



President's message

Endings may be new beginnings...

I've just returned from an amazing travel feast in Italy and Greece which, in the grand old days, they used to call a 'sojourn', or 'we'll be in Europe for the summer', or 'going abroad'. In Australia, if we say we're going abroad, we're either heading off to New Zealand or Mauritius! Though I do still hear people say sojourn ...

Anyway, I came home to discover the machinations of getting a new prime minister were in place, and that another piece of the small but unique publishing puzzle in Western Australia is coming to an end... *indigo*. You've probably seen the letter from Donna Ward floating around cyberspace, The West Australian, The Australian, The Post, Facebook et al announcing that due to lack of funding by the Department of Culture and the Arts, the last issue of the journal is to be published in December. There's more on this inside Bookworm this month and we'll be in conversation with Donna Ward at our September networking meeting. We invite members to come along to share with Donna *indigo's* amazing journey, and see how we can help nurture and sustain the publishing scene in Western Australia.

Our June networking meeting showed us what editing courses are available in Perth and online. The bulk of my emails are from non-members requesting information on how to get into publishing, and what courses they should do to nudge their way into that editing job. It's a huge ever-changing area so we hope we've managed to supply you with some up-to-date knowledge in this area. We will also be posting this on our website and updating our Publishing Information document for 2010. It's not a short, easy answer – courses, on-the-job training, networking and voluntary work all play a part but skills, knowledge and persistence will pay off. I still get the emails though...

Wolfgang Bylsma will speak at our August meeting. Wolf has a long and (self-proclaimed) dubious 'career' in community radio, including graveyard shifts, investigative reporting into the paranormal and his blog, *Faster Than Light*. He's also managing director of Gestalt Publishing, an independent graphic novel publishing house. Come and be entertained in a brave new world...

Happy editing

Robin

Robin Bower — President

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NOTE: NO MEMBERS MEETING IN JULY
Stay home and keep warm!



Spotlight on Jan Knight

I knew way back in the late 1950s that working with words was fun. In those days I edited the school newspaper and the 1959 and 1960 issues of my high school Year Book at Western High School in Anaheim, California. I read the dictionary for fun and played around in the subtleties of *Roget's Thesaurus*.



In 1964 I graduated as an English literature major from The University of Western

Australia. Much later, after a 30-year excursion including two grown children, numerous employers and a MEd from UWA, I found myself the Farmnotes Editor for the WA Department of Agriculture. Six professional editors and graphic designers undertook to train me on the job. They scrubbed me up so well that when the agency's publishing house was out-sourced in 1997, I leapt into the freelance world and set up my business, Flying Edits.

Thirteen years on and I still adore editing. Of course, I'm the right personality – 'what a fuss pot'; 'so particular'; 'determined to get it right'. I find helping authors to say what they mean very satisfying – is the structure logical? are the headings clear? have the best words been chosen? are they carefully punctuated?

Working in a home-based office is a blessing: very flexible hours, no struggles through peak hour traffic with zero travel time and no need to dress up!

For me, the two key challenges of self-employment are keeping up with advances in technology and finding professional stimulation and fellowship. My favourite IT contractor, Marcus, helps me with the first and Society of Editors (WA) is my answer to the second. I joined the Society around 1993 and in 2008 I became an IPed Accredited Editor. Words are still my wellspring. Oh, the joy of discovering *The Style Manual* 5th and 6th editions, *The Penguin Writing Words*, *Copy-Editing: The Cambridge Handbook* and *The Design Manual*. Later there was *Eats, Shoots and Leaves* and *Weasel Words*. Nowadays, I find plenty of brain food in the Society's chat list as members explore tricky questions online. Working with words is more fun than ever.

by Jan Knight, IPed Accredited Editor

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DEADLINE

for copy for the
NEXT ISSUE

of *Bookworm* is

Tuesday, 10 Aug. 2010

Bookworm is prepared as a Word document for ease of proofreading using track changes.

Please ensure that text submitted is in a Word compatible format and images are in jpg or similar. The editor is unable to place a pdf file into a word document without loss of quality.



Tools of Trade

with Carla

Recently I have noticed that the word 'gotten' is spreading in Australian English like a wildfire on a hot day with a strong northerly wind.

When I was a kid, I would have received a swift clip around the back of the head from my mother if I had said 'gotten'. It was like saying 'youse' or pronouncing the letter 'h' as 'haitch' instead of 'aitch' – a sure sign of a motherless guttersnipe. Now, I am married to a Canadian and I hear gotten almost every day. Somehow I have managed to resist the temptation to mimic his speech and use it, yet my sister, who is not married to a Canadian and who shared my upbringing, does say it.

Gotten died out in Britain and Australia, but in Canada and the USA it is still being used as a past participle. Apparently, gotten is acceptable in North American English when the meaning is to obtain, achieve or acquire; got is used when the meaning is to possess or to be obliged (must). So a Canadian or American might say:

'She has gotten a new boyfriend, now that her husband has run off with the cocktail waitress.'

'I have got to go.'

'I've got two moles on my right leg.'

In recent years, I have started to hear young Australians saying it, although I do not often see it written. Like the decline of adverbs, this is probably the influence of American television.

Out of curiosity, I would love to hear our members' opinions about gotten. Send me an email with 'gotten' as the subject line answering yes or no to the following questions, and I will publish the results (anonymously, so tell the truth!) next month. This exercise is not

about judgement but about observing the fascinating changes in the language.

1 I use gotten when speaking.

2 I use gotten when writing.

3 I use gotten when writing certain characters' dialogue.

4 I never use gotten for fear of my mother and a clip on the back of the head.

Feel free to add any comments on the subject, such as what type of characters you would associate with the word and whether you have North American origins or influences (other than hours of watching *The Big Bang Theory*).

Do you have a topic you would like discussed? Email me at carlamorris@ozemail.com.au
Carla Morris, AE

PS: Useless tip of the day! Are you unable to read Virginia Woolf because you find her wild and crazy punctuation style either too upsetting or indecipherable? (Who knew that a semicolon could do so many different things?) I have found that audio books are a wonderful way to solve this problem. I became hooked on audio books as a pleasant way to pass the time while sewing. As disjointed sentences are not uncommon in spoken English, her writing makes perfect sense when read aloud (and when a lovely voice actor has done all the punctuation decoding for you).

To see the results of my sewing, read *Australian Patchwork and Quilting*, Volume 19, Number 5, which is out in mid-July. In spite of all the books I have worked on, this is probably my proudest publishing moment!



More snippets from Grantley Morris <http://net-burst.net/hot/cope.htm>

► Would-be crime novelist John Creasey received an unbroken succession of 743 rejection slips. Over sixty million of his books have now been published.

► 'What will they send me next!' said Edmund Hillary's gym instructor when he first saw the puny school boy now known as the man who conquered Mount Everest.



Society of Editors (WA) Inc.

Say what you mean—hire an editor

BOOK EARLY—PLACES ARE LIMITED

professional development workshop

Advanced editing skills

Saturday 24 July 2010

8.45 am–4 pm

Professional development starts from the moment you begin your editing career and is an ongoing process throughout. This workshop is aimed at improving editors' skills and knowledge in areas that even experienced editors sometimes find daunting, and will also be of value to those just starting out.

Our presenters are:

- Carla Morris and Amanda Curtin (legal and ethical issues)
- Mar Bucknell (handling quotations and references)
- Anne Surma (advanced copyediting—punctuation and style)

Venue: Building 3, Room 3.209 (first floor, near staircase inside main entrance)
Edith Cowan University, 2 Bradford Street, Mt Lawley

Registration 8.45 am for a 9.00 am start.

All you need to bring is writing materials. Tea/coffee and a light lunch provided.

Free campus parking on Saturday (except for bays marked 'reserved' or for disabled drivers). Enter from Bradford Street and turn left. The closest parking area is in front of Building 3.

Register by Saturday 17 July

to u.shaw@bigpond.com

\$60 members

\$85 non-members

When registering, please indicate:

- method of payment (cheque/EFT)
- any special dietary requirements

Bookings will be confirmed on receipt of payment.

Send cheques to Saturday Workshop, Society of Editors (WA) Inc., PO Box 99, Subiaco WA 6904

or pay using EFT, BSB 806036, Account 17594, Account name Society of Editors (WA) Inc. (enter your full name in the Reference/Description window)

Report on June Members Meeting

Editing 101: Educating editors in the tertiary sector

Committee members **Jan Knight** and **Kerry Coyle** organised a lively and interesting panel discussion. Invited guest speakers were **Dr Christine Owen**, School of Social Science and Humanities, Murdoch University; **Associate Professor Tim Dolin**, School of Media, Culture and Creative Arts, Curtin

University of Technology; and **Dr Ffion Murphy**, School of Communications and Arts, Edith Cowan University.



The three panellists summarised the offerings of their institutions – undergraduate, honours and postgraduate courses in the education of editors. They discussed whether the image of a tertiary institution claiming to be an *Editors 'R' Us* shop crammed with everything an editor needs was valid. MC, Jan Knight, suggested that, rather than 'a seamless cloth', perhaps the reality was more of a 'patchwork quilt'. To clarify an important point, training is defined as developing a set of skills, while education is the gaining of knowledge. Thus, in the context of these three Perth institutions where editors generally have an existing skill base, it is the gaining of knowledge that was discussed.

Dr Christine Owen

Christine teaches Literary Studies and Creative Writing at the School of Social Science and Humanities, Murdoch University. Her research includes 18th-century English literature and, more recently, studies into the lives of British people who lived in Morocco in the 19th century.

Christine is a current OzReader for the Australian Research Council for the Creative Arts which involves reading and commenting on the research of other Australian academics. She is a member of Murdoch's Institute of Social Research and a Research Fellow at the University of Melbourne.

She has worked as a writer all her life: in the public service, as a consultant, as a creative writer and as an academic. After her children were grown, her love of literature led her to leave her government job to do a PhD in literature, and to write creatively.

After completing her PhD at the Australian National University in 1998, Christine taught at Curtin University and at the University of Melbourne. She is now back at Murdoch University.

She has just published her book, *The Female Crusoe: Hybridity, Trade and the Eighteenth-Century Individual* (published by Rodopi, 2010). It looks at the 'female castaway narratives' published in the wake of Defoe's *Robinson Crusoe*.

Christine observed that most first-year students write in their own voice with all their colloquialisms intact. They gradually learn to understand genres, each with its different voice. They practise the writing tool we call 'drafting', to learn how to adopt new perspectives using a variety of styles and language.

Christine suggested that a comprehensive graduate diploma in editing could probably be achieved by taking units across two or three tertiary institutions. Currently there is no editing taught at the undergraduate level.

Writing a masters or a PhD requires the student to be able to maintain an argument over a very long period.

When marking, Christine frequently uses proofreading marks. She finds that the higher the number of edits on an assignment, the lower the mark is likely to be.

Christine remarked that the best way to learn the grammar of a particular language is to take a training course in teaching English as a second language. See Christine's PDF outlining the editing units available at Murdoch University.■

Dr Tim Dolin

Tim teaches in the School of Media, Culture and Creative Arts, Curtin University of Technology. His research focuses on 19th-century British fiction, especially Hardy, George Eliot, Charlotte Brontë, and Wilkie Collins.

Tim happily wears hats labelled 'literary critic' and 'scholarly editor'. He is on the editorial board of the Cambridge Edition of the *Complete Novels of Thomas Hardy*, and has edited Hardy novels for Penguin and Oxford World's Classics.

Tim is currently researching international mass-market fiction in Australia from 1880 to 1920 and Australian colonial society as an expression of Victorian culture.

Tim proposed that Curtin University educates but does not train editors. A growing number of students, especially the graduate diploma cohort (which frequently has a professional background and employment experience) are actively seeking training as editors. The opposite is true of first-year students who usually do not have adequate English to be taught editing. Curtin rather trains creative writers to be more professional so they can work in the writing field. Editing only takes up a quarter of the whole program which, in Tim's opinion, is not enough. Most students, on entering Curtin, cannot write, so it is up to the university to train them to be better writers; no graduate comes out of the program an editor. The journalism school does some units in print production. Notably it publishes the Western Independent newspaper monthly, which gives students the opportunity to experience all aspects of newspaper publishing in a real setting. Tim suggested that the Open University may have some viable options for education in editing and writing.■

Dr Ffion Murphy

Ffion is Senior Lecturer in the School of Communications and the Arts at Edith Cowan University (ECU). She coordinates the Bachelor of Arts Honours and Postgraduate Diploma and Certificate courses in Professional Writing and Editing and has been teaching writing and editing full time at ECU for six years.

She is also a writer, and her novel *Devotion* was published in 2006 by Fremantle Press. Her experience includes a strong strand of television and film work, and film research. She completed her Masters degree at the University of Sydney and her PhD at the University of Queensland.

Edith Cowan University offers several entry level courses with a major in writing and a minor in editing. There are also graduate level courses, which mark out specifics required by editors. The editing course is complementary to the writing program. Lecturers stress the importance of professional attitude and urge students to know their industry. Over the next six months, there is going to be a major reduction in the content and staff of all programs.

The University is proud of the diversity of its students, although the wide mix of student backgrounds is challenging for lecturers. Ffion suggests that this demanding multicultural mix achieves good results through peer reviews, teaching the drafting tool and heavy emphasis on grammar. People from industry may be sitting next to people with little formal education who are learning to write. There is a lot of helpful peer work. Some students use the course to add credential to their already impressive experience. Others learn from scratch. The teachers need current industry experience.

Ffion noted that a unit exchange system is available at ECU for undergraduates. It appears to be a courtesy gesture and no fees are exchanged between the universities.

Editing student theses seems to be a growth area for editors, but an awareness of the appropriate editing policy is essential.

For more information, go to <[Graduate Certificate in Editing](#)>.

General discussion – the future of tertiary education in Western Australia for editors

SoE(WA) members Carla Morris (Curtin University), Amanda Curtin (Edith Cowan University) and Anne Surma (Murdoch University) were acknowledged by the presenters for their sound teaching contributions at their respective institutions.

Course content moves from general principles of editing in first-year units to training in specific skills in the postgraduate course.

There was some discussion around independent providers that while a lot are respectable, they can be quite expensive. The publishing done by government departments is quite extensive. Universities do industry placements which are a key to developing links with industry. Many students have secured full-time positions after their placement is finished.

‘Plain English’ is a training unit offered by a private provider based in Queensland. The presenters are tackling the demand for vocational training. Google has a website for ‘Plain English’.

Editors are often expected to have quite detailed skills including trouble shooting for PDF documents.

Kerry Coyle

Kerry Coyle [SoE(WA) past President] is Managing Editor for Corporate Print Publications at Curtin University. This follows several years as Editorial Manager in the Information branch of the Department of Agriculture and Food Western Australia.

After a long and distinguished career as sub-editor at *The West Australian*, Kerry re-invented herself and moved into new avenues of publishing.

After some questions and interesting discussion, Kerry presented her findings into online and correspondence courses. See Kerry’s accompanying document with links to various online editing training courses (PDF attached).

Macquarie University, NSW, <http://www.mq.edu.au/>

Macquarie has extensively developed postgraduate courses in distance mode. In particular, it offers a Postgraduate Certificate in Editing which covers:

- Professional editing and project management
- Comprehensive coverage of editorial skills and practices in international English

It is suitable for those who have some experience of the editorial process and wish to extend it as a basis of professional editing.

Whether you work in publishing, government, or business, whether you are freelance or in-house, you will find that a significant professional community exists to support editors and others who work in the publishing field. In each Australian state and in the ACT, there is a professional body called the Society of Editors; most of these offer a professional grade of membership. Joining your local Society of Editors will therefore open up further opportunities for making professional contacts as a launching pad for a career in editing, as well as keeping up to date with developments in the world of publishing. In 2008, all the Societies of Editors jointly formed a national body, the Institute of Professional Editors Ltd (IPEd), which conducts an assessment-based program of accreditation for individual editors. Editors who can write AE (as well as PGDipEdPub) after their name are in increasing demand.

Deakin University, Victoria, <http://www.deakin.edu.au/>

... unites the writer's text with the form in which it will appear and the audience. Editors play a role in every stage of the publishing process, from development to proofreading and indexing. Editors require a broad understanding of the publishing industry, of style, genre and audience, and a hands-on knowledge of the mechanics of language and current technology.

Oxford Brookes University, UK, <http://www.brookes.ac.uk/>

The Oxford Brookes editing focuses on journals and highlights publishing as one of today's leading creative industries.

Distance learning

With more than 200 modules to choose from, Oxford Brookes University is leading the way in Flexible Distributed Learning (FDL). Nearly 10 percent of students are already enjoying off-campus programs, with easy access to the research and innovation for which Brookes is renowned.

Why do distance learning?

Our adaptable, student-centred approach makes possible an even wider student mix, adding to the quality and depth of your learning experience. Distance learning students participate in a variety of activities, including online discussion groups and seminars, self-study and online quizzes and assessment exercises.

Learning outcomes

When you have successfully completed the course, you will have:

- an understanding of the dynamic nature of publishing and its defining characteristics
- an appreciation of the role of the author and reader in the publishing process

- a knowledge of the social, ethical and regulatory frameworks that affect media production, circulation and consumption
- an understanding of the publishing management disciplines of editorial, marketing, production, distribution and finance
- the ability to evaluate the impact that communication and information technology is having on content creation and distribution
- a range of professional publishing skills
- a critically informed competency in the management and operation of a range of publishing technologies, procedures and processes
- a range of transferable skills such as self-management, communication, teamwork, problem solving and communication and information technology.

RMIT University, Melbourne, <http://www.rmit.edu.au/>

RMIT's professional writing and editing programs are designed for students who wish to write at a professional level. Once you have completed the core courses of the certificate IV, you can customise your program by choosing courses that reflect your interests and goals. The program offers fiction and non-fiction writing courses in which you can write and workshop your material to industry standard. The editing courses prepare you for employment in the publishing industry, while Desktop Publishing, and Photography for Writers are designed for students who wish to work in the publishing and communication industries.

You must successfully complete the certificate IV before progressing to the diploma. For more information, go to <[Professional Writing and Editing - CertIV](#) >.

University of Southern Queensland, <http://www.usq.edu.au/>

Interesting fact sheet titled 'What do Editors do?'

At the heart of every successful communication project is an editor. An editor:

- manages publishing projects of all sizes
- ensures your publication has a logical, easy-to-follow structure
- corrects your grammar, spelling and punctuation
- makes sure your facts are correct and consistent
- helps stylise your language
- provides advice on formatting and design.

SfEP, UK, <http://www.sfep.org.uk/>

The Society for Editors and Proofreaders is a professional organisation based in the UK for editors and proofreaders – reference to distance learning.

The Publishing Training Centre, UK, <http://www.train4publishing.co.uk/>

Much of this material is freely available to anyone. Not only does it provide a useful taster, it also forms the pre-course material for those booked on our proofreading/copy-editing courses. For full access to the online material, you need to have booked on one of these qualifying courses. Courses include: basic proofreading, copy-editing, editorial, project management, successful editorial freelancing, picture research, editing on screen, effective copywriting.

Lifestyle learning, Queensland, <http://www.lifestylelearningonline.com/>

With online training you have the advantage of being able to study anywhere you have access to a computer and the internet. All of the lessons are available on the website for you to view as you need them, or you can save them to your computer and print them so you can take them with you where ever you go. At the end of each lesson is an online quiz so that you can test your knowledge straight away. Many of the courses also have self-assessment activities throughout the lesson so you can track your progress. Once you are comfortable that you understand everything contained in the lesson, simply complete your assessment and upload it to the website for your tutor to mark. Once your tutor has marked your assessment you will receive an email notifying you that your marked assessment is ready for collection for the website.

Summary

The three major institutions that provide editing and publishing qualifications in Perth are Edith Cowan University, Murdoch University and Curtin University of Technology. Units are available to be studied independently and can be cross-studied at the different universities if not available at another. Face-to-face learning was discussed as being more rich and satisfying as students can interact at a deeper level and outside the coursework. Online study is viewed as highly flexible with many courses available anywhere in the world. The disadvantage is a feeling of isolation. Courses available at other institutions (not universities) whether or not accredited, are valuable but can be expensive. You need to do personal research on the suitability of all courses to your own personal needs.■

On the following page is a letter from the Managing Editor of *indigo*, Donna Ward, on her decision to cease publication of *indigo*. The decision made is due not to lack of submissions, enthusiasm, or volunteer support, but because funding was declined. The last issue will be released in early December, 2010.

This is a slap in the face to the literary community of Western Australia. All editors should be saddened and angered by this news as any avenue to promote writing in this State encourages the expertise and skills of editors. In its relatively short life, *indigo* has carved a valuable niche in our community.

Robin Bower

indigo
JOURNAL OF WEST AUSTRALIAN WRITING

MONDAY 7th JUNE 2010

indigo's LAST VOLUME

WILL BE PUBLISHED EARLY DECEMBER 2010

LETTER FROM THE MANAGING EDITOR

Dear **indigo** supporter,

in their recent funding round The Department of Culture and the Arts (DCA) declined the opportunity to fund the production costs for part of volume 6 and all of volume 7 of **indigo journal**. While they considered **indigo** an important literary project for WA, they felt it was not well known in the Eastern States and should receive submissions from around Australia. This, they believe will promote WA writing and writers more successfully.

Despite all efforts, reliable funding for core operations, or host organization to permanently house **indigo** has proved impossible to secure. And in the last 6 months **indigo** has experienced significant challenges to its stability, not least of which was the flooding of its offices in March.

Consequently, we have decided not to publish indigo after volume 6.

This has not been an easy decision and while our thinking was, in fact, to take a pause after volume 6 and explore the feasibility of becoming a national journal, DCA's decision has demonstrated the folly of expanding a project which can not acquire solid, continuous funding in its home state.

indigo has proved the necessity for a prestigious independent journal of creative writing in WA as a compliment to the existing academic publication, *Westerly*, but it is impossible for such a journal to flourish on a voluntary basis without ongoing funding.

This decision by DCA should not go without comment from the community it seeks to serve.

If you are disturbed by this decision you are encouraged to express your views to any or all of the following:

- 🕒 ✳️ **The Honorable John Day, the State Minister for Planning, Culture and the Arts**, 13th Fl, Dumas House, Havelock St, West Perth, 6005,
- 🕒 ✳️ **Alana Lucas, the Director General, DCA**, P.O. Box 8349, Perth 6000,
- 🕒 ✳️ **The Editor of *The West Australian Newspaper***, Letters to the Editor, WA Newspapers, GPO Box N1027, Perth WA, 6843. Fax 9482 3830 letters@wanews.com.au.
- 🕒 ✳️ You can also approach your local member to ask a question in Parliament.

I have prepared a page of notes (below) that might support your comments.

For those who submitted to indigo volume 6

In order to attend to a number of outstanding tasks and prepare for the closure of **indigo**, publication of our last volume has been postponed to early December this year. Everyone who has submitted to this volume will be notified of the status of their submission by mid July. Those selected for the shortlist will be contacted in August when the editing process will commence.

Please note: I will be on leave from 10th June to 30th July. I will be checking my emails periodically and my administrative assistant, Ellen Broad, will alert me to anything urgent. In August I will be back on deck and ready to deal with the excitement of bringing the last, and perhaps the brightest, **indigo** into being. Until then...

Best Wishes

Donna Ward
managing editor
indigo journal

about indigo—the journal of Western Australian Creative Writing.

In its short life **indigo** has jumped hurdles traditionally regarded as unattainable for literary journals. The first launch in August 2007, was attended by over 250 people. The excitement was palpable. Since then the successes have been unexpected and exhilarating.

1.0 what is indigo journal?

indigo journal arose from the membership of Out of the Asylum Writers' Group (OOTA) based in the Fremantle Arts Centre. OOTA members designed **indigo** in response to a marked paucity in opportunities for WA writers to get their work published in recognized and respected publications. **indigo** is devoted to promoting WA writers across Australia and around the world.

While **indigo** achievements, outlined below, are to be celebrated, they put a strain on OOTA's voluntary resources which resulted in the project being taken on by the small publishing company Tactile Books in July 2008.

Twice a year in March and October, **indigo** publishes the poetry, short stories and essays of writers living in Western Australia, or who have lived here for at least 10 years of their life. **indigo** reviews books published anywhere in Australia and commissions pieces from any established Australian writers.

All submissions are selected anonymously by different guest editors for each volume. Guest editors are chosen from esteemed writers and editors living anywhere in Australia in order to increase exposure of WA's literary talent.

The anonymous selection process and circulating editors are features of **indigo** which have attracted attention from high profile authors such as Alex Miller, Amanda Lohrey and David Malouf. All of whom have commented on the way in which this minimizes literary prejudice. No other literary journal in Australia, except Blue Dog poetry journal, selects the work anonymously, which avoids a coterie of writers gathering around **indigo** thus hindering the careers of new and emerging writers. It is for this reason that many in the eastern states have suggested that **indigo** become open to submissions from authors around the country.

All work selected for publication in **indigo** goes through an extensive editorial process to provide emerging writers with the experience of having their work edited and to ensure that publication in **indigo** is a creditable achievement. **indigo** is considered to be a refereed journal and so publication within it accrues academic points as creative publication.

In order to promote the work of emerging WA writers, **indigo** conducts an extensive marketing which includes: media campaigns and promotional events in regional Western Australia and in major literary centres across the country.

2.0 indigo successes:

Since August 2007 **indigo** has achieved great inroads to the eastern states for new and emerging authors. Evidence for this is:

- ☛ We are sold in Melbourne, Canberra, Brisbane, Sydney and Singapore.
- ☛ Our publicity events and submission deadlines are covered by all major national e-networks as well as *Bookseller and Publisher*.

- ☞ We are in libraries across the country.
- ☞ many **indigo** authors have gone on to publish their own complete collections of poetry or novels, by major publishing companies.
- ☞ authors' work appearing in **indigo** has been anthologised in Black Inc's and UQP's 'Best Of' collections for 2007, 2008 and 2009. The well known author, Robert Drew, personally approached me to send **indigo** for him to consider when selecting for *Best Australian Essays 2010*, and the publishers Black Inc and UQP provide copies of **indigo** to all their guest editors for the 'Best of Anthologies'.
- ☞ Editors of national journals such as *Island*, *Meanjin*, *Quadrant* and *Heat* have personally expressed to me their that now they deliberately ensure WA representation in their publications since the advent of **indigo**. That is to say, the mere presence of indigo ensures awareness of WA writers and their writing.
- ☞ **indigo** stories are read on ABC National and Radio New Zealand and **indigo** authors are covered on Arts programs such as *Poetica*. They are also published in *The West Australian* and *Flourish Magazine*.
- ☞ the process of submitting to **indigo** encourages more West Australians to submit to national journals and competitions resulting in increased numbers of West Australians published in other national literary journals and winning major literary prizes. Recently 9 out of 10 final place getters in the national Tom Collins Poetry Prize were West Australian authors, 6 are published in **indigo**.
- ☞ indigo regularly receives coverage in national press and is recited alongside major journals such as *Southerly*, *Meanjin* and *Heat* as a quality literary journal worth reading. **indigo** has been reviewed twice in the *Australian Book Review*.
- ☞ The publishers Black Inc, Scribe, River Road Press, Puncher & Wattman, John Leonard Press, Alan and Unwin and UQP use **indigo** to watch out for emerging WA authors.
- ☞ The Nature Conservancy Australia is using **indigo** to publish the winner of its Nature Writing Essay because of **indigo's** prestige and national profile.
- ☞ The managing editor of **indigo** is often approached as a key 'go to' person for information on WA writers and writing by: Melbourne, Sydney and Perth Writers Festivals, The ABC Book Show and documentary section, *The Sydney Morning Herald*, *The Australian*, *The Melbourne Age* and *Bookseller and Publisher*.
- ☞ WA new and emerging authors have been encouraged to submit to competitions, national journals and publishers because of their engagement with **indigo**.
- ☞ **indigo** attracts submissions from WA writers living in South Australia, Northern Territory and Victoria, New South Wales as well as overseas in Spain, Thailand, France, UK, Denmark and New Zealand. **indigo** has also published regional writers and launched their careers nationally.
- ☞ To compliment **indigo's** aim to promote WA writers and writing the **Heading West** program was established. This program bring writers, editors and publishers from the eastern states to meet and work with our own writing community. So far **indigo** has brought Australia's best known and most loved poet, Les Murray, the award winning author, Alex Miller, northern correspondent for *The Australian*, Nicolas Rothwell, Gina Mercer, editor *Island Magazine* and writer and poet, Mark Tredinnick, to meet local writers. By the end of this year, **indigo** will also host a visit from Cate Kennedy. Each of these events directly enhances and promotes the work of local WA writers in the Eastern States.

The main accomplishment of **indigo** is that, unlike all other literary journals it has achieved a mainstream readership. Unlike many other journals 70% of its print run is sold through bookshops. Perhaps the most powerful achievement of all, is that its design has built a strong community around it. All submitted work to **indigo** is selected anonymously by different guest editors every time. These guest editors come from anywhere in Australia, even the world, and thus **indigo** draws in key influential figures in the Australian literary scene to review the work of WA writers who submit their work. This minimizes the literary prejudice that surrounds other literary journals and this one design element has won the respect and admiration of high profile authors around Australia such as Les Murray, David Malouf, Alex Miller, Amanda Lohrey and many more who have expressed their views on this both publicly and personally.

Donna Ward

managing editor

indigo journal

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The following pdf documents accompany this issue of Bookworm

- SOEWA online education
 - Writing and editing-related units available at Murdoch University
 - Course in Editing and Publishing
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for copy for the
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