

BOOK WORM

NEWSLETTER OF THE SOCIETY OF EDITORS (WA) INC.

June 2004

From the Chair

Your committee has been quite productive during the first three month's of the Society's calendar year. Activities include: organising the program for our monthly meetings, planning the Practical Editing course, participating in a telephone conference with CASE representatives and attending a workshop with representatives of the CASE Accreditation Working Group.

This year, the Board of the WA State Literature Centre broadened the scope of its members to include editors, publishers and readers. Membership now includes several levels, and the Society of Editors was invited to join the Board in the category, small organisations in the income range of nil to \$50,000. This involved nominating a representative to join the Board. As I had been a member of the WA State Literature Centre for a number of years, it was a simple process for me to represent the Society.

Two Board meetings have been held since the Annual General Meeting in March. This is a new activity for the Society and, I am sure you will agree, it is worthwhile in terms of lifting our profile through closer liaison with writers and publishers.

*Betty Durston,
President.*

Revised accreditation scheme in preparation

At a meeting in Melbourne on the weekend of 15–16 May, the Accreditation Working Group (AWG) of CASE made further progress towards a proposed scheme for the accreditation of editors in Australia.

The purpose of the meeting was to review the draft accreditation proposal circulated by the AWG in mid-2003, in the light of the extensive feedback subsequently received from the membership of the state and territory societies. In Melbourne the AWG was able to agree on the main elements of a revised proposal taking account of the feedback. It plans to refine that proposal in the coming weeks and will then seek advice on any legal aspects arising from it, with a view to finalising its recommendations to CASE towards the end of the year. CASE itself will then have the responsibility of deciding whether the accreditation scheme recommended by the AWG should be put to the membership nationwide.

Betty Durston, WA representative, AWG

Editorial

Hello – it's a bumper edition this month, due to an unprecedented (at least in my experience) number of contributions by members. Thanks to you all! To those whose contributions do not appear this edition, I assure you they will be used in the next month or two!

And now for a brief whinge! I've noticed recently that as soon as I say to anyone at an organisation that I'm considering volunteering with "I do writing and editing", they leap upon me like leopards and want me to sort out their ghastly newsletters, etc. What I want to know is, why does this rarely happen when there is actual *money* involved? The woe of the freelance editor and writer seems to be that too few potential clients value our work highly enough to actually pay for it. Ah well, there's always table-waiting!

Tanya Marwood

Forthcoming Meetings

JUNE MEETING:

Exploring the author–editor working relationship

The June meeting is for those who have wondered what it is like to work *with* rather than *as* an editor.

A guest panel will explore the author–editor working relationship.

Among other things, the invited authors have been asked to discuss:

- Some of the most helpful editorial contributions to their work;
- Particular issues that were worked on and successfully resolved with their editor; and
- Some of the difficulties they have had working with editors.

Their editors will be present to provide suitable ripostes!

Our panel will consist of the following author–editor pairs: Carla van Raay (author of the recent book, *God's Call Girl*) and Tanya Marwood; Tim Chappell (first-time author of *The Persian Blanket*, to be released by Fremantle Arts Centre Press later this year) and Janet Blagg; and Liz Byrski (lecturer and widely published author whose books include *Remember ME* and the recent *Gang of Four*).

When: 7.30pm, Tuesday 1 June 2004

Where: Tresillian Community Centre, 21 Tyrell Street, Nedlands

NB Cover charge of \$2.

RSVP: 29th May 2004

Chris Walker

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The July meeting will be on Tues. 6th July (see next Book Worm for details) and in the month of August we will have a break, resuming in spring with the September meeting on the 7th of that month.

Report on May Meeting

May's meeting demonstrated that SOEWA (Inc.) is a group with great editing resources. Members displayed and described their most useful resources, which included style guides, grammars, general reference works, books of quotes, geographical and botanical guides, and even a Latin primer! The discussion about the approaches, emphases, strengths and weaknesses of similar types of works was informative — particularly for those considering buying new reference books. A master list of the lists brought by individual members, including the books that were shown or discussed on the evening, is attached as an appendix to this Book Worm.

Many thanks to Claire Miller for taking notes during the meeting and then compiling the list.

Chris Walker

Australian Copyright Council 2004 Training Program

The Australian Copyright Council is an independent not for profit organisation based in Sydney. Each year it presents a training program in most capital cities.

In 2004, it is running sessions for people working in:

- * Libraries & Archives (public, community, corporate, local government)
- * Governments (State/Commonwealth/Territory)
- * Educational Institutions (such as schools, colleges, universities, TAFE colleges)

In some cities it is also running sessions on:

- * Copyright Essentials
- * Moral Rights
- * Recent Developments in Copyright

For more information and pdf order forms for all sessions, go to

<http://www.copyright.org.au>

For the order form for the educational institutions' sessions, click

<http://www.copyright.org.au/PDF/OrderForms/S04Edu.pdf>

EDUCATIONAL INSTITUTIONS

These sessions are for teachers, librarians and others working in educational institutions (including schools, TAFE colleges, universities, private colleges and registered training organisations) that are entitled to rely upon the educational provisions of the Copyright Act (Part VB).

Adelaide: 17 + 18 November

Brisbane: 13 + 14 October

Canberra: 17 + 18 March (DAY 2: sessions 3 & 4 only)

Darwin: 28 July (DAY 1 Sessions only).

Melbourne: 19 + 20 May

Perth: 23 + 24 June (DAY 2: sessions 3 & 4 only)

Sydney: 25 + 26 August

DAY 1 Session 1: 9:30 - 10:30am, \$70

COPYRIGHT BASICS

This session is for people attending later sessions who are new to copyright or want to refresh their knowledge of general copyright principles. It covers issues such as what is protected by copyright and for how long, to provide a context for the later sessions which deal specifically with the application of copyright to the activities of educational institutions. It is not intended to be a stand-alone session.

DAY 1 Session 2: 11:00am - 1:00pm, \$90

USING TEXT, IMAGES AND THE INTERNET

- * copying from books and journals under the CAL licence

- * use of material from the Internet
- * online delivery of text and graphics via your intranet or website
- * warning notices on copying equipment
- * moral rights obligations

DAY 1 Session 3: 2:00 - 3:00pm, \$70

TV, FILM & RADIO

DAY 1 Session 4: 3:30 - 5:00pm, \$80

MUSIC IN SCHOOLS & UNIVERSITIES

DAY 2 Session 1: 9:30 - 10:30am; \$70

COPYRIGHT BASICS [Repeat session from Day 1]

DAY 2 Session 2: 11am - 1pm; \$90

USING TEXT, IMAGES AND THE INTERNET [Repeat session from Day 1]

DAY 2 Session 3: 2 - 3:30pm; \$80

CD-ROMs, ONLINE SUBSCRIPTIONS AND SOFTWARE

DAY 2 Session 4: 4 - 5pm; \$70

COMMERCIALISING EDUCATIONAL RESOURCES

- * identifying when you cannot rely on the educational provisions of the Copyright Act
- * identifying when permission is needed and clearing permissions
- * commissioning writers, illustrators and photographers
- * moral rights obligations
- * distributing and protecting your publications online
- * copyright and moral rights compliance strategies

Bookings and Enquiries

Please include full contact details, including postal address & phone.

1. E-mail sales@copyright.org.au or
2. Download the order form from <http://www.copyright.org.au> and fax or post it
3. Phone Customer Service on (02) 9699 3247

Onwards! The Apostrophe!

James Hansen

The international success of *Eats, Shoots & Leaves* by British author Lynne Truss is evidence that, thankfully, there are still plenty of people on the planet who know how to use apostrophes correctly and are annoyed by a pattern of bad usage that is approaching plague proportions.

Most of our population seem to use apostrophes well enough with contractions, but are increasingly unsure of pronouns and simple possessives; and they are utterly at sea with plural forms. The apostrophe is being tacked on gratuitously to just about everything.

Why? Is it really so hard? G. V. Carey (1939) in his punctuation classic *Mind the Stop* thought the apostrophe so easy that he gave it a mere half page in his 127-page book. This is what he wrote:

It seems hardly necessary to state that it [the Apostrophe] precedes the “s” of the possessive case in singular words (and plurals that do not end in “s”) and follows it in plurals that end in “s” (“at his mother’s knee”, “The Women’s Institute”, “The Mothers’ Union”); that to denote the possessive of singular words that already end in “s” it may either stand alone after that “s” or precede an extra one (St Thomas’ or St Thomas’s); and that with the possessive pronouns “hers”, “yours”, “theirs”, and “its” it drops out altogether. Having said that much—and I had almost forgotten to mention that it is also used to indicate the omission of a letter (“don’t” for “do not” etc.)—I feel I have done my duty by the apostrophe. Would that all stops gave so little trouble!

[From *Mind the Stop* second (revised) edition 1960]

While it is obvious that millions of people don’t know such simple rules, what is less obvious is that many don’t care, and counter attempts at correction with taunts of ‘Pedant!’ Why, again? Perhaps it comes from changes to the way English was taught in schools in the late sixties. Formal grammar and exact spelling began to take a back seat, and students learned that other objectives were more important. (At the same time, Latin and foreign languages also went into decline.) The pedagogues claimed that the ‘research’ justified their approach, but the outcomes after thirty years are less than Utopian. School systems have re-introduced formal English and this will have beneficial effects eventually, but in the meantime...!

Of course, there are other reasons: modern technology, for instance, that allows some people to avoid reading altogether and gain the information (they think) they need from audio-visual media alone. And, where writing may be required, the sloppy standards of e-mail and SMS suffice. Apostrophes are nowhere here!

One last and very important factor is the large numbers of people who live in English-speaking communities and for whom English is a second and lately acquired language. The subtleties of the apostrophe seem to be truly beyond this group, though we can hardly blame them. At the very least, it produces some amusing gaffes on the menus at ethnic restaurants.

Our strategy? Courage, mes amis! Never surrender! Pay daily homage to Carey! Fight ignorant pluralisations to the death! And remember the success of *Eats, Shoots & Leaves* — there is yet hope!

The Wandering Editor

Alex George

1. Advertisement in *The Weekend Australian* 24–25 April 2004, Review p. 20

sydney symphony [sic] seeking a Publistist

Dear sydney symphony

Before I apply for this position could you please explain its title, as I am unable to find 'publisist' in my dictionaries? Does it have to do with listing pubs, maybe after one too many? I can well imagine that in an inebriated state one might be a publishisht, but publisist?

Could you also please let me know who composed the sydney symphony, and explain why a piece of music requires a publisist?

Yours inquiringly etc.

2. In a document from Centrelink (but sometimes seen in other printed work):

This page intentionally left blank.

My *Macquarie Dictionary* (Federation edition) defines 'blank' thus: **1.** (of paper, etc.) free from marks; not written or printed on.

It seems to me that the Centrelink page has been intentionally printed on. I suppose the typesetter or editor thought it looked too blank without some words?

A further definition of 'blank' in the *Macquarie* is: **7.** Disconcerted; non-plussed. This describes my feeling at some things I see in publications. Would that I could always feel plussed! (Thinks: is a synonym of non-plussed negativved?)

3. In one advertisement for a furniture store:

CLOSING DOWN SALE ... All stock must be liquidated ... GRAND OPENING

4. Did you notice the rapid correction to a subtitle on the ABC news one evening? The first time it said 'Australiasian', changed a few moments later to 'Australasian'.

5. From a bread wrapper:

Established since 1981.

Yes, but which year? On the same wrapper: refridgerated. Come to think of it, why do we *refrigerate*, when really we are *frigerating*, i.e. either cooling something or keeping an already-cool item cool?

6. Are the following tautologies?

Block capitals

Please RSVP

Deadline for July 2004 Book Worm issue: Tuesday 22 June 2004.
All submissions gratefully accepted.

Further 2004 Book Worm deadlines

Issue	Deadline
August 2004	Tue 20 July
September 2004	Tue 24 August
October 2002	Tue 21 September

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APPENDIX

Editing Resource List

Books

American Library Association 2002, *Anglo-American Cataloguing Rules*, 2nd edition, American Library Association Editions.

Bates, JD, *Writing with Precision*, Barron Books, USA.

Battye Library of Oral History Unit, *Transcribing Oral History Tapes*, Battye Library, Perth.

Beazley, M & Marr, G 1992, *The Writer's Handbook*, Phoenix Education Pty Ltd, Albert Park, Victoria.

Bennett, B, Cowan, P, Hay, J & Ashwood, S 1990, *Western Australian Writing: A Bibliography*, Fremantle Arts Centre Press, Fremantle.

Bernard, JRL & Delbridge, A, eds. 1998, *The Macquarie Concise Dictionary*, 3rd edition, Macquarie University, NSW.

Bernard, JR 1986, *A Short Guide to Traditional Grammar*, Sydney University Press, Sydney. Recommended as a clear, concise and friendly introduction to traditional English grammar. The introductory essay is excellent in putting matters into historical context, indicating that there has always been a need for educated people to master their language. This little book provides practical instruction in the skills of 'parsing words' and 'analysing sentences'. You could get a good grounding using this book on your own, whereas other texts perhaps assume the assistance of a teacher. Ironically, the book was written to give undergraduate students a basic understanding of traditional English grammar so that they could go on to more advanced studies of the 'new grammars'.

Blamires H 1994, *The Queen's English: an Essential Companion to Written English*, Bloomsbury Publishing.

Bryson, B, *Troublesome Words*, Penguin.

Burnell, AC & Yule, H 1999, *Hobson Jobson: Anglo-Indian Dictionary*, facsimile edition, Wordsworth Ware.

Butcher, J 1992, *Copy-Editing: The Cambridge Book for Editors, Authors and Publishers*, Cambridge University Press, Cambridge.

Carey, GV 1976, *Mind the Stop: A Brief Guide to Punctuation*, Penguin. Detailed rationale for using particular punctuation marks. Assumes knowledge of traditional English grammar. Somewhat old fashioned in its choice of examples, but no one has ever explained punctuation as lucidly as Carey.

Carpenter, Humphrey & Prichard, M, eds. 1984, *The Oxford Companion to Children's Literature*, Oxford University Press, Oxford.

Chambers Science and Technology Dictionary, Chambers, Edinburgh.

Chicago Manual of Style, USA. First class, comprehensive, though expensive.

Crystal, D 1997, *The Cambridge Encyclopaedia of the English Language*, 2nd edition, Cambridge University Press, Cambridge.

Crystal, D, ed. 1994, *The Cambridge Factfinder*, Cambridge University Press, Cambridge.

Crystal, D 1991, *Rediscover Grammar*, Longman, London.

Department of Finance and Administration (Australia) 2002. *Style Manual for Authors, Editors and Printers*, 6th edition, John Wiley & Sons Australia Ltd, Milton, Queensland. Members also recommended using the 5th edition.

Department of Land Administration, *Geographic Names: Towns and Locations Index*. Index relates to WA.

Dykes, B 1992, *Grammar Made Easy*, Hale & Ironmonger, Sydney. An excellent Australian textbook.

Flann, E & Hill, B 2001, *The Australian Editing Handbook*, Common Ground Publishing Pty Ltd, Altona, Victoria.

Fowler, HW, *Modern English Usage*, Oxford University Press. An English grammar and usage classic. Learned, urbane, entertaining, and opinionated. Learn your basic grammar before tackling this one.

Goring, R 1994, *Larousse Dictionary of Literary Characters*, Larousse, Edinburgh. Provides character and synopsis.

Green, JW 1985, *Census of the Vascular Plants of Western Australia*, 2nd edition, Western Australian Herbarium, Perth.

Greuter, W., J. McNeill, F. R. Barrie, H. M. Burdet, V. Demoulin, T. S. Filgueiras, D. H. Nicolson, P. C. Silva, J. E. Skog, P. Trehane, N. J. Turland, D. L. Hawksworth (Editors & Compilers) 2000, *International Code of Botanical Nomenclature*, adopted by the Sixteenth International Botanical Congress St. Louis, Missouri, July - August 1999, <http://www.koeltz.com/>, Königstein.

Hardie, RG 1990, *Collins Gem English Grammar*, Collins, Glasgow. A handy, compact reference book describing the main concepts and terms of traditional grammar.

Hudson, N 1997, *Oxford Modern Australian Usage*, 2nd edition, Oxford University Press, Melbourne.

Kennedy BH 1974, *The Shorter Latin Primer*, 2nd edition, Longman.

King, G 2000. *Good Grammar*, Harper Collins, Glasgow. Concise, easy guide with examples, self-tests, plus a bit of humour.

Lindsay, D 1984, *A Guide to Scientific Writing*, Longman Cheshire, Melbourne. A manual for students, research workers and editors.

Magnusson, M, ed. 1990, *Chambers Biographical Dictionary*, Chambers, Edinburgh.

Murray-Smith, S 1990, *Right Words*, Penguin, Australia University Press, Melbourne. This book has an excellent treatment of Australian vocabulary and usage.

Ousby, I, ed. 1992, *Cambridge Guide to Literature in English*, Cambridge University Press, Cambridge.

1992, *The Oxford Dictionary of Abbreviations*, Clarendon, Oxford.

Peters, P 1996, *The Cambridge Australian English Style Guide*, Cambridge University Press, Cambridge. "A-Z" approach. Scholarly, comprehensive, gender-aware.

Purchase, S, *Australian Writers' Dictionary*, Oxford University Press. Up-to-date meanings, spelling and usage of the sorts of words and acronyms most likely to puzzle in an Australian context.

Sacks, D, *Alphabet*, Random House. Marvellous background for anyone interested in language.

Stearn, WT 1992, *Botanical Latin*, 4th edition.

Stern, G, Bolitho, R & Lutton, R 1993, *The Collins Dove Guide to Australian Usage and Punctuation*, Collins Dove Publishers, North Blackburn, Victoria.

Stern, G, *Choosing Your Mark: a Guide to Good Expression and Punctuation*, Australian Government Publishing Service. Clear, simple practical and Australian. A good introduction and reference.

Stern, G, *The English Tenses and Aspects*, Australian National University. Useful for advanced reading. A deeper study of English tenses.

Stern, G, *Using Grammar in Your Prose*. Explains the most common grammatical conundrums and gives easily understood examples of how to solve them.

Stillman A 1997, *Grammatically Correct*, Writers Digest Books, Cincinnati, Ohio. Although quirky in a few places, this is a thorough and clear treatment of major topics written with an awareness of the reader's needs.

Strunk, W, Jr. & White, EB 2000, *The Elements of Style*, 4th edition, Allyn & Bacon, Needham Heights, Massachusetts.

Turner, GW, ed., *Australian Concise Oxford Dictionary*, 3rd edition, Oxford University Press, Melbourne, Victoria. Good all-rounder that explains common Australian usage of words and, where appropriate, compares them to US/UK usage.

Truss, L, *Eats, Shoots and Leaves: the Zero Tolerance Approach to Punctuation*, Penguin.

University of Birmingham 1990, *Collins COBUILD English Grammar*, Collins, London.

Whitbread, D 2001, *The Design Manual*, University of New South Wales Press Ltd, Sydney, NSW.

Zinsser, W, *On Writing Well*. A valuable resource for writers and would-be writers in a wide range of non-fiction situations.

Websites / electronic newsletters / software

A Word a Day, <http://www.wordsmith.org>

An e-mail arrives each day with a new word: its meaning is explained and a real life example of its use is presented.

Arts and Letters Daily, <http://www.aldaily.com/>

US site, somewhat similar to the *Times Literary Supplement*. In-depth and non-partisan articles on current affairs, the arts and popular culture.

Australian Journals online, <http://www.nla.gov.au/ajol/>

Useful source for access to online journals. Can be searched by category, titles and sometimes content.

Communication Research Institute of Australia,
<http://www.communication.org.au/index.html>

Political communications, publication design. Not updated regularly.

Daily Grammar, <http://www.dailygrammar.com>

Free website gives lesson a day in easily digestible bits sent by e-mail.

Encarta Software 2001, Encyclopaedia Deluxe and World Atlas.

Good for checking spelling of place names and various facts (especially historical).

Geoscience Australia Place Name Search, <http://www.ga.gov.au/map/names/>

Grammar now! <http://www.grammarnow.com/>

The Journal of the Australian Association of Writing Programs,
<http://www.gu.edu.au/school/art/text>

Two editions per year.

Purdue's writing laboratory, <http://owl.english.purdue.edu/>

Language related website with useful worksheets.

The Quotations Page, <http://www.quotationspage.com/>

Good when searching for specific quotations.

Stylewise, <http://www.finance.gov.au/infoaccess>

A free publication communicating Commonwealth style and best practice.

Voice of the Shuttle, <http://www.vos.ucsb.edu/>

Award winning US arts and culture site.