

BOOK WORM

NEWSLETTER OF THE SOCIETY OF EDITORS (WA) INC.

August 2003

From the Chair

Congratulations to the Society of Editors (Queensland) for pulling off a hugely successful National Editors Conference in Brisbane!

Sitting at the airport waiting for my return flight to Perth, and still on a high, I thought I'd jot down my first reflections on the weekend's events. The conference was brilliant —really. I've had the opportunity to meet editors from all around Australia, to be inspired by presentations on the quirks of the English language, on multimedia publishing from a single source, on the issues arising from editing reviews for e-zines and e-journals, on teaching editing online .. And those are just some of the sessions I attended; there were several others (on editing indigenous writing, on the *Style Manual*, on corporate publishing, for example) running concurrently. The social events interspersed with the brain work were special too: a cocktail party entertainment by a performer who articulated proofreading symbols as birdsong (you had to be there —it was remarkable); Elizabethan dancing lessons at the conference dinner; and a performance of Aboriginal stories, dance and song.

Perhaps what I gained most from attending the conference, though, is the understanding that we're part of a vibrant national network, one that has huge energy and tremendous collective ambition. A meeting of CASE delegates, held over the weekend, attempted to capture that mood. We discussed conference participants' recommendations, which came out of a plenary session, that a national conference be held every two years, and that CASE explore the possibility of establishing a national organisation with real authority to represent members' interests. Working party delegates also presented the meeting with their report on proposed options for a national accreditation scheme. You will all hear more about this report very soon —and your contributions, in terms of responding to its suggestions, will be crucial.

If you can make it to this month's meeting, I'll be talking more about what happened in Brisbane.

Meanwhile, make a note in your long-term diaries for the 2005 conference —at a venue to be announced soon.

Anne Surma

Editorial

Well, colleagues, we have a bumper edition of *Book Worm* this month; Anne's tantalising report on the National Editors Conference should be enough to see us all queuing for a seat at the August meeting —I know I'm keen to find out more about this excellent event (that I couldn't attend!). Also, we urge members to join the Phoney Festival virtual quoting challenge: see details in this edition. This offers us all an opportunity to review our quoting methods and to get positive feedback on our performance in the competitive area of quoting or tendering for contract work.

There's also news on the tricky issue of editing university theses, and it's all good!

It's inspiring to see editors' efforts bearing fruit and to participate in this exciting new profile-raising era of our professional development.

In this edition, Mar Bucknell presents his first "Pedants' Corner" —something that every editor should welcome. We also have a contribution from Germany on the professionalisation of editing there, the home of Gutenberg and his pioneering press.

Remember to send me any items of interest to our members!

What happened in July

Lloyd Davies has intimate and direct knowledge about defamation and he shared it, entertainingly, with the July meeting.

Wisely basing his talk on case histories, this well-known WA writer and lawyer included his own action against his ex-wife for libel in a poem. He got his audience at Tresillian interested from the beginning with the recent case of a footballer who sued *The West Australian* for publishing a photo showing more of his anatomy than was seemly.

Definitions first. Defamation is the harming of people or organisations by the publication—even on a tombstone, said Lloyd Davies—of detrimental allegations. Defamation can be either libel (written) or slander (spoken) and it can be either civil or criminal. The latter, he said, was introduced as an alternative to duelling, which had been decimating the nobility. Forget sabres at dawn—sue.

And libel can be accidental or intentional. In some Australian states (but not all), truth is a defence against civil defamation. In criminal actions, the defence must also show that the libel was in the public interest. The law, he said, did not want to inhibit creativity but, on the other hand, the right of free expression should not jeopardise citizens' other rights.

One of the earliest cases was when a 19th century lawyer named Artemus Jones found his name attached to a fictional character, sued and got damages. More recently, Frank Hardy, in his *roman-a-clef* (novel about real people under disguise) *Power Without Glory*, attacked a crime boss named John Wren (West). Hardy said a lot about Wren, but it was Wren's wife who sued because Hardy had implied that she had had an affair and an illegitimate child. Hardy won the case, but later examinations have suggested that, supported by the Communist Party of Australia, he was in fact vindictively aiming to humiliate West/Wren through his wife. The book still appears in lists of the "100 best" Australian books.

Lloyd Davies spoke frankly about his own action against a "scurrilous poem" by Dorothy Hewett, which produced a damages payment and an injunction. He also made the point that you may not *repeat* a libel without risk. A WA writer reviewing the Hewett book did that and, as Lloyd Davies said, "we collected another \$6000.00".

He obviously enjoyed calling another case "Abbott and Costello." This referred not to the comics, but the Liberal politicians, who sued writer Bob Ellis when he libelled their wives. That resulted in a payment of about \$250,000.00, plus legal costs of about \$1 million.

And finally, a novel by Amanda Lohrey contained a libidinous character who had no name, but several of the characteristics of a real senator, who sued for \$50,000.00 and an apology and got both. The book has since been re-issued with a deletion.

Mr Davies provided a thoroughly worthwhile reading list of 13 books, including one of his own, that cover these cases and other aspects of defamation.

Lloyd Davies has frequently been involved with civil liberties and work for under-privileged people. In 1977 he helped to organise a conference at Curtin University on the rights of people with disabilities. He spent his last 10 years of full-time practice with the Aboriginal Legal Service. He retired in 1988.

Pedants' Corner

by Mar Bucknell

Surely every corner of an editors' newsletter should be Pedants' Corner, but one of my pet peeves is the misuse of very useful and important words, and the loss of clarity which follows when a very specific word acquires too many vague and general usages that rob it of precision. So, where better to start than with the very word "pedant"? To most people it means someone overly precise or picky. I would even guess that most editors would think of that meaning first. Dictionaries acknowledge that meaning, but to be pedantic in both the popular and the original sense of the word, that's not what it means.

My favourite dictionary, the seventh Concise Oxford (my copy last reprinted 1983), says:

pedant *n.* one who overrates or parades book-learning or technical knowledge or insists on strict adherence to formal rules; one who is obsessed by a theory; doctrinaire; hence or cogn. pedant**IC** *a.* ...

So, please, let's be pedantic about our pedantry. I am.

Welcome to new members

We'd like to welcome new member Karen Ciceri to the society.

Status and professionalisation of editors in Germany

by Gila Schiffler

"More than gold, lead changed the world, and more than the lead in the rifle, the lead in the case." These words of Germany's most famous writer of aphorisms, Georg Christoph Lichtenberg (18th century), refer to Gutenberg's new technology of printing with movable letters made of lead. The cause was small—actually, Gutenberg wanted to

do far better than the copyists of Christian writings in monasteries —and the process was slow. But the impact over the following 500 years was huge: without Gutenberg’s invention there would have been no translations north of the Alps, no protestant movement, no campaigns against illiteracy, no newspapers, no Shakespeare or Goethe editions, no Age of Enlightenment, no compulsory school attendance for all children, no decolonisation period and, of course, no editors.

The origins of editing can be traced back to the 16th century, when the very few publishers in those days occasionally sought advice from humanist scholars. The 18th century dramatists Gotthold Ephraim Lessing and Friedrich Schiller —Goethe’s great contemporaries —edited for publishing houses; in the 19th century the French writer Franz Servais Auguste Gathy translated and edited texts of Heinrich Heine —being paid as a bookkeeper, not as a translator or creative editor.

Editing as a profession, given the job title *Lektor* (lat. reader), came into being after World War II. Publishers were mainly interested in production. Academic editors were to look for new authors whose manuscripts had to be read for assessment. Working, in fact, as literary agents, up to the 1960s these editors saw themselves as “trendsetters” of the book market. After concentration in the publishing industry and the internationalisation of the book market in the late 1970s, a “feel” for publishing trends in English speaking countries (such as the USA) and marketing became essential. From being literary agents/advocates of the author, editors slowly developed into managers of the book, largely shaping the image of the editing profession in Germany. But behind the scenes, editing to avoid misprints had a much longer and more established tradition. Usually, typesetters¹ read proofs and corrected them. Only when typesetting/printing changed from manual/mechanised into automated/digitalised production were proof reading and copy editing gradually taken over by staff whose job title also was *Lektor*. These editors dealt more with language and began to work up texts with respect to the needs of specific groups of readers.

Both these backgrounds of the editing profession, the changes known within publishing, printing technology, diversity of printed products and the beginning of the

¹ When visiting Haus der Industriekultur in Darmstadt near Frankfurt last year, I was deeply impressed seeing with how much love typesetters talked about their profession. There are still typesetting companies in Germany, but sooner or later they will disappear. The skilled trade of typesetting is being integrated into the new job profile of print media design.

Gates age, have made the job profile of editors more multifarious than ever before. However, the job title is still unprotected and up to now, there is no formal education and no examination to qualify people for a career in editing. Actually, this is unusual and surprising in a country in which formal qualifications normally matter much, much more than in any other country (except Japan, perhaps). Instead, two other professions — publishing manager and bookseller — require professional training. After three years of apprenticeship they are examined and certified. Neither needs an academic education, but for an editor this is indispensable. An editor must have a general education that is above average, proficiency in English and [often] another European language. Nowadays, it is also an advantage to be familiar with marketing, production, printing and information technologies. Of course, some institutions of high renown in Germany offer courses for university graduates seeking a career in editing, but the numbers of editors have always been limited. Future projections suggest that this will probably remain so, at least in the realm of print media.

In 2002, for example, about 2000 editors were employed, their salaries ranging from 30,000 to 40,000 € per annum (AU\$54,000 to \$72,000). Many publishing houses reduced the number of editors by outsourcing to copy editors working on a freelance basis. Nonetheless, total numbers of editors can only be estimated at more than 2000 but fewer than 10,000.

The job title is what makes it hard to describe the editor's status in terms of acceptance and image in the public arena. You may have noticed that I sometimes use the German word *Lektor* —but I did so deliberately to let you participate in the general confusion about the job title. Behind *Lektor* two more professions are hidden which have little or nothing to do with editing: *lecturer* and *reader* at a religious service in church. And to make confusion perfect: they all were introduced after World War II.

Of course, some people grasp immediately that you are an expert on language, texts and books or publishing in e-media, others don't know which *Lektor* you are and still others have no idea at all. In most cases, however, the feedback on being an editor is neutral to positive, even though most readers haven't got and can't have a clue how much work may be required to come to a nearly perfect finished product. Part of the problem in Germany is that an editor's work is not yet widely understood.

In an interview by Germany's leading political magazine, *Der Spiegel*, from 4 November 2002, Doris Lessing, the grand old lady of South African literature now living in London, complained about the decline of quality standards in publishing, which is strongly related to the disappearance of good, experienced editors in publishing houses. Even though she compares editors with "dragons" because of their critical firmness, she appreciates their ability to edit each manuscript carefully word by word, detecting inconsistencies and flaws of style. Instead, young and inexperienced editors are being hired, if at all. Doris Lessing thinks that current readers are getting used to errors in publications because they do not know about the high standards of quality books in former times. This is not the editors' fault, but the bookkeepers'.

The same process is going on in Germany. More and more publishers are trying to shift the costs for editing to the authors if editing really can't be avoided. What you might not be aware of, dear Australian colleagues, is that many texts have to be translated from foreign languages into German², from English in particular. This needs good translators first. Many publishers are interested in quick delivery of translations and then consider the work as being finished. But texts not well translated are somehow dull and go out of print very quickly. First, translators must get a feeling for the tone or the voice of a text to convey it in another language without any friction, while matching the current style and usage of words of the target language. Second, a good editor is required to decide how to deal with weaknesses of an original text. How far may a translation go? Third, an editor will have to estimate what kind and amount of work will be necessary to edit a translation. What's to be done if he/she is not familiar with the language of the original text, a translation is not finished in time or it is a failure? How will he optimise his work?

Professional work does not mean to deliver quickly. It means to work efficiently within a realistic time frame, since good work needs sufficient time. Furthermore, an editor's work is still less visible than a translator's work. Hardly anybody ever sees an edited, marked copy of a manuscript.

Good editors are not made in heaven. Freelance editors usually face a double problem: they have to gain their experience alone and have to look after their

² It is a tradition in Germany to translate everything considered as "world literature" into German. Also in France you find many translations into French. On the contrary, English translations of German literature are not completely available.

professionalisation by themselves. Informal exchange of opinions, thoughts, ideas and problems, therefore, is the most important basis of professionalisation.

Fortunately, in May 1999, Verband Freier Lektorinnen und Lektoren (VFL) e.V., a German Society of Editors, came into being. Membership has increased from four to almost 400 editors, 80 per cent of the members are women and “the East” (former GDR) is underrepresented. VFL is organised in “regional units” basically located in the Munich, Stuttgart, Frankfurt, Cologne, Hamburg and Berlin areas, but registered in Frankfurt. Just like in Australian societies, there are regular monthly meetings, once a year there is a General Assembly³. VFL’s regional units organise workshops, seminars and meetings with related associations such as translators, Women in Publishing or ver.di, a strong German trade union.

As VFL does not yet have a newsletter, the overwhelming part of communication and exchange among members takes place on the mailing list. Gosh, the folks are so active here that you could easily spend a few hours a day reading and replying to emails! What are German editors concerned with? Basically they are “troubled” with linguistic, economic, legal, technical and computing questions. It is interesting to see that linguistic questions rather focus on appropriate translations from other languages into German than on German in itself. Economic questions revolve around commissions and payment, how to deal with certain publishers, how to be commissioned by private customers, what to do with students’ commissions. Legal questions largely centre on being insured correctly. Meanwhile, it happens very often that colleagues work under a limited contract during a maternity leave, for instance, or part time for either an editing company or in a completely different field: as a streetcar conductor, at German mail or teaching at schools and universities, for example. In these cases they are freelancers as well as employees and therefore face different and sometimes contradictory insurance and tax conditions. Sometimes it is really difficult to find the right way in the “labyrinth of laws” in Germany. And last but not least, new copyright regulations are affecting our working conditions; with DRM regulations to come and increasing significance of e-media, further changes are in the air.

³ In May 2003 the GA took place in Marbach am Neckar, where Friedrich Schiller was born. By selecting Deutsches Literaturarchiv for conferencing, the VFL committee had picked out a great and inspiring location.

Of course, this bears risks as well as opportunities. With a new VFLL committee elected for a period of three years, it seems that future tasks will concentrate on getting a foot in e-media, developing the market of private customers, especially in the field of science editing —or better, academic editing —establishing contacts with editors' associations in other countries and promoting the business of editing. Above all, editors in Germany feel obliged to maintain (or re-introduce) high quality standards in all sorts of publications.

Society of Editors (WA) and Women in Publishing Practical Editing —expression of interest

The steering committee responsible for Practical Editing is calling for expressions of interest from members of the Society of Editors (WA) and Women in Publishing WA who might be interested in presenting sessions for future courses.

At present, two courses are held each year for UWA Extension and a workshop is included in the Western Australian State Literature Centre's program.

The UWA Extension courses are held over a six-week period comprising two-hour evening sessions for the March/April and July/August programs. However, this year UWA Extension is planning to present the July/August program as a daytime course in the business program. It is envisaged that a course in the business program will attract participants who will be funded by their employers to attend Practical Editing during working hours.

If you have an interest in learning more about the program and presenting a session in Practical Editing, please send a short summary of your experience in editing and areas of interest to Betty Durston bdurston@cygnus.uwa.edu.au.

Editing theses

Following is the text of a letter forwarded to *Book Worm* on the topic of thesis editing and appropriate guidelines for students and editors.



**Council of the Deans and Directors of Graduate Studies (DDOGS)
c/- Graduate Research School
James Cook University**

26 May 2003

Robyn Colman
Immediate Past President,
Society of Editors (Tasmania) Inc.
PO Box 32, Sandy Bay Tas 7005
info@tas-editors.com.au

Dear Ms Colman

The Council of the Deans and Directors of Graduate Studies considered your letter at our meeting in Darwin on May 1. Dr Deirdre Barron (*sic*) Director of Graduate Studies, Swinburne Graduate Research School also addressed the Council on the issues raised when this matter was considered at the recent meeting of the Victorian DDOGS.

We considered your draft Guidelines in detail. Our response is as follows:

1. That where a thesis or dissertation is to have input from a professional editor, the candidate must obtain written permission from the supervisor for editing. The candidate should supply to the editor a copy of this permission, along with the manuscript.

The Council considered that requiring an HDR candidate to obtain written permission from their supervisor for professional editing was not the optimal approach. Rather it was important for the candidate to comply with his or her university's policy on this issue, which means that each university needs to have such a policy.

2. The name of the editor and a brief description of the service rendered should be printed as part of the list of acknowledgements or other prefatory matter near the front of the work when it is to be presented for examination.

The Council considered that such as (*sic*) statement should be included in a generic 'statement of the contribution of others to the thesis' as is already required by several universities. This could be required by the university's policy.

3. If the professional editor's current or former area of academic specialisation is similar to that of the candidate, this too should be stated in the prefatory matter, as it may suggest to examiners that the editor's advice to the candidate may have extended beyond guidance on English expression to affect content in the thesis.

The Council considered that such a statement should be also included in the 'statement of the contribution of others to the thesis'.

The Council recognized (*sic*) that the issue you raised is very important. Accordingly, we decided to establish a working party to develop draft guidelines for thesis editing. Deirdre Barron agreed to convene the working party, which will be Melbourne-based. We would like to invite a member of the Society of Editors to be a member of the working party to provide advice on technical matters and to maximise the likelihood that the DDOGS guidelines will be congruent with those produced by the Society of Editors.

The DDOGS guidelines will be considered at the next meeting of the Council in November 2003, prior to submitting it to the AVCC for endorsement and circulation to all Australian universities. We hope that most universities in Australia will adopt these guidelines.

Deirdre Barron (dbarron@swin.edu.au) will contact the Society for their nominee directly and will arrange the first meeting of the working party.

The DDOGS look forward to collaborating with the Society of Editors on this important matter. Thank you for raising it with us.

Yours sincerely,



Helene Marsh
Convener
Deans and Directors of Graduate Studies.

c.c. DDOGS list
Deirdre Barron

Since this letter was received, Janet Mackenzie, from the Society of Editors (Victoria), has been nominated as the CASE delegate on the DDOGS subcommittee on thesis editing.

Janet is a founding and honorary life member of the Victorian society. She is also Convenor of the CASE Working Group on Accreditation.

August meeting: social/networking evening

Enjoy wine and cheese, news from SOEWA members who attended the recent national editors conference, and the opportunity to get to know your SOEWA colleagues better. If you're new to SOEWA or to editing, bring along any questions you're burning to ask the more experienced members; if you're not new, please come along and share your knowledge. And if anyone has any suggestions for future SOEWA meetings, projects or directions, the committee would love to hear them.

When: 7.30 pm, Tuesday 5 August 2003

Where: Tresillian Community Centre, 21 Tyrell Street, Nedlands

Cost: \$2 cover charge

RSVP: Amanda Curtin, phone 9377 2091; curtin@highway1.com.au

Annual SOEWA–Women in Publishing joint function: “The Virtual Reality of Quoting”

The Society of Editors and Women in Publishing are hosting “The Virtual Reality of Quoting”. Members are urged to take up The Phoney Festival Quoting Challenge and submit quotes for The Phoney Festival Project.

The challenge

We hope that as many members as possible will take up the Phoney Festival Quoting Challenge. This is an exercise in virtual reality—an opportunity to:

- practise your quoting;
- see how the assessment process works;
- get constructive feedback from a client panel of experienced publications industry professionals;
- learn more about what clients are looking for;
- compare your quote with others;
- showcase your talents;
- perhaps even spread your wings a little by networking with others to quote as a joint venture.

Quotes will be assessed by a panel of experienced professionals in the publications industry.

The panel will discuss the quotes and announce their top three choices at our joint SoE–WiP meeting on Tuesday 2 September 2003 (see below for details).

Participants will not be identified to the panel judges. At the meeting, participants can choose to remain anonymous and deputise a colleague to answer any questions the panel judges may have, or identify themselves and enter freely into the discussion.

Invitation to Quote: The Phoney Festival Project

The Phoney Brief

The Phoney Festival Project (January 2004) aims to stretch our community. In this our 10th Anniversary year, the Festival has six major sponsors, 20 participating groups and/or individuals, an international director and the blessing of the Minister.

The Phoney Festival organisers envisage a promotional package comprising:

- a 16 pg A5 festival program
- an A2 poster

- an 8 pg website.

SoE and WiP Members are invited to submit quotes for the promotional package which contains the following components:

- research and writing
- editing
- design7
- project management.

Limited photos will be supplied by the organisers. Final material is to be supplied in print ready digital format and the printer will be chosen by the Festival organisers.

Contractors can quote on all or part of the project, as an individual or as part of a team. Quotes are to be no more than two pages, excluding supporting material, if any.

Deadlines

Expressions of interest: **23 July 2003**

Receipt of quotations: **5 August 2003**

Contact

Please direct your enquiries, expressions of interest and quotations to: Amanda Curtin, phone 9377 2091 or curtin@highway1.com.au or Jan Knight, phone 9244 3015 or jan_edit@omen.com.au.

The function

Join us for what promises to be a stimulating evening when the Phoney Festival client panel of judges announces the “winning” quotes, comment on the process of selection, and answers questions from participants and the audience. This is a golden opportunity to learn from expert assessors, as well as from your colleagues. We are delighted to announce that our judges are Joanne Malone, Principal, Concord Training Services; Marina Valmadre, Principal, Oakridge Communication Group; and Donna Weston, Community Information Coordinator, Department of Environment.

Enjoy great company, a million-dollar night vista across the river, and a delicious supper of éclairs and tartlets, tea, coffee and juices. Please make your booking now. Guests are welcome.

When: 7.30 – 9.30 pm, Tuesday 2 September 2003

Where: Royal Perth Yacht Club, Australia II Drive, Crawley (parking opposite on verge unless gates are open, in which case you may park in the grounds)

Cost: \$15 members, \$18 non-members

RSVP to: Michele Crawford, phone 9246 4116, dcrawfor@ozemail.com.au

RSVP by: 26 August 2003 with your payment

Payment: Cheques/money orders (made out to Society of Editors (WA)) to Michele Crawford, 8 Basalt Place, Carine WA 6020

Events, workshops and conferences

A celebration of Perth's writers and musicians

Walking on Water, supported by Australian Society of Authors, Australian Writers Guild, Fellowship of Australian Writers, WA Folk Federation, International PEN/Perth PEN Centre, Katharine Susannah Prichard Writers Centre, Peter Cowan Writers Centre, Society of Editors, Society of Women Writers, State Literature Centre, WAM, Women in Publishing and Yirra Yaakin Theatre, presents "A Celebration of Perth's Writers and Musicians":

MC Rob Finlayson

Julia Lawrinson —Writer: winner of the Young Adult Section, 2002 WA Premier's Book Awards

Helli Turner —Playwright: winner of the Script Section, 2002 WA Premier's Book Awards

Morgan Yasbincek —Poet: winner of 1997 Anne Elder and Mary Gilmore Poetry Awards

Bernard Carney —Musician: winner of five major Australian Songwriting Awards

Peter Clark —Guitarist: look forward to a finger-style feast of Celtic to contemporary ethereal music

Jessie Lloyd —Singer/Songwriter: an Indigenous performer of original music that hits the heart

Book prizes donated by Fremantle Arts Centre Press, Sunline Press, University of WA Press, Magabala Books, writing groups and individuals.

When: 7.30 – 11.00 pm, Thursday 14 August 2003

Where: Perth Town Hall

Cost: Waged \$4, unwaged \$3 Everyone welcome. BYO food and drinks; tea and coffee available.

For more information, please contact Marion (9345 5786, jms@smartchat.net.au).

Supported by ArtsWA in association with the Lotteries Commission.

APA training courses

Over August and September this year, The Australian Publishers Association is presenting courses on Promotional Writing, Presentation Skills, Print Production Management, Educational Publishing Residential, and Onscreen Editing for Publication that may be of interest to members. All of the courses are being held in Melbourne. Go to <http://www.publishers.asn.au> for more information or contact Libby O'Donnell for flyers at Libby.Odonnell@publishers.asn.au Ph: 02 9281 9788

Indexfest

“Indexing the World of Information”, an international conference hosted by the Australian Society of Indexers, is to be held at the Carlton Crest Hotel, Sydney, from Friday 12 to Saturday 13 September 2003.

Proposed presentation/panel topics are: indexing biographies; difficult names; teaching indexing; website, intranet and database indexing projects; information architecture; thesaurus construction; taxonomies and classification; metadata development. There will be software demonstrations and workshops.

Cost: Australian Society of Indexers members \$330, non-members \$380.

Contact: Glenda Browne

Email: webindexing@optusnet.com.au

Phone: 02 4739 8199

More information: www.aussi.org

Deadline for September 2003 Book Worm issue: Tuesday 19 August 2003. All submissions gratefully accepted.

Remaining 2003 Book Worm deadlines

Issue	Deadline
October 2003	23 September 2003
November 2003	21 October 2003
December 2003	18 November 2003

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