

West Coast EDITOR

A MONTHLY FORUM FOR
EAC/ACR MEMBERS IN BRITISH
COLUMBIA TO EXCHANGE
IDEAS, DEVELOP SKILLS, AND
SHARE NEWS ABOUT EDITING

OCTOBER 2003

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EDITORS'

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RÉVISEURS

BC BRANCH

A Copyright Primer

At our May 2003 meeting, lawyer J-P Bogden explained some of the idiosyncrasies of Canada's *Copyright Act* and made specific recommendations for editors.

Copyright protects the fixed expression of ideas, but does not protect the ideas, schemes, systems, methods, principles, or styles embodied in that expression. Usually the contribution of an idea or the inspiration for a work cannot give rise to co-authorship of a work; something more is needed. Editing is probably not enough to attract joint ownership in a written work. A collaboration agreement that deals with this issue will clear up questions of who owns copyright of an edited work.

Canadian copyright law provides the owner of a work with the exclusive rights to produce or copy the work. The author of a copyrighted work (not to be confused with the owner) also has a number of "moral" rights — specifically, the right to remain anonymous; the right to stop works from being distorted; and the right to stop the use of a work if that use prejudices the author's honour or reputation. Unlike normal copyrights, moral rights cannot be assigned by the author to another party. Instead, a waiver is signed when copyright changes hands.

An owner's copyright in a work is infringed if a "substantial part" of the work, performance, or recording has been appropriated without the owner's consent. Key exceptions to infringement

include fair use, which applies differently for publishers compared with educational institutions and libraries, museums, and archives. Libraries and educational institutions can use a work fairly as long as it is for private study or research. Fair use for publishers varies depending on what portion of the whole the excerpt represents. One paragraph of a two-paragraph work, for example, would likely not be considered fair use because it is a substantial portion of the work, whereas 400 words of a 20,000 word book could be considered fair.

In Canada, copyright lasts for the life of the author plus 50 years. In the United States, the term is the author's life plus 70 years, except for works published before 1978, when it can be as long as 95 or 120 years from the date of publication.

Canada's copyright laws have adapted extremely well to the digital environment. Internet service providers are liable only when they know they are hosting material that infringes copyright and refuse to do anything about it. Practically speaking, this is mostly a non-issue: most right-thinking ISPs, upon receiving a well-worded letter from a law firm, will bend over backwards to avoid being sued, as will most editors and publishers.

Tracking down and seeking permission from the copyright owner before using a questionable work is the wisest approach. When planning to use an excerpt from a Web source, always read the copyright page or terms

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and conditions of a website's legal page. If someone complains about an unauthorized use, delete the material immediately and investigate.

Always seek written permission for extensive quotations from any copyrighted source, even if text or a photograph comes from a friend or relative.

J-P is willing to answer your copyright questions and can be contacted at 604-631-9255 or at <jpbogden@lawsonlundell.com>. ◀

Ann-Marie Metten



Meet the 2003/04 Executive (continued from last month)

Rhylin Bailie, our new Hotline Co-chair, is sort of sneaking up on editing. Rhylin earned her Bachelor of Environmental Studies at Waterloo, with a double major in Resource Studies and Biology and an option in English. Rhylin loved the courses, but considered English a hobby, not a career. After a few years as a wildlife biologist and some published articles on environmental issues, Rhylin moved to Vancouver and took a "three-day" contract at a gold mining company. She now runs the back office of the company's Treasury department, managing a large hedging portfolio and learning a great deal about business and finance. She also has a strong medical background and may try medical school next if editing doesn't work out.

Ricki Ewings, returning Hotline Co-chair, is a freelance editor

whose varied projects have included true crime, autobiography, a screenplay, a book on diabetes control, Web content, proposals, training and leadership manuals, policies and procedures manuals, curriculum design, promotional materials, resume development, journal articles, academic papers, and anything else she can get her blue pencil on.

Rosemary Gretton is the returning Newsletter Co-chair. A freelance editor and writer, she is fluent in French, sings soprano with Espiritu Vocal Ensemble, and is a recovering lawyer and former civil servant. Rosemary also manages to squeeze in time to indulge her passion for gardening and maintaining her website (www.lyricism.ca).

Susan Patch, our new Secretary, was born and educated in the UK. She arrived in Canada at the age of eighteen with a well-entrenched love of classical British literature and good writing. After two children and three major career changes, Susan was offered a position in technical communication, which provided the opportunity to combine her love of the written word with an

equally strong love of software. The job evolved into a career that combined Susan's varied background into a strong body of experience, of which editing is just one key skill. After more than seven years in the industry, she is now moving into more managerial roles, and has never felt more accomplished and successful.

Susan Safyan, in her second year as Professional Development Co-chair, is a new and busy freelance editor and researcher. Since October of 2002, she's started up her freelance business, built herself a website (www.editorati.ca), and edited a novel, several distance education textbooks, and an anthology of memoirs. She is currently working on a local history book, in addition to regularly copy editing and proofreading for *West Coast Editor*. She's also a new member of the editorial collective for *Room of One's Own*, Canada's oldest feminist literary magazine. Susan enjoys using her background as a researcher to do fact-checking work for other editors.

Terry-Lynn Stone, our new Public Relations Co-chair, holds a BA in English from SFU and UCFV, and a diploma in professional writing from Douglas College. She is currently working at her dream job as the editor-in-chief for Alive Publishing Group Inc. where she is responsible for both the *Alive* journal and *Canadian Healthy Living Guide*, a position she acquired directly from her

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listing in the EAC/ACR directory. An avid gardener and persistent runner, Terry-Lynn dedicates all her spare time to volunteer work with numerous organizations like EAC/ACR.

Winnifred Assmann, Past Chair, has been a member of EAC/ACR for nine years and has also served on the EAC-BC branch executive in various capacities. She moved to Vancouver from Toronto in 1989, and works in-house for the Legal Services Society. She also does some freelance editing and project management. In her spare time, when she's not out cycling with her family, she maintains her son's school website.



Indexing Workshop: Not just as easy as ABC

We've all used, or at least tried to use, badly prepared indexes: indexes with cross-references that lead us in circles; ones that are missing crucial terms or theories altogether; main entries that take us to pages that give no more than a passing mention of the entry word; and dozens upon dozens of page references for one entry, with no subdivision to ease the search. It was with these indexes in mind that I booked a place at EAC-BC's workshop on the mysterious art of indexing on Saturday, April 12, led by Annette Lorek, librarian and indexer extraordinaire.

The cover page of Annette's workshop material included a quote from Nancy C. Mulvany's book *Indexing Books*: "Information that cannot be located might as well not exist." Hmm, I think I've wrestled

with several indexes where the information couldn't be located. Annette's workshop taught us the basic skills to create the ideal index: one that is easy to use and that is taken for granted by the reader; and where the personality and biases of the indexer do not intrude (something with which editors should already be familiar). However, as with all things, proficiency comes only with practice.

Annette began by defining some indexing terms for us. She began with "document" (the text to be indexed); differentiated among indexes, concordances, and thesauri; and explained "concept" (an idea contained in a document), and "term" (a word that describes a concept).

Annette emphasized the need to include synonyms and qualifiers in your index. Which leads us to "heading" (or entry), which can be subdivided down into main heading (first level) and sub-heading (second or third levels—third level is the maximum recommended for ease of use); "qualifier" (normally an adjective or adjectival phrase that functions as a navigational aid and provides extra information about a term); "locator" (normally the page number); and, nemesis of the careless indexer, "cross-reference."

In addition to cross-references that lead only to each other, or that refer to a term not included in the index, beware of "illogical factoring." Annette's example was a main heading of "cookies" followed by sub-headings of

"deleting," "and Internet sites," and, you guessed it, "recipes."

We then assessed the qualities of good and bad indexes. A good index is, among other things, created from the point of view of the user. A safety handbook for construction workers, for example, will take into account workforce terminology for equipment and include relevant cross-references (hard hats > helmets > head protection, etc.).

A good index will also reflect the spelling and punctuation of the text (periods or not in acronyms, for example) and the entries will be evenly spread throughout the book. A bad index will have, as some of its worst qualities, too many page references for one entry; unnecessary qualifiers (or none at all!); inconsistent locators, for example, different page numbers for the same entry where it has been reversed; and inconsistent weight, where some chapters are indexed much more heavily than others.

Preparing an index will take longer if you do not understand the subject, but, as a guideline, do a sample index of 10 pages from near the middle of the book (as you would with a sample edit) and time yourself. To find your page rate, divide the time by 10. Multiply this by the number of pages in the book (or text) to be indexed and add 15 per cent for the unexpected. Aim for around five to eight productive hours of indexing per day.

As to the logistics of indexing a book, Annette recommends storing the pages in a ring binder and counting the pages to make

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sure everything is there. Read all the pages—don't skip the prelims; the table of contents will give you a good basic understanding of the framework and scope of the text. Pay attention to themes and relationships in the text; use a highlighter to mark concepts; and try to aim for no more than 10 entries per page. This stage should account for approximately 25 per cent of your indexing time.

The next stage is the most time-consuming, taking up about 50 per cent of the total time, and is best done on a different day from the first stage. At this point you select the terms to be included in the index. It is crucial that you select the terms according to the target audience and the purpose of the document. In technical documents this may involve indexing command features, for example; in a historical-political text, you would cross-reference any name changes of cities.

To make your final task easier, be sure to include qualifiers as you go along to allow you to break entries down into sub-entries later. Entries are normally listed alphabetically (although chronological order may be preferred in some cases) and qualifiers should also be alphabetical. Check whether the publisher prefers letter-by-letter or word-by-word sorting.

Your final stage should take up the remaining 25 per cent of your time. This is the editing stage. Now is the time to break down entries into sub-entries, consolidate synonymous terms, and deal with entries with more than five locators (these need to

be sub-divided with the aid of qualifiers). Annette recommends no more than three levels of heading in the average non-fiction book. Academic texts may have their own preferences or requirements. As with editing, consult with the publisher and the author if necessary on their specific requirements for the index.

Once the index is complete, do a final proofread and general revision and submit in paper or electronic form as appropriate. Annette did comment that, if you are using Word instead of a specialized indexing program, it is best to save your document in rich text format.

Check out the American Society of Indexers' Indexing Evaluation Checklist at www.asindexing.org/site/checklist.shtml ◀

Lesley Cameron, Newsletter Co-chair



Next Meeting
OCTOBER 15, 2003 @ 7:30 pm
 YWCA Health and Wellness
 Centre, 535 Hornby Street
 Vancouver

Featuring Gary Chomyn, the
 "Sales Doctor"

October's meeting focuses on selling our editing services. Gary Chomyn promises to help us analyze our sales processes, give us a fresh perspective on selling, and suggest proven strategies that work so that we can make more money. Gary Chomyn has worked in sales, marketing, and business management since 1978.

Guests and future members pay a \$5 charge to attend meetings. EAC/ACR members attend at no charge. Light refreshments are available.

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