rights in the Act have changed due to changes in technology. The © owner has the right to reproduce material and right to publish. The right to communicate to the public incorporates the right to transmit (broadcast) and the right to make available online (passive act).

3. Duration

© expires fifty years after the death of the creator, whether the creator owns the © or not.

4. Infringement

'Substantiality' is the operative word in deciding whether © has been infringed. The determination is made on a case-by-case basis. Intellectual property law covers breach of confidentiality.

5. Some Exceptions

- (1) Editing a periodical: may be able to put in bits of attributed material if reporting news.
- (2) Criticism and review: may include snippets of script/poetry if analysing it.
- (3) Educational institutions / libraries / the government have exceptions that allow them to deal with © works. All others need permission.

6. Dealings

Licences are divisible: exclusive and non-exclusive. There is an emphasis on written and signed records and contracts. One needs to be aware of the different licences.

See www.copyright.org.au for information sheets on exceptions, duration and infringement.

Part 2 of the night covered the following points of Moral Rights legislation.

1. Moral rights don't infringe on © because permission is obtained by creator.
2. Creator does have a right to complain about treatment of a work.
3. Creator has a right to be known (attribution).
4. Creator has a right to act if work is subject to derogatory treatment.
5. Creator has a right to act against false attribution.
6. Moral rights belong to the creator of work.
7. Creators cannot sell moral rights.
8. Editors are authors if they create new works.
9. Moral rights have the same duration as ©.
10. Moral rights apply from 21.12.2000.
11. Moral rights are automatic in Australia, but must be asserted through written notice in publication if publishing in the UK or New Zealand.
12. Editing in absence of consent is a moral rights issue subject to reasonableness.
13. No court decisions on this issue yet, so interpretation of the law has not been tested.

All in all, the message at the end of the night was the importance of obtaining permission to use a © work with the publisher and consent from the creator.

BEATRICE DAVIS FELLOWSHIP

Rowena Lennox is the winner of the 2002 Beatrice Davis Editorial Fellowship. This was announced by the Literature Board of the Australia Council and the Australian Publishers Association at the Gala Cocktail Party and Awards Presentation at the Brisbane Writers' Festival on 3 October.

The Beatrice Davis Editorial Fellowship is named after the distinguished literary editor, and honours her contribution to Australian letters. The fellowship aims to recognise and reward editors for their contribution to Australian writing and publishing.

Rowena Lennox, the eighth recipient of the fellowship, was an outstanding applicant. The judges feel that she will be an excellent ambassador for the

Australian publishing industry and will do her utmost to share enthusiastically the knowledge she gains while on the fellowship. Rowena started working in publishing in 1988 and has worked as an editor for educational, academic and trade publishers in Australia and the UK. She has been freelancing since 1997.

The Beatrice Davis Editorial Fellowship is sponsored by the Literature Board of the Australia Council, the Australian Publishers Association and the following Australian publishers and industry bodies: Allen & Unwin, Fremantle Arts Centre Press, HarperCollins, Hodder Headline, Melbourne University Press, Pan Macmillan, Pearson Australia, Random House Australia, Scholastic Australia, Society of Editors (Queensland), Society of Editors (Tasmania) and Society of Editors (WA). Members of the 2002 selection panel were Bernadette Foley (Publisher – Non-Fiction, Pan Macmillan), Sue Hines (Publisher, Allen & Unwin), Jane Palfreyman (Head of Publishing, Random House Australia) and Robyn Sheahan-Bright (Literature Board of the Australia Council).

The importance of this fellowship is underlined by comments made by Robyn Sheahan-Bright: 'The Beatrice Davis Editorial Fellowship is significant in that it allows talented and often overworked editors the time to pursue personal professional development goals. Editors generally work to very tight deadlines in response to publishing demands, and thus rarely find the time to pursue their own individual skills and publishing interests. This fellowship affords the recipients the valuable opportunity to research and familiarise themselves with US publishing practices and markets for Australian books.'

For further information please contact Janet McGaw at the Australian Publishers Association — (02) 9281 9788 or janet.mcgaw@publishers.asn.au

AUSTRALIAN STYLE

Muttering apologies for not keeping her informed of my observations on *Australian Style* over the last couple of years, I recently sent its editor, Pam Peters, a consolidated document embodying all my comments. Just in case anyone is interested, this is the reply I got:

Thank you for your email and attachments, and for your attention to the small details of *Australian Style*. I hope that you also find stimulation in the larger issues of language that it presents – as do most of our corresponding readers across the country.

THE OXFORD GUIDE TO STYLE

by R. M. Ritter, Oxford University Press

The following review was originally published in the newsletter of the Society of Editors (Victoria) for July 2002 and is reproduced here with the kind permission of the reviewer, Janet Mackenzie, and the publisher.

The dustjacket trumpets this book as 'Hart's Rules for the 21st century' and (displaying the famous Oxford list comma) 'The Style Bible for All Writers, Editors, and Publishers'.

Those who remember the handy little Oxford volume in use in the 1960s titled *Hart's rules for compositors and readers at the University Press* will be dismayed to see that it has grown into a hefty tome of more than six hundred pages. Do we really need to know so much more these days?

Inevitably, Australian editors will compare *The Oxford guide to style* with the recent sixth edition of the Australian Government *Style manual*. The differences in the two works are the result of their different starting-points. The *Style manual* is intended for people who are undertaking a publishing project, and thus includes sections on 'Planning the communication' and 'Producing and evaluating the product'. In contrast, *The Oxford guide to style* is more narrowly focused on the appearance of type on the page. In this, it is extremely successful. As one would expect, it covers the stylistic conventions relating to abbreviations, punctuation, numbers, quotations, references, indexes, lists and tables, and the use of caps and italics. The advice is detailed and sensible, and an editor with this book in hand will be able to work with confidence. Traditionalists will be glad to go against the recommendation of the *Style manual* and claim the authority of the Oxford navy blue to retain full stops and spaces in personal initials (R. G. Menzies rather than RG Menzies).

The Oxford guide to style also has chapters on specialist subjects such as science, mathematics and linguistics, and on genres such as sacred works, collections of correspondence and translations. Again the advice is thorough and practical, and equips the editor for all likely eventualities. The section on law, for instance, not only covers English law, but also cites cases from the European Union, the United States and the so-called Commonwealth.

The main strength of *The Oxford guide to style* is the chapter on languages, which takes up almost one-quarter of the text. The information may seem esoteric — most editors do not need to know the rules for alphabetical order in Estonian or capitals in Gaelic or italics in Chinese. However, in an increasingly

multicultural world, the spelling of names and loan words is a constant problem. The section on transliteration from Arabic is helpful for names such as al-Qaeda. If you've ever hesitated over diacritics in Vietnamese or word division in Russian, you need this chapter. It has an extraordinary range, covering European dialects such as Catalan, Georgian and Maltese, as well as Asian, African and Native American languages. It will even equip you to deal with extinct languages such as Old English, Gothic and Aramaic. An entertaining section on American English alerts readers to the perils of what it calls 'cisatlantic translation' of words such as *knickers*, *fanny* and *bun*, though it chastely omits *faggot*. The six-page list of American and British equivalents unintentionally provides a useful measure of the extent of American influence on Australian usage.

At an RRP of just under \$70, *The Oxford guide to style* costs marginally more than the \$60 *Style manual*. A freelance editor should own and use both. Add them to your professional library and remember to claim depreciation at tax time.

Just in case anyone is seriously misled, the paperback edition of the Style manual costs \$45 – EdBW

SUSIE HAZELHURST, MAGABALA BOOKS

Magabala Books is the only independently owned Indigenous publisher in Australia. Susie Hazelhurst, who has held the position of Manager for around a year and a half, provided the October meeting of SOEWA with an absorbing insight into the workings and creative output of this unique Australian publishing house.

Located in Broome, Magabala Books was established in 1987 as the publishing arm of the Kimberley Aboriginal Law and Cultural Centre, which had been set up three years before. Magabala's stated aim is to 'spread the seeds of Aboriginal and Torres Strait Islander cultures by recording, publishing and promoting this unique literature in Australia and throughout the world'.

Despite facing the bewildering task of balancing commercial with community interests, Magabala Books proudly boasts a backlist of seventy-four titles, only one of which is out of print. Its children's books have been particularly successful; some, like *Desert dog* by Pat Lowe and Jimmy Pike, have won major awards. It does, though, also have lists in adult fiction and non-fiction, biography and autobiography, history, language, philosophy, poetry and drama. Glenyse Ward's *Wandering girl* is Magabala's enduringly successful first publication; more recent releases include Jack Davis's *A boy's life* and Philip McLaren's suspense

narrative *Scream black murder*.

In her presentation, Susie described the often difficult process to be negotiated in the development of a book, particularly when transforming orally transmitted stories into English language manuscripts. She explained that the cultural spirit and distinct rhythms of the traditional language sometimes have to be adapted to a conventional Western narrative structure and pattern, so that the texts produced are accessible to a wide-as-possible readership.

Contact between authors and editors (Magabala's senior editor is an Aboriginal woman) as part of the process of manuscript development can also be complicated, whether because many of the authors do not have email access or because some of the authors are not always traceable to a permanent address.

Magabala's publications are readily available in bookshops or can be ordered online. Visit the web site at www.magabala.com

WELCOMING THE DESIGN MANUAL

This article was originally published in the newsletter of the Canberra Society of Editors for August 2002. It is reproduced here with the kind permission of the publisher and the author, Alexa McLaughlin. She was reporting on the July meeting of the society, at which the author of the Design manual, David Whitbread, spoke about the conception, gestation and birth of his 'baby', with a special emphasis on the editing aspect.

In 1983, David Whitbread began work at the Australian Government Publishing Service as a designer, where he valued the practice of allowing new designers to design immediately. Very early on, he found himself commenting to his manager, Janet Wyatt, on missing editorial changes, which may have been the start of his proactive style. Among other things, he commented on the use or misuse of em- and en-rules, which Wyatt then explained carefully. The explanation has been incorporated into the *Design manual*. He feels that many designers don't learn enough until they've worked with editors, and he said that working at AGPS has saved him from making many mistakes.

These days David does many jobs that combine writing and designing. He is lead writer on *Made In Australia* magazine, published by Agriculture, Fisheries and Forestry – Australia. It showcases projects and themes in the New Industries Development Program.

The original plan was for the 6th edition of the *Style manual* and the *Design manual* to be companion volumes, published by AGPS. After that organisation closed down, it looked as if there would be no *Design manual*, despite much work having been completed. David successfully arranged for the publication rights to revert to him, and then got a contract with UNSW Press to publish the book. Given the fewer people involved, he considers that the *Design manual* better reflects his views than his sections of the *Style manual*.

UNSW Press commissioned Jan Whelan from Queensland to be what David called a 'style editor' rather than a substantive editor. I had the impression he saw this task as a mixture of a broader manuscript review and copy editing. It was a lively experience for them both. When David received Jan's suggestions, he sought clarification on only five points, which pleased her immensely (since there were so many possible differences of approach). Jan pointed out one paragraph that could have three meanings, and David agreed once it had been shown to him, though he had not previously realised it. He found her suggestions led to great improvement and appreciated her picking up inconsistencies that were two hundred pages apart.

The *Design manual* itself has a broader range of content than the design sections of the *Style manual* (which deal only with government publishing design). It includes notes about corporate identity, stationery, advertising, the design of some forms, multimedia and design tips for catalogues and posters. The first stage of writing was to define 'good design', which he set as 'appropriate design', but that was still a problematic definition, so the initial section is labelled 'Purpose' to address these issues. It is clear that for him the use of design for text is critical.

David aims to design with Australian eyes and is particularly appreciative that Ken Done gave permission for one of his illustrations to be used without payment. He feels it is possible to be environmentally conscious in approaches to design.

The second section of the *Design manual* is called 'Projects'. It starts with the publications section and moves through others, including advertising. It is intended to be thorough, bearing in mind that some readers are novices (he mentioned that one student had not known what a letterhead was).

Rather than using a bibliography, David has included sections called 'read more about it' as a list in the text — instead of footnotes or side-notes, which make the reader jump from the text. Disliking more usual citation methods involving family names, then initials, he uses given names then family names, with minimal

capitalisation, adding the ISBN and a full stop. He also doesn't put the references in any sort of alphabetical order. Jan accepted this approach since the sections are not called bibliographies.

The third section, 'Production', deals with design. It starts with layout: the details rather than the 'big picture' — for instance typography giving the wrong impression, appropriate eyeflow for single- or double-page spreads and placement of pieces within a layout. There is a full explanation of 'what is a font', including the names of symbols, such as 'commercial at' for @. David pointed out that, for display typesetting, punctuation can be reduced in size and repositioned, especially in advertising. There is a one-page version of proofreading marks, setting out margin mark then text mark then correction as it would appear. He feels this will be very useful for designers.

There is more detail than in the *Style manual* on matters such as print processes. The *Design manual* shows the Australian terminology and then explains US and UK differences. It defines terms such as lpi and dpi. There is a section of 'document quick fix' approaches, for use when there is not enough time to design properly. This section includes four golden rules, three picture formats, examples of typography and suggestions for typefaces.

In response to questions, David said that an attractive book cover is essential for enticing readership to the book. He therefore needed to explain potential audiences to the designer. One challenge is that people today read less at one go than previously. There are examples in the text, shown as 'try this now', which entice readers to continue. Lots of 'busy' images appeal to youth, David said, but older readers find them distracting. On the other hand, images can help people keep reading, and set up a pace so they 'turn the page'.

David feels it is valuable for editors to do a design course, particularly to learn about typography. He ended where he began — putting the work of design and the *Design manual* into the context of our work as editors. This interweaving enhances our work and we thank David for his presentation.

DEADLINE FOR NEXT ISSUE: Tuesday 19 November 2002

CONTACTING SOEWA

President

Anne Surma, 9287 1494, asurma@murdoch.edu.au

Vice-President

Janet Blagg, 9337 4352, jblagg@q-net.net.au

Secretaries

Susan Green (minutes), 9335 8071, greens@mail.iinet.net.au

Ffion Murphy (membership), 9450 1546, ffion@iinet.net.au

Treasurer

Linda Browning, 9266 2253, tbrownin@cc.curtin.edu.au

Education and Training

Betty Durston, bdurston@cygnus.uwa.edu.au

General Committee Members

James Hansen, 9293 1972, jehansen@starwon.com.au

Wendy Bulgin, 9243 5660, wendybulgin@yahoo.com.au

Amanda Curtin, 9377 2091, curtin@highway1.com.au

Newsletter

Editor: Allan Watson, 9381 3732, allanwatson@optusnet.com.au

Researcher: Lorna de Courtenay, 9386 5766, ldecourt@echidna.id.au

Proofreader: Michèle Drouart, 9382 2930, mdrouart@hotmail.com

SOEWA Web Site: www.editorswa.iinet.net.au

Colin Muller, colin@twobluedots.com.au