

## PEG to explore global markets

In a bold step, the PEG Executive has decided to spread the association's wings and attend the London Book Fair (LBF) 2010, which takes place from 19 to 21 April. The LBF is a major international event, which, in 2009, hosted over 23 000 publishing professionals from every link in the publishing supply chain. What makes the LBF 2010 so significant is that its annual Market Focus exhibit will be devoted to South Africa, showcasing all aspects of the South African book publishing industry. *PEGboard* spoke to PEG Chair John Linnegar about this golden opportunity.

Primarily to reduce the costs to our organisation but also to represent our language practitioner sector more broadly, PEG will be teaming up with the South African Translators' Institute (SATI) and McGillivray Linnegar Associates' training arm to participate in the SA Market Focus 2010 exhibit at the LBF. This major international event gives the local publishing industry an opportunity to showcase authors, poets, publishers, printers, language practitioners – in fact, anyone who is part of the publishing chain in the country.

John points out that PEG's English-speaking members have an attractive double offering to put to publishers: they use a form of the language that is very close to Standard British English; moreover, they are also able to offer their services at a fraction of the price of their northern hemisphere counterparts. The editing and translation rates of South African language practitioners compare very favourably with, for example, those of their counterparts in India. However, while Indian editors may charge very competitive rates, some publishers still prefer to use others in addition to pull the idiom into line with Standard British English. SA editors are becoming appreciated as such a resource.

The Market Focus will be an excellent opportunity to introduce South African talent in this area to the overseas market. Many overseas publishers don't even give South Africans a second thought, the 'darkest Africa' image of the continent outweighing any considerations of their being a source of editorial expertise. 'We must notify them that we exist, that we're inexpensive and that we're world-class. And the LBF 2010 is our best opportunity,' John says.

When asked if PEG was not trying to do too much too fast, especially given the fact that it is a voluntary association, John points out: 'Everything we're trying to achieve is so closely interwoven that it's not possible to tackle any one facet in isolation. Also, this LBF is a

Take a virtual tour of the LBF at [www.londonbookfair.co.uk](http://www.londonbookfair.co.uk) and be sure to check out its Facebook page (link from LBF website), which offers fascinating glimpses of all things bookish.

once-in-a-lifetime opportunity we simply cannot let slip through our fingers. While PEG has hitherto been a fairly loose, informal and completely voluntary group of editors and proofreaders, all at different stages of our careers, we are now at the stage where we as a group can grasp the opportunities offered by globalisation.'

The SA Market Focus 2010 is a unique opportunity. The PEG Executive's plan is to skip the CT Book Fair in 2010, which will partly offset the costs of participating in London. Since the two book fairs have widely different target audiences, PEG participation will also be different, focused on publishers, not the public.

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## Chair's Chatter

Of the topics uppermost in our minds at present, the following must surely rank among the most important for our organisation: the appointment of Hester van der Walt to the innovative editorship of our newsletter, *PEGboard*; the successful launch of the mentoring scheme; PEG's first-ever annual conference, and the strong likelihood of PEG's participation at the London Book Fair (April 2010).

Editing an association's quarterly newsletter is no mean undertaking. I thank and congratulate Hester van der Walt for volunteering to take on the position of *PEGboard* editor. I appeal to all of you to support Hester and her expanded team as only wordsmiths know how: by writing for or in other ways contributing to each issue. Our aim is to use the newsletter as a platform to nurture latent talent in our ranks. Baie dankie, Hester, en ons wens jou en jou span sterkte toe met die uitdagings wat voorlê.

Beavering away at the newly instituted mentoring scheme is Irene Stotko. In her quiet, inimitably effective way, Irene's got the scheme up and running in both Gauteng and the Western Cape. By all reports, the scheme's running smoothly, but could do with the services and expertise of more mentors. It really takes very little time and effort, but the benefit to the mentees is really quite remarkable, so please seriously consider enlisting.

Meanwhile, if you're looking for a really busy person who seems to thrive on life on the treadmill, seek no further than Isabelle Delvare. Almost her every waking moment recently has been taken up with planning PEG's first annual conference, set for Saturday 14 November in Gauteng. Owing to the very favourable response we've had from potential participants and attendees, and the fact that it will have to be a 'bigger' event in order to address the topic adequately, the originally planned conference on editing theses and dissertations has had to be moved to early 2010. In its place, the subject for the day's proceedings will now be implementing Plain Language in documentation. It's never been more needed in South Africa than now, and editors should play a key role here. An announcement and invitation have been distributed.

Last and by no means least is your Executive's decision to participate in the SA Market Focus Exhibit at the London Book Fair in April 2010. The exhibit will showcase the South African publishing industry as never before. It is a once-in-a-lifetime opportunity for local publishers to show their mettle – and our literary glitterati – to the international publishing community. It also represents a powerful opportunity to promote PEG to international publishers.

Yours in editing – *John*

## Ed's Inkspot



I hope you will enjoy reading this issue of *Pegboard* as much as I enjoyed putting it together. There was a blot or two on my editorial copybook: my rustiness in compiling a newsletter, and the fact that I still suffer from that journalistic malady, deadlinitis. This was most pleasantly offset by no less than nine PEGgers volunteering for the editorial team. This was a wow! and aha! experience, particularly since most of them modestly said: 'I'm new at this and I want to learn – put me down for proofreading.' They were willy-nilly hauled to the deep end and thrown in for a stint of subbing, and there was no sinking, only a brave doggy paddle to a finished product. Well done, team. PEG has entered a strong growth phase and has been taking some quantum leaps – small steps for a professional association, but mighty big ones for one as small as ours. The opportunities for professional growth are there for you to grab. – *Hester*

# PEGboard

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# First Jozi Book Fair

PEG members Jo Warner, Norman Blight and Mary Hazelton all took time out to look in on the Jozi Book Fair 2009 early in August. Although Jo and Norman's account of the fair was published on the PEG e-list recently, it is reproduced here for the benefit of those who missed it.

## The Jozi Book Fair plans to 'create space for networks of small publishers'

The fair ran at Museum Afrika, in Newtown, near the Johannesburg CBD, and is to be an annual event, 'aimed at small progressive and indigenous publishers'. The museum with its grand old facade was the perfect setting, with an island for book launches & readings, two conversation rooms and a coffee shop downstairs in the foyer. In the main hall, the direct, unadorned aims of the Jozi Book Fair were matched by the sturdy building-site scaffolding draped with hessian to mark out the stands or booths.

The Jozi Book Fair plans to 'create space for networks of small publishers', as a joint venture between Khanya College and Botsotso Publishing. Numerous smaller independent publishers took the opportunity to present themselves to the reading public, including Mangaleni publishers of colourful children's books in indigenous languages; there were also stands of the more established Botsotso, Jacana Media, The African Moon Press and James Currey.

The programme listed Luli Callinicos opening the fair, and some thirty-seven other events were time-tabled over the two days: book launches (*I ain't yo bitch* by

Jabulile Bongiwe Ngwenya, first title from Pat Hopkins' new imprint Paper Bag Publishers), readings (Shafinaaz Hassim, from *Memoirs of Kimya*), writers' workshops facilitated by Natalia Molebatsi and Raphael D'abdon, and round-table discussions on Satire and freedom of expression in South Africa, The South African economy in crisis, Social class and resistance, Women in SA today, Black women in SA fiction, and Indigenous language publishing in the country. Moreover, there were opportunities to hear readings by child authors, creative writing students and women poets, and there was a scheduled daily programme of children's and kindergarten activities. 🐦



Mary Hazelton with Russell Crowe of Jacana at the Jozi Book Fair

## CAPE TOWN REPORT-BACK

### From strength to strength

Evidence of a burgeoning publishing scene, the Mother City branch of PEG has gone from strength to strength in the past twelve months. The branch now boasts 113 members – almost double its membership of a year ago, writes Cape Town chair Kristina Davidson. A Google group exclusively for the branch has been set up, enabling the committee to communicate more easily with members about meetings and other pertinent issues.

Branch members have the opportunity to mingle every two months at events held at the Book Lounge. The previous few networking meetings have been well

attended and the last, held on Saturday, 29 August, was no exception. Guest speaker Julie Farquhar from design and production studio Ink Design spoke about InDesign, before touching on ways to bridge the gap between editors and designers.

The Cape Town committee has been brainstorming ideas for topics to be covered at future meetings, with the aim of making branch meetings more interactive and of practical use to members. Some of these topics include: the world of self-publishing, how to market yourself as an editor, customer service, and blogging. 🐦

# PEGgers shine at Cape Town Book Fair

Now in its third year, the Cape Town Book Fair has established itself as an institution on every bibliophile's calendar, drawing 43 583 visitors to the Cape Town Convention Centre in mid-June. The Book Fair, which is hosted in cooperation with the Frankfurt Book Fair, is an opportunity for those in the book publishing trade to network while interacting with members of the public.

PEG again shared a stand at the Book Fair with SATI (South African Translators' Institute) and McGillivray Linnegar Associates. The tremendous support from PEG and SATI members really made this year's Book Fair a success for language practitioners. In all, 40 members volunteered to do a shift on the stand, which meant that stand duty was much less onerous than last year.

Although the Book Fair was noticeably less busy this year, the stand was visited by many people looking for editors or translators, or who were interested in entering the profession.

## PEG hosts CTBF panel discussions

PEG hosted two panel discussions as part of the Cape Town Book Fair 2009 programme in June – a first for PEG and the fair. Both sessions drew full houses, which speaks volumes about the public's fascination with the production of books, and particularly with the role played by editors. These panel discussions also made it clear that much work needs to be done to nurture a corps of editors well equipped to cope with the unique demands of fiction and non-fiction writing.

The first discussion, on Sunday 14 June, was chaired by columnist and book reviewer Michele Magwood. It focused on the role of the editor in producing that perfect work of fiction, and the nature of editors' relationships with authors. Authors Andrew Brown and Henrietta Rose-Innes (previously an editor of educational books) joined Random House Struik's copy-editor Martha Evans on the panel, while John Linnegar stood in for writer Tim Keegan.

Henrietta expressed the view that editing fiction is demanding and requires unique skills, not least of which is an ability to 'feel one's way with an author' by developing a sense of their intention and style before editing the work. She personally found it difficult to be both writer of her own work and editor of others' simultaneously, and had given up the latter for authoring.

Martha Evans spoke about her professional relationship with Andrew Brown, noting that striking up an open, creative relationship between editor and author



PEG member and author Paula Marais, Kristina Davidson (obscured), Ken McGillivray, Isabelle Delvare and author Sindiwe Magona (*Beauty's Gift*) at the CTIBF, animated about the prospect of attending the LBF (see page 1)

is all-important. As a first-time writer, Andrew was grateful to have an empathetic editorial partner making useful suggestions for improvements.

In answer to a question posed by Michele, John admitted that professional organisations, including PEG, have not done sufficient to help train editors. Training is a field that PEG will consider tackling in the future, in view of the likelihood that, within the organisation itself, there must be much latent talent waiting to be brought to the fore.

The second panel, on Tuesday 16 June, was chaired by Kalk Bay Books' Ann Donald, a former editor of *Fair Lady* and more recently a judge for the Sunday Times Literary Awards. Airing their views on the state of non-fiction editing were the HSRC's Inga Norenus, Jeremy Boraine of Jonathan Ball Publishers and PEG's Isabelle Delvare. The consensus was that the standard of editing of non-fiction in South Africa is unsatisfactory, that there is a dearth of editorial expertise and that insufficient emphasis has been placed on training competent editors.

### Stop press: Minicon change

Diarise the PEG miniconference, which will take place on 14 November in Gauteng. Owing to recent developments in South African law, the issue of plain language has once again come into sharp focus. The miniconference will accordingly take the form of papers on various aspects of the topic, followed by at least one hands-on workshop in the afternoon. The conference on thesis editing will now take place in 2010.

## Glowing winter warmer

Gauteng PEGgers gathered at ever-hospitable Marion Boers's home in Rivonia on 11 July for what was to be another superb PEG get-together. With a roaring log fire warding off the Highveld chill, delectable homemade soups and wicked desserts soon had members networking and the room buzzing with conversation. The wizards who worked the magic were: organisers Isabelle Delvare and Marion Boers; chefs Diana Coetzee, Beatrice Attrill, Linda Pretorius and Isabelle Delvare; and photographers Gerhard and Lulu van Molendoff. The guest speakers were both erudite and sparkling: Professor Isabel Hofmeyr of Wits and soon-to-be-famous PEG member Sandy Goulding. Reports by Jill Bishop.

### Gandhi's presses for reform

Isabel Hofmeyr is a leading academic and an A-rated researcher. She is Professor of African Literature at the University of the Witwatersrand (Wits), where she is Acting Director of the Centre for Indian Studies in Africa. She has published widely on South African and transnational literary histories.

Hofmeyr's talk was based on her paper *Gandhi's Printing Press: Indian Ocean Print Cultures and Cosmopolitanisms*, which explores how print cultures became established in ports all around the Indian Ocean rim and the cosmopolitanism they helped create, both in South Africa and abroad. Gandhi's press in Phoenix, Natal, was an important part of this phenomenon, stressing the idea of the press as a mode of social reform. Gandhi used the newspaper to display a new cosmopolitan world where everyone dirtied their hands by operating the press, a task generally reserved for the lower castes in India. As different nationalities, religions and races worked side by side, the press enacted a modernist idea of the family business tied together not by lineage but by common goals and ideas.

#### Gandhi presses on ...

Gandhi established The International Printing Press (IPP) in 1898, which comprised two hand-operated presses and 1 000 lbs of English type. Hindi, Gujarati, Tamil, Urdu and Marathi type was ordered from India. Six years later the press was painstakingly moved by ox-wagon from Durban to Phoenix and reassembled.

#### Copyright to comrades

Gandhi repeatedly rejected copyright law as a form of private property that prevented the free circulation of ideas: he believed that texts were meant to circulate as widely and as freely as possible, moving beyond the market and the state. For him the production and consumption of books should not be separated, but should form part of a continuous ethical community in which printers, authors and readers became comrades. Gandhi saw books as transnational, standing somewhere between the Western concepts of a newspaper and a book. His vision poses interesting challenges for present-day South African writers and publishers on this philosophy and its effect on the bottom line.




In his textual practice, Gandhi aimed to establish 'an intimate and clean bond between the editor and the readers'. He refined his famed spare prose style, writing with 'not one word more than necessary'. He explained: 'The reader can have no idea of the restraint I have to exercise from week to week in the choice of topics on my vocabulary. It is a training for me. ... Often my vanity dictates a smart expression or my anger a harsh adjective. It is a terrible ordeal but a fine exercise to remove these weeds.'

### From Gandhi to Goulding

The second speaker, Sandy Goulding, drew her audience with her along the often difficult and lonely road of writing her novel, *Grief's Bounty*. Then came her frustrating and fruitless search for a publisher. In the end, she decided to publish the book herself, a process with its own challenges and ultimately success. Goulding's account shone with the tenacity and self-belief that saw her finally triumph, and was both deeply moving and entertaining. Her account held everyone spellbound and question time buzzed with comments and questions from PEG's aspiring authors.

*Grief's Bounty* was published through Mousehand (a company dedicated to supporting and advising would-be authors) and is available to PEG members at the special price of R130. For more information about self-publishing, visit [www.mousehand.co.za](http://www.mousehand.co.za).

Sandy Goulding has kindly agreed to convert her presentation into a booklet on self-publishing, and this will become available to PEG members as a key PEG publication in the future. PEG also plans to compile a database of the various writing courses available in South Africa, in response to the many queries it has received, both at this event and in general. 

# Basic layout tips for MS Word

*Instructions for doing these clever things refer to Office 2003 and earlier. I am sure people using Office 2007 will provide us with the secrets of that version as time goes on.*

## Word spacing

Text in narrow columns, and in cells in tables, should be left aligned (sometimes referred to as 'ragged right'), not justified (lining up on both sides).

It is also better to 'left align' text with a lot of long words, such as bibliographies, or text with a lot of codes, numbers, dashes etc., to avoid awkward spacing.

In justified text, it is not a good idea to type two spaces after a full stop. When the spacing spreads with the full justifying, the double space can become ridiculously big. If a document has been typed with two spaces after each full stop, there are ways to take them all out in one go – see next time!

Use a non-breaking space (otherwise known as a hard space) (Ctrl+Shift+spacebar) for the thousand space and similar. This space will not spread (in justified text) nor allow a line split.

In other cases where text is dividing inappropriately across two lines (e.g. -0,6%), press New line (Shift+Enter) immediately before the text you want to keep together, rather than a hard return (Enter). Justified text then remains justified, and you will not have unwanted capital letters at the beginning of the next line. (Never use a hard return to force things to the next line.)

## Page layout

MS Word as 'shipped' from the US gives you a new blank document defaulted to American Letter size, which is shorter and wider than A4. If your document appears to have a large space at the bottom of each page when you print it, and the footer and page numbers have floated up the page, even though they were at the bottom on the screen, this is probably the problem.

Alter the page size via File, Page Setup, Paper Size, and then adjust the margins under File, Page Setup, Margins. (Once you are in A4 paper, 1½" margins (3,41 cm) left and right will be too wide, so you will need to adjust them accordingly.)

## Page breaks

If you want material to start on the next page (e.g. a new chapter or section), regardless of how the material falls on the previous page, insert a Page Break (Ctrl+Enter, or Insert, Break, Page Break). Again, if you have the Show/Hide function activated, you will be able to see your Page Break, and not delete it by mistake.

Never press 'Enter' multiple times to push material to the next page; if you make insertions or deletions, the layout will shift around again.

## Section breaks

Section breaks must be inserted in order to have different margins, different headers and/or footers, or a different type of page numbering (e.g. Roman numerals (i, ii, iii) and then Arabic numerals (1, 2, 3)), or to switch between landscape and portrait. Use Insert, Break, Section Break (usually Next Page). You will be able to see this command in your document if you have the Show/Hide function switched on (see below for the Show/Hide function).

When you apply a margin instruction you can choose 'this section', 'whole document', or 'from this point forward'.

## Show/Hide function

This function can be activated by pressing the icon marked ¶ on the toolbar, or by Ctrl+\* (Ctrl+Shift+8). Use the same command to switch it off (toggle).

Certain commands that will not be printed are displayed on the screen, namely spaces (represented as dots), tabs (as arrows) and hard returns (as ¶ – this sign is an old printer's symbol for a paragraph and is a back-to-front P). The hard/non-breaking space displays as a small circle.

The Show/Hide function also enables one to see Page Breaks and Section Breaks. The advantages of seeing all these commands will be discussed next time.

*Mary Hazelton*

## New at PEG

PEG has grown apace since May this year! The newcomers are warmly welcomed into the PEG family:

Sarah-Jane Bosch  
Elizabeth Bourne  
Megan Broekmann  
Busisiwe Chaane  
Nicholas Challis  
Marc de Chazal  
William de Villiers  
Rebecca Dlomo  
Joan Eastwood  
Linda Fick  
Talita Freed  
Linda Galanakis  
Belinda Gough  
Esmé Grobler  
Frances Harrison  
Megan Jelley

Nicolette Joubert-van  
Doesburg  
Zani Kemp  
Koena Kotsokoane  
Beverley Kruger  
Portia Lesch  
Catherine Murray  
Claire Nozaic  
Gudrun Oberprieler  
Marianne Peacock  
Kim Randleff-Rasmussen  
Yalena Razis  
Thalia Simpson  
Yvette van Zyl  
Cherie Wright

# Status of editors and state of editing in South Africa

Two researchers in the field of Linguistics and Applied Language studies at North-West University's Vaal Triangle Campus, Melanie Law and Haidee Kruger, published their research findings in 2008 on the status of editing and editors, in an article\* entitled 'Towards the professionalisation of editing in South Africa'. The findings make compelling reading for anyone interested in the status of editors and editing services generally in this country. John Linnegar has written this resumé of the article, which can be obtained from Melanie Law at 13090658@student.nwu.ac.za.

In South Africa, the professional status of editors remains largely undefined, and interpretations of the craft can range widely between a professional activity requiring well-defined, high-level skills, on the one hand, and little more than a natural aptitude for languages, on the other. Complicating the situation is the fact that editing takes place in a variety of contexts, for instance book, magazine and newspaper publishing, corporate communications and research environments. It is only over the past decade that various role-players have started placing emphasis on the professionalisation of the industry, and text editing (in all its facets) remains a complex task that still does not receive any formal or professional recognition.

Consequently, scant attention has been paid to issues such as standardisation and accreditation, leaving the editing industry largely unregulated and suffering from the concomitant problems of a lack of professional status for editors and difficulties with quality control. These are aspects that have been addressed by editors' associations in Australia, Canada and the United Kingdom using different approaches, but not yet tackled by professionals in South Africa.

Against this background, the researchers unearthed some interesting responses from their survey with regard to the questions of skills, training and the professionalisation of the industry. These are summarised as follows:

*Skills:* Neither aptitude nor simple linguistic knowledge provides a suitable basis for editing; instead, a wide range of skills are required.

- 90% of the respondents felt that editing is a job that calls for well-defined, high-level skills and is therefore specialised.
- 98% believed that editors have exceptional language skills.
- 74% thought that an aptitude for language is not sufficient to guarantee competent editing, suggesting that some form of formal training is necessary.

- 84% felt that an in-depth knowledge of linguistic principles and disciplines alone is also not enough to produce a good edit.

*Training:* The skills required to be an editor are most successfully acquired through formal tertiary training, supplemented by in-house or internship work and maintained through shorter 'refresher' courses. Looked at differently, short courses are viewed as a good way to maintain existing skills and introduce new ones. They do not necessarily provide beginner editors with the knowledge, skills and experience gained through longer periods of training.

## 98% believed that editors have exceptional language skills.

- 94% of the respondents felt that all editors need to undergo some form of formal training, even though such training is not necessarily a guarantee of competence.
- Despite the fact that only 22% of the respondents held a qualification in Language Practice, 71% felt that the formal training of editors should be done at tertiary institutions and 91% indicated that the training of editors at tertiary institutions should be part of dedicated programmes or degree courses in Publishing or Language Practice.
- Regarding in-house training, a significant proportion (40%) were unsure whether it was the best option for editors, and only 39% agreed that it was.
- 87% felt that a combination of a tertiary qualification and in-house training was the best option for training editors.
- Regarding short courses, 54,5% agreed that they are a good way for beginner editors to learn important basic principles of editing.
- 89% felt that short courses are a good way for more experienced editors to hone their skills.

Much in these responses regarding skills and training is fairly predictable, and many editors would probably agree with most of the sentiments expressed. What makes more interesting reading still are the responses to the questions relating to professionalisation – in particular the contrast between very strong support for a controlling body to enforce it and reluctance to be forced to accept or undergo accreditation.

*Professionalisation:* Editors in South Africa do feel that there is a need for their industry to be placed on a more professional basis, and that there is a need for accred-

*Continued overleaf*

itation. However, the idea of obtaining compulsory professional accreditation does seem to give cause for concern among editors.

- After agreeing that the profession of editing is highly underrated (74,5%), and that a legal body governing all practising editors should be established (thus giving legal status to the profession) (90%), only a lukewarm 56,4% of the respondents could muster support for the contention that all editors should obtain professional accreditation before being allowed to practise; 29% disagreed while 14,5% were unsure.

There was also a lack of unanimity on the question of whether it is feasible to make professional accreditation

compulsory for all editors: 32,8% agreed with this statement, 38% disagreed while 29% were unsure of their feelings on this matter, suggesting a great degree of ambivalence to this issue.

What emerges from the study, though, is two main points: that a set of standards for editing practice needs to be set in place as a necessary precursor to accreditation; and that, in view of the reservations expressed by respondents about accreditation, its implementation will have to involve careful planning and consultation as well as innovative solutions that address editors' concerns.

\* *In the journal Southern African Linguistics and Applied Language Studies 2008, 26(4): 479–493.*

## Get started, not stumped

*PEG is growing by leaps and bounds, and the million-dollar question that gets asked all the time is: How do I get started as editor? Where is the work, and where are those lucrative clients? Derrick Hurlin, an old hand on the freelance scene, shares his experience.*

One way to start is to keep an eye on the job offers on the PEG web page. However, job-hunting is just that – a hunt. So sharpen those weapons and aim accurately. Do you want the Big Five or are you more into fly-fishing? The first weapon you need is a shotgun: an information sheet for bombarding any and all prospective clients. Then take copies of that same information sheet to the publications department of nearby universities. Ask them if they will distribute it to appropriate departments. Unisa is always on the lookout for editors who can edit lesson material. Journal articles and student theses are good starting points and excellent learning fields. Try not to quote a low price – rather give a full quote and offer a discount on that.

Second, make a one-page poster and ask the same universities if you may put it up on a few notice boards. The library is always a good place. Derrick's own info sheet, pro forma quotation and poster are available for those who need examples. Just send him an e-mail – drhurlin@telkomsa.net.

You can try publishers too, if you have the contacts, says Derrick. He has found literary publishers to be poor prospects, but those who do school textbooks and 'how-to' books better. Assignments from publishers often come with their own conditions and payment levels, not always an editor's dream. Other possible sources are government departments and some large companies.

For Derrick personally, the best market appears to be school textbooks. He has the advantage of an extensive technical background, so does mainly technical textbooks. One's own specialities are often worth their weight in gold when one is looking for a niche. So is a good mentor who is willing to share work and expertise.

PEG has an excellent mentoring scheme which builds new editors' skills and self-confidence. And networking is the ultimate work generator: get to know your colleagues at the PEG meetings.

How much to charge is always a teaser. Rates for editing vary widely according to the editor's level of experience, the type and extent of editing required, and the target group. A good starting point is the survey done by the South African Translators' Institute, available on <http://translators.org.za>. It gives an in-depth and balanced view of how rates can be computed and what may reasonably be expected. Many editors charge per word, others charge per hour – and both approaches have their pros and cons.

Derrick believes in giving firm quotes, specifying what you'll do and what you won't do, and also stipulating payment details. Ask prospects to send you a few typical pages so that you can see the level of editing required. Try not to quote per page, but per 100 words. However, if you get samples you can work it out by the page. A double-spaced page in 12pt type has about 300–350 words. His own quotes begin at R14 per 100 words, up to about R25 for a heavy quote with some rewriting. He adds R10 per reference to allow for checking text references against the list, and checking references for the correct style.

Ask the universities and any other client for a copy of their style sheet, if they have one. If they don't, then use the style sheet of the government. It can be downloaded from the Government Communications and Information System (GCIS) website, [www.gcis.gov.za](http://www.gcis.gov.za), together with several other resources that will add value to the dictionaries and guides on your bookshelves.