

Next dinner meeting

2009 Annual General Meeting

Wednesday 22 July, 6.30 pm for 7.00 pm

English Speaking Union

146 Toorak Road West

(between Walsh and Marne Streets)

South Yarra (Melway 2L 4E)

Come along and enjoy a two-course dinner (including a vegetarian option) catered by Alex Catering. There is no cost to Victorian Society of Editors members (\$35 for all non-members). Drinks served at bar prices.

Join us at 6.30 pm for pre-dinner drinks in the lounge, followed by dinner in the ballroom.

The AGM includes the election of 2009–2010 office-bearers for the Society. Current committee members will report on their areas of responsibility for the past year. This is a great opportunity to come along and support your hard-working office-bearers, as well as enjoying the company of other editors and celebrating the Society's achievements over the 12 months.

Details of the nomination requirements for the election of the next Society President and committee will be sent to members via the e-list by the end of June. Please contact President Liz Steele if you wish to discuss becoming part of the next committee.

PLEASE NOTE BOOKING DETAILS ON PAGE 12 OF THIS ISSUE

IPEd notes

News from the Institute of Professional Editors May 2009

www.iped-editors.org

A diagram showing the Institute's governance structure can be found on the IPEd website, under 'Council'. The starting point in the diagram is the societies of editors, which are the creators and members of IPEd – the child of the societies.

It is educative and enlightening to browse the websites of the societies. What strikes one from the viewpoint of the Institute is the richness of the activities and resources of its parents, and the opportunities that this presents for further strengthening our profession.

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Every society publishes a regular newsletter, maintains a register of editorial services available through its members and has a meeting program that engages topics and speakers relevant to the requests and needs of members.

Several of the websites give lists of documents deemed essential for good editorial practice and provide URLs of sites providing information useful to editors. A section giving reviews of books relevant to editing is a nice feature of the Tasmanian society's site. The Queensland site has a list of editing and publishing courses available at Australian tertiary institutions, very useful for new editors seeking training or for established practitioners seeking to enhance their knowledge and qualifications.

The training programs mounted by the societies themselves are impressive. The Canberra society, for example, has seven training events planned for 2009. They cover diverse topics, from grammar essentials to the business of running an editing business, and move also into areas such as graphic design and advanced on-screen editing techniques that [essentially] expand the horizons of people working in the communication sector. The 2009 training program in Victoria is equally expansive. It was launched in April with a workshop on marketing for freelance editors and, during the year, will move through grammar (also the topic for the first 2009 training event of the NSW society), graphic design, editing foreign

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languages, proofreading and building a website, as topics. 'Become a good editor', a WA workshop this month, will take participants back to the basics of editing practice. In similar vein, last month's meeting topic in WA was 'Starting and surviving as a freelance editor'.

A pioneering achievement of the Queensland society is the implementation of a mentoring scheme, the CAL Editors and Writers Development Project, with the financial support of the Copyright Agency Limited Cultural Fund and in association with the Queensland Writers Centre. This seeks to provide emerging writers with a basic, affordable editing service, and emerging editors with professional development. You can find a progress report on the Queensland site.

In South Australia, the society is hard at work organising our 2009 national conference, the fourth such, which is, in itself, a significant achievement of our profession. Registration for this 8–10 October event is now open, with early-bird rates applying.

The strengths of its members – the societies of editors – are IPEd's prime asset in its work to advance the profession of editing. To be an effective national body promoting and strengthening the profession, it draws on the deep and broad experience of its members. A stronger profession is, in turn, sure to generate more populated and vibrant societies of editors. It's an essential synergy.

Now news of the next accreditation exam: subject to sufficient registrations, it will be held on Saturday, 12 September 2009. You can register online at <www.iped-editors.org>.

*Ed Highley
Secretary*

2009 accreditation exam

Save the date – the next IPEd exam will be held on 12 September 2009

The Institute of Professional Editors Limited (IPEd) will hold the second accreditation exam for Australian editors on Saturday, 12 September 2009, in the afternoon, subject to achieving a minimum number of registrants.

It is planned to hold the exam simultaneously in Canberra, Brisbane, Sydney, Melbourne, Hobart, Adelaide and Perth. The exam will last for three hours, preceded by a 30-minute reading and preparation period.

Registrations **open on 12 May 2009 and close on 31 July 2009.**

Cost:

- Non-society member sitting the exam for the first time: \$590; early bird \$565
- Society member sitting the exam for the first time: \$490; early bird \$470
- 2008 registrant re-sitting the exam: \$190
- 2008 registrant who deferred sitting the exam last year: \$390, early bird \$375

The early-bird discount is available to registrants who pay in full by close of business, 30 June. All registrations must be accompanied by a non-refundable deposit of \$100, with the balance due by 31 July. Note that the

fee is tax deductible, and no GST is applicable. Payment is by electronic funds transfer or cheque: IPEd cannot process credit card payments.

Guidelines:

An exam guide for candidates and Q&A are now on the IPEd website at <www.iped-editors.org>. A revised sample exam will be available on the IPEd website shortly. It will be a very good indicator of what you can expect in September, and trialling it under simulated exam conditions will help you decide whether you are ready. As has been stated throughout, an editor with two to three years' full-time editing experience should be able to pass the exam. All societies will be organising pre-exam workshops and other activities to help prepare candidates.

To obtain further information, contact your Accreditation Board delegate, Julie-Anne Justus, at <iped_accred@socedvic.org> or check the IPEd website.

Appeal for volunteers

Following feedback from the 2008 accreditation exam, the development of the 2009 accreditation exam will include a trial phase. The trial is intended to (1) validate the time allowed for the 2009 exam and (2) evaluate the level of difficulty of the exam and, where possible, compare the difficulty of the current exam and the previous one.

The Accreditation Board is calling for volunteers who were accredited in 2008 to participate in this trial. You will be asked to sit the draft 2009 exam on Saturday, 4 July, from 1.30 pm to 5 pm, and then provide feedback to the Exam Trial Manager. Your exam will be marked in order to provide information to the exam development team but you may choose to de-identify your script for marking and/or to receive feedback on your response.

In order to simulate exam conditions, this trial will be limited to Accredited Editors who are able to be in Melbourne on the trial date. (The trial will be held at the same time in other capital cities.)

Postnominals: AE, AAE and DE

There have been a number of requests for clarification about the terms **AE**, **AAE** and **DE**. The following explains the background to the scheme and attempts to answer these questions.

Background

The IPEd accreditation scheme is the result of some 10 years of planning and consultation, initially by the Accreditation Working Group (2001–2004) and then by the Accreditation Board (from 2005). A national vote put to all society members in 2007 endorsed two levels of accreditation, earned through assessment:

- Accredited Editor, or AE
- Advanced Accredited Editor, or AAE.

To enable any assessment to occur, one needs examiners and markers. The Accreditation Working Group's Final Report (2004) included the following recommendation: 'in consultation with each state and territory, to set up an interim pool of assessors comprising distinguished editors acceptable to their peers'.

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Each society was asked to nominate individuals who met the criteria of 'a distinguished editor': career editors who were endorsed by their societies, who were accomplished and respected by their peers, who were ethical, and who were active supporters of editing standards. The nominees had to have the unanimous approval of their committee, and also had to accept the role (several declined).

The 26 editors thus nominated formed the Assessors Forum and have been entrusted with the role of accreditation assessment.

Because they are ineligible to apply for accreditation, they have been granted the honorary rank of 'Distinguished Editor', or 'DE'.

This process was described in CredAbility 1, May 2007, and is on the IPed website at <www.iped-editors.org/node/59>. All of the assessors' profiles are on the IPed website at <www.iped-editors.org/node/81> (CredAbility 3, July 2007).

The first exam, held in October 2008, saw a total of 112 editors across the country achieve AE status. The second level – Advanced Accredited Editor – is now being developed. IPed anticipates that this will be introduced in 2010 or 2011.

Accredited Editor, or AE

To achieve Accredited Editor status, candidates must sit a three-hour editing exam based on *Australian Standards for Editing Practice*. Those who are successful earn the right to use the postnominal 'AE' (Accredited Editor) and receive a certificate stating their accredited status. Accreditation is valid for five years, after which accredited editors may apply for re-accreditation by providing evidence of their continuing involvement in the industry and their participation in professional development activities (through vocational training, conference attendance, presentation of papers, and so on). A modest renewal application fee will apply.

Advanced Accredited Editor, or AAE

It is expected that at some point in 2010 or 2011, Accredited Editors will have the right to apply for the more senior level of accreditation, Advanced Accredited Editor, or AAE. The mechanism for granting advanced accreditation is being developed by the Assessors Forum, in consultation with the Accreditation Board. A scheme will be put forward for discussion as soon as it is ready, possibly at the fourth National Editors Conference in Adelaide in October 2009.

Distinguished Editor, or DE

While at present all members of the Assessors Forum are Distinguished Editors, the stated intention of the accreditation scheme is for more editors to be asked to join the Assessors Forum as the accreditation scheme develops, drawn from the ranks of those who have achieved Advanced Accreditation. The aim is to ensure that the profession as a whole regulates itself, and that accreditation is not controlled by a small and possibly unrepresentative group.

The efforts of the assessors since their appointment have been focused on helping develop the database of exam questions, providing advice to the exam development team on exam content, and marking the 2008 exams.

However, the Assessors Forum has on its 2009 agenda the matter of determining how it functions in future, i.e. whether this initial pool of assessors is the only group granted DE rank, because they are the only ones ineligible to sit for accreditation. All future assessors will by definition

be accredited to AAE level, and could perhaps be appointed for a fixed term (two, three or five years, say) and carry a different honorary title. This is all up for discussion this year, and recommendations will be put to the Accreditation Board for review. Members will have the opportunity to put their views.

There has been some suggestion that those granted DE status have a competitive advantage over AEs. The reality is that these people, many of them Honorary Life Members of their societies, are not generally competing with other freelancers for work: they have full-time work in tertiary institutions or industry, or have an established client base if they are freelancing; others are either retired or close to it. They have no vested interest in being a DE, and have put far more into the accreditation process than they will get back.

Guidelines for postnominals

As these postnominals are new, IPed suggests that editors ensure that either an explanation or a full spelling is provided when using AE, AAE or DE. It may also be necessary to explain IPed.

For example, 'Jane Doe, AE (Accredited Editor, Institute of Professional Editors Limited)', or 'Jane Doe is an Accredited Editor (AE)'.

Qualifications should be listed in this order:

- national and royal honours (AO, AM, AC, KCMG etc)
- degrees, diplomas
- fellowships then memberships (including AE, AAE and DE).

Attention Accredited Editors

The Society of Editors Victoria is represented on the Accreditation Board, IPed. Two delegates are required for this duty: one principal delegate and one alternate delegate. The appointment of two delegates ensures the Society is represented at every meeting and that the Society is able to represent the interests of accredited editors and editors interested in accreditation.

We currently have a vacancy for the alternate delegate. If you are an Accredited Editor, we encourage you to volunteer for this role. You will share the duties with the principal delegate, including attending teleconferences and assisting with accreditation matters such as exam planning and help on the day.

Contact Julie-Anne Justus on <iped_accred@socedvic.org> for more details.

Membership matters

The Society welcomed two new full members in May: Barbara Vaughan (distant) and Susan Wales. Four new associate members were also welcomed: Asha Loculari, James Inglis, Trish Wilson and Peter Quick. We hope you find your memberships valuable and rewarding.

Ron Thiele
Membership Secretary

May dinner meeting report

Maryna Mews reports on last month's dinner meeting at the Lanai Bar

Catherine Cole – The writer and the shop-soiled manuscript

Catherine Cole saw herself as a writer from when she was very young and was always a passionate reader. Speaking at the May meeting of the Society of Editors she described the unique relationship that writers and editors have and said it could be compared to a long-term human relationship like marriage. In talking about her experiences as an author, editor, professor of creative writing and work in Vietnam, she provided a fascinating insight into her working life.

The main theme of her address was what the process of editing could do to 'enhance or damage' in bringing a work to life. Writers themselves are 'pretty tough editors of their own work', she said. One such example was the novel she has just finished, *Sleep*. She said that it has been written and re-written and she has read it so many times that she can no longer 'see' it and was looking forward to working with an editor who could see it with 'fresh, clear eyes'.

Another example she provided was of her letter exchange with AD Hope – a kind of 'biography in essays'. The subsequent book, *The Poet Who Forgot*, 'was written very quickly', she said. She wrote it while doing research in the UK and Paris. Despite the distance, the editors were accessible and reassuring. 'It felt a very open and honest book to write and my experiences with my publishers and editors were easy.'

Writers may well write their opening paragraph last. The 'real work' may start when the writer has taken a deep breath and written with less anxiety. Many assumptions are based on the view that writing is a lineal affair 'from once upon a time' to 'they lived happily ever after'. Catherine described the process as 'beads that we string together as the narrative opens itself to us' and said that this is the first truth about which she and her colleagues re-educate their students.

Catherine has various exercises to enable her students to become more sensitive to words. Among them is the listing of beautiful words in special word notebooks. This kind of 'forensic reading' can help get a sense of how writers achieved what they did and how sentences are matched to create a piece's internal rhythm and pacing, she said.

Writers need impartial assessments. It's easy for writers to be too close to their texts and to develop a kind of blindness and inability to accept criticism from an experienced writer or teacher. 'You have to value the professional; don't give it to your mother', she said. In tandem with the editor, putting the work aside is a good way of creating space to see the work through fresh eyes and relaxing about it.

Editing skills include being generous and supportive to writers. Her students, budding writers, are also editors, and in the process of working up their student anthologies hone their skills in both areas. It is important for a new writer to be pragmatic. 'If an experienced publisher or editor wants your work with changes and you want to get published, change it.'

Catherine says that the essential thing is communication and the rules of the classroom are the rules of a writing life: say something good first; be thoughtful in how you phrase any criticism; don't be sarcastic or score points or humiliate; ask the writer to explain their intention or what they

struggled with; suggest or offer advice; be honest; don't raise false hopes about publication.

The big question for an editor is how to strike a balance between what to fix and what to leave alone. 'Rough edges, the work written as it first emerged on the page with passion and haste, can sometimes be better than all the editing in the world', she said.

Catherine asks her students to keep all their drafts so that they can go back to the first one to see what they first did.

Catherine says she struggles as most writers do in getting the balance between the 'aesthetic and the story'. The novel she has just written, *Sleep*, has a 'slow and meditative pace and will require a delicate hand'. The one she is currently working on she describes as being 'murderous and funny' and says it will be easy to edit.

Catherine also spoke about her experiences in Vietnam as a guest editor and said that a writer learns a lot by being open to the way in which writers in other countries write. She said it was important not to edit out all the mistakes and less than perfect English as the 'roughness' can give charm.

The final tip for writers is to read widely. 'What a writer gains as they read is an editor's skill.' She went on to say that the relationship between a writer and editor is a profound one, be it one with the writer as their own editor and so a relationship with the self. It requires honesty, good communication and a collaborative approach to a shared goal and the desire to see a book in print for a readership prepared to love it. 'The one thing that no editor or writer wants is a shop-soiled manuscript – one that has been so worked over that it is lacklustre.'

Maryna Mews



Catherine Cole, Professor of Creative Writing at RMIT University, in action presenting her talk at the May dinner meeting

Freelance lunch

Thursday 2 July 2009 from 12 noon
La Bussola
319 Lygon Street, East Brunswick

Feel like unsticking your eyes from the computer screen for a few hours to meet and mingle with your fellow freelancers? The next Freelance Lunch will be held at La Bussola, 319 Lygon St, Brunswick East, between Albert and Victoria streets, at 12.00 pm on Thursday 2 July. Park in a side street or take the Moreland/East Coburg/city tram route to stop 124. For map, photos and reviews visit <www.yourrestaurants.com.au/guide/la_bussola/>

La Bussola is a family-run Italian restaurant with excellent reviews. The bistro is warm and welcoming, the prices are affordable (even for freelancers) and the chef's cooking will have you coming back for more.

For quicker service, and to allow more time to table hop and network, we're ordering meals in advance on this first visit. If you'd like to come, consult the menu on the Society of Editors website and include your choices with your RSVP email.

Booking details:

Book with Christina Ratcliffe <quillpower@bigpond.com> by **Friday 26 June**. Please include the following with your booking email:

- Your full name and phone number
- Your meal order (menu available at <www.socedvic.org/events/freelance.html>)
- 'Lunch' in the email subject line

Please note that you must be prepared to pay for your meal should you cancel.

*Philip Bryan
Peter Riches
Co-Freelance Affairs Officers
freelance@socedvic.org*

A foreign affair

A full quota packed the room for the Editing Unfamiliar Languages training session on 23 May. Emma Koch took participants through a process that enables an editor to flag potential issues in texts containing unfamiliar languages, without the need to actually be fluent in the tongues.

After a comparative analysis of grammar and syntax, an overview of writing systems and a look at complex scripts, we astounded ourselves by deciphering words written in Arabic, Chinese, Thai and Danish.

The revelations continued with insights into the politics of language and useful resources, both online and print. Feedback from participants indicated strong interest in a follow-up, more specialised session.

Jacqueline Coyle-Taylor

Training report

A tutor's helping hand

It took one brief Eureka! moment to make last month's Society of Editors Introduction to InDesign course worth every cent of the cost.

Tutor Noè Harsel provided me with a hands-on (literally) guide to an issue that has long bugged me over the intricacies of this desktop publishing program.

My problem, it seemed, had all been connected with my misuse of the mouse – one click or two, click and hold, or click and release; so many options. Noè solved the problem almost as soon as it was raised. Her method followed the guiding principle for budding writers – show, don't tell.

This is where the society's training courses are so invaluable. They provide access to some of the best and most knowledgeable tutors available, and at far less cost than you would pay at one of the many commercial courses on offer.

They are as close to one-on-one instruction as you are likely to get and it is little wonder that most are fully booked almost as soon as they are announced.

Noè's course, like others I have attended, was intense. There was so much to pack into the day – and only so much that one can absorb without the brain blowing all its fuses.

InDesign is a complex and multi-layered program that has become the industry standard used in some of Australia's largest publishing enterprises. A day's course can only hint at what the program can do and ventures little beyond its basic features.

Noè managed to breeze through the program's many main features in a clear and concise manner setting us on the path to further discoveries of its potential and possibilities.

For freelance editors, usually working alone and with no colleagues to call upon for help, there is nothing better than sitting in a room with a bunch of like-minded souls while being instructed in the tools of our trade.

Training officer Melanie Dankel and the tutors she selects deserve all the support we can give them.

Tony Berry

Training course

Proofing Refresher for Editors with Glenys Osborne

Revisit the general principles, finer points and common traps of proofreading. Strengthen your proofreading muscle with this one-day course, which combines instruction, discussion and practice on a range of proofreading tasks.

This course is ideal for people who want to boost their confidence and their proofreading skills. Perfect if you're looking for a refresher combined with some hands-on practice.

When: Saturday 18 July 2009, 10am to 4pm

Cost: Members \$130, nonmembers \$180

Enquiries: <training@socedvic.org>

Regional training report

First regional training course: a hit with participants

On 21 May The Regal in Warrambool hosted an Editing Grammar workshop with Glenys Osborne as presenter. Twelve participants attended the one-day workshop, the first of its kind provided by the Society of Editors in regional Victoria. The demanding but well-received program focused on the parts of speech and sentence structure. As Glenys put it, 'An editor who doesn't understand the various parts of speech is like a doctor who doesn't understand the anatomy of the human body. Without that knowledge, an accurate diagnosis is impossible.'

That explanation seemed to sit well with everybody, and from that moment Glenys had our full attention. The informal style of the workshop facilitated discussions between participants and provided the opportunity to ask plenty of questions.

For the wordsmiths of south-west Victoria, this training session was a much-needed opportunity to access the knowledge and skills of an experienced editor.

Here are some of the comments from participants:

'It's fantastic that the Society came to south-west Victoria – please come back!'

'Further grammar workshops would be great – thanks for a wonderful day.'

'I was very impressed (with the presenter).'

'It would be great to do some more advanced courses here in Warrambool.'

We hope to be able to deliver more training courses to our regional members in the future.

Jayne Shirtcliffe

Victorian Writers' Centre events

Places are still available for the following courses at the Victorian Writers Centre. Bookings are essential. Please phone 9654 9068. Unless stated otherwise, all courses are held at the Salon, 2nd Floor Nicholas Building 37 Swanston St Melbourne. For more info visit <www.wvc.org.au>.

Facts about Speculative Fiction

With Justin Ackroyd, Alison Croggon & Paul Haines

Panel: From Fantasy to SciFi, enter the realm of SF writing and tap into the mind of these distinctively diverse guest speakers who have a passion for the imaginary.

When: Wednesday 17 June, 6.30–8pm

Cost: \$15, WVC Members \$12/\$10

Writing Romance

With Anne Gracie

Short Course: Romance is character-driven genre fiction and accounts for a huge chunk of the international fiction market, which is why romance writers can earn a living from their writing. These two consecutive workshops will focus on beginning a marketable romance. Learn what readers and publishers want. Workshop story premises to

set up sufficient conflict to drive a novel. Examine how skilled writers create characters with strong reader appeal, and write with 'emotional punch'. Come expecting to write.

When: Tuesday & Wednesday 23-24 June, 6.30pm–8.30pm

Cost: \$50, WVC Members \$40/\$30

Cops and Robbers; writing the perfect crime scene!

With Jarad Henry

Workshop: Ever wanted to write a crime novel or short story? Chances are you'll have at least one detective wandering your pages. In this 6 hour interactive seminar you'll learn the ins and outs of real life police drama and how to apply this to your characters and plot, giving your stories the essential ingredient of every great crime writer; verisimilitude.

When: Saturday 27 June, 10am–4pm

Cost: \$140, WVC Members \$100/\$90

The Hero's Journey

With Paul Collins

Workshop: Join Paul Collins and create both a world and a plot in a single day! Working in groups, participants will learn the 12 point structure of fantasy, drawing on examples from the best known fantasy novels such as Lord of the Rings and the Harry Potter books. At the end of the workshop everyone will have a map, plot and scenes from their fantasy novel.

When: Sunday 28 June, 10am–4pm

Cost: \$140, WVC Members \$100/\$90

Genre Publishers Tell All

With black dog books, Aurealis & Five Mile Press

Join a guest editor from black dog books, Stuart Mayne (Aurealis Magazine) and Janet Rowe (Five Mile Press) as they discuss their genre areas of writing and publications. This diverse panel of guest speakers will provide insight of the manuscript submission process, market trends and readership. There's something for everyone who has an interest in SF, children's or crime fiction and non-fiction writing and are looking to get published.

When: Tuesday 30 June, 6.30pm–8pm

Cost: \$7, WVC Members \$5

New administration officer

Introducing Lu Sexton, the Society's new part-time admin officer

Lu Sexton graduated as an Animateur from the Victorian College of the Arts in 1987. Since then her career has included working in theatre in performance, production and direction; co-ordinating and directing community festivals; project management; venue management and most recently community cultural development in local government. Lu is currently studying Professional Writing and Editing at RMIT with a view to moving into the publishing industry as a day job, and writing for children as her dream job.

The Society welcomes Lu and looks forward to establishing a productive working relationship in this important new role.

Discount PI insurance for members

As many members will be aware, government departments and corporate organisations are increasingly requiring consultants of all types to take out a professional indemnity insurance policy as part of the conditions of contract. The expense of this insurance can be a considerable burden, particularly for sole operators and smaller organisations.

While the risk of an editor being sued for a breach of their professional obligations may not be high – particularly when compared to other industries – this contractual requirement has forced some members to turn down potential work.

Consequently, the Society has gone to the market to negotiate a group rate on behalf of our members. **We can now offer full Society members a discount on professional indemnity and public liability insurance through an exclusive arrangement with insurance broker Aon.**

Key features of Aon's offer include:

- Coverage up to a maximum of \$5 million for any single claim against a member of the arrangement.
- Up to five claims of \$5 million within each 12-month policy period for all members of the arrangement (\$25 million in total).
- All members are bound by the same overall claim limitation. That is, the combined coverage for all members is \$25 million per year. If a member makes a claim for \$5 million, the total coverage remaining for all members of the arrangement is \$20 million for that coverage period.
- An excess of \$1,000 per claim.
- Unlimited retroactive coverage so all scheme members are covered for claims made during the coverage period, even if these claims arise from prior services.
- An option to add public liability cover of up to \$5 million. (Note: Additional costs apply.)

The cost of Aon's PI policy is based on a member's annual income, broken down into three income brackets.

For rates and to download the application form, please refer to the dedicated page on our website (<www.socedvic.org/freelance/insurance.html>).

Note: You must be a full member of the Society of Editors (Vic.) to be eligible. Proof of current membership must be provided with your application.

*Peter Riches
Freelance Affairs*

Newsletter news

We are excited to announce news of John Bangsund. John fell off our radar sometime around February 2005, when, as he writes, 'I had a severe stroke and began my two-month stay in hospital, followed by four months in a home for the very elderly and chronically confused.'

Previously John was *Newsletter* Editor more often than not from 1978 to 1996, and his colourful writings have featured recently in 'Backnotes' from the *Newsletter* archives.

We are now looking forward to a regular column from John, beginning as a special highlight of the inaugural electronic *Newsletter*.

*Rachel and Jackey
Newsletter Coeditors*

Membership renewals due 1 July 2009

It's approaching that time of year – 1 July – when membership fees are due.

The benefits of membership of the society include:

- regular emails about job opportunities and other information
- the Society's *Newsletter*
- the annual general meeting dinner, free to all members
- eligibility to be included in the *Freelance Register*, an annual directory of freelance editors (full members only)
- discounts on training courses and workshops run by the society
- meetings in most months with guest speakers as well as other occasional functions
- discounts at selected bookshops
- advocacy of professional affairs, including work with societies in other states and through the Institute of Professional Editors.

That's plenty of good reasons to renew your membership!

You can pay your membership fee one of two ways.

1. By cheque, money order or online transfer to our bank account

If you choose this option, please:

- go to <<http://www.socedvic.org/membership/join.html>>
- download a membership form
- follow the instructions on the form to make the payment
- complete the form
- post the form to our post box.

2. By Paymate

If you choose this option, please:

- log on to the Paymate website, at <<https://www.paymate.com.au>>
- click on > buyers Make an express payment > PAY NOW
- in the 'E-mail address' box, type payments@socedvic.org
- in the 'Order or Item No.' box, type your email address (so we can keep track of who has made the payment)
- follow all the other instructions to make the payment.

2008 Barbara Ramsden Award

On Friday 1 May 2009 I attended the 2008 National Literary Awards Presentation Ceremony, presented by the Fellowship of Australian Writers. I was representing the Society of Editors, which sponsors the Barbara Ramsden Award, a major literary award for a book of fiction or nonfiction.

The winning entry was submitted by Allen & Unwin for their book for young adults, *Pip: The Story of Olive*, written by Kim Kane and edited by Elise Jones.

The FAW supplies two specially cast bronze plaques designed by renowned sculptor and medallionist, Michael Meszaros, which are presented to the author and editor to recognise the combined efforts of both parties to produce a quality product. All entries must include commentary from the author or publisher on how the author or publisher felt the editor contributed to the final result.

In its twenty-fifth year, this major literary award for a book of quality writing in any field of literature recognises the contribution by both author and editor in producing the final product. The award is named in honour of Barbara Mary Ramsden (1903–1971), editor, who completed her Bachelor of Arts degree at the University of Melbourne in 1928. She obtained employment as a clerk in the university's engineering and metallurgy library in May 1928. Transferred to the central library in June 1931, she worked there part time and in the bookroom of Melbourne University Press before performing the duties of assistant reader with the publishers.

In their report to the FAW, the judges, Janet Mackenzie, Renée Otmar and Stephanie Holt, said:

'The books submitted for the 2008 Barbara Ramsden Award reveal the diversity of editorial roles, from providing critical suggestions about structure to identifying nuances of voice and vocabulary, helping select and refine a collection of poems, and guiding a first-time author.

The winners of the award, for *Pip: The Story of Olive*, are author Kim Kane and editor Elise Jones. In a very exacting genre – the young adult novel – we were particularly impressed by the delicate handling of the eponymous Pip, an imaginary friend, and the fluent narrative enlivened by well-rounded characters, convincingly realised settings and delightful use of language, with exemplary attention to detail throughout.

Given that this award recognises both individual editors and the value of editing more generally, we were disappointed that several otherwise impressive books entered were let down by frequent, distracting copyediting and proofreading errors; offering the judges (not to mention ordinary readers) a book in this state is like sending a designer gown down a Fashion Week runway without bothering to iron it first.

We urge publishers to adequately resource the editing of their books, at all levels, and encourage them to recognise the input of editors by including editorial credits in their books.'

Rosemary Noble

Australian Society of Authors seminar

Publicising your book

25 June 2009

Do you have a book being published in the near future?

If the answer is YES, do you have the skills to promote your book successfully?

The ASA's **PUBLICISING YOUR BOOK** seminar will prepare you for promoting your book from first contact with your publicist to handling media interviews and building an online presence. It is aimed at people who are self-publishing or working with a publisher: everyone will take away something from this workshop.

Industry professionals with promotions, publicity and events experience will share their knowledge and give you the skills and confidence required to publicise your book. Sessions confirmed include the following:

Being an authorpreneur

presented by Hazel Edwards, ASA Committee Member and best-known as the author of 'There's a Hippopotamus on Our Roof Eating Cake'

Being 'media-worthy' in the business of creativity is a survival skill for a writer or illustrator. Learn how to design a self-promotion plan tailored to your needs, including the strategic use of website, networking, bios and how to organise ongoing PR if there's only you to do everything.

Working with your publicist

presented by Kirsty Wilson, Publicity Manager at Text Publishing

Whether you're working with a publisher or self-publishing your book, you'll need to think about working with a publicist in putting a campaign together; finding a clever hook or angle; targeting the appropriate media, timing the approaches and much more.

Organising your book launch or promotional event

presented by Jan Bottcher, Event Manager and lecturer at Victoria University

Everything you need to know about costing the event, finding a suitable venue, compiling guest lists, attracting the media, inviting a guest speaker and sponsorship: in other words, a blueprint for your event.

Media skills (speaker tbc)

A practical session that will demystify the rules of a good interview when promoting your book. Learn how to get your message across succinctly; be prepared for difficult questions; feel comfortable at interviews and have more control over your media appearances.

Date: Thursday, 25 June 2009 from 10.00am–4.00pm

Venue: North Melbourne Library, 66 Errol Street, North Melbourne - (Tram 57 Melways reference: Map 2A, J10)

Cost: \$100 ASA members, \$232 non-members. Non-members pay the member's rate plus \$132 – the cost of Affiliate membership. We encourage non-members to join and receive all the benefits of ASA membership.

Includes lunch and light refreshments

Further information: phone 02 9318 0877
or email: <ambra@asauthors.org>

Registration deadline 17 June. Places are limited, so book early!

Freelance Register 2009–2010

Applications now open!

Applications must be received by 5.00 pm Friday 31 July 2009

Applications are now open for the 2009–2010 *Freelance Register*. You must be a financial full member of the Society to be eligible for a listing.

Please note: Freelancers with an entry in the 2008–09 *Freelance Register* will not be automatically included in the 2009–2010 *Register*. It is your responsibility to reapply each year.

Distribution

Hard copies of the *Register* will be distributed to corporations, government departments, community organisations and the book publishing industry. Approximately 650 copies of the *Register* will be distributed this year.

An electronic version of the *Register* is also published on the Society of Editors (Vic) website. The electronic version of the *Register* will be updated at least twice during the year to allow entrants to update their contact details only. One of the updates will be timed to allow freelancers who have passed the 2009 IPEd accreditation exam to add 'Accredited Editor' to their entries.

Fee

The fee for an entry in the *Register* is \$120. This fee covers production, printing and distribution costs. (There is no GST charged on Register entries.)

Payment

There are two methods of payment.

1 Transfer payment online to the Society's bank account: The Society of Editors (Vic) Inc, Commonwealth Bank, BSB 063-114, account number 0090-1695.

In the description line, type FLR followed by your membership number. (Your membership number is on your membership receipt. If you haven't retained your receipt, include as many characters of your surname as will fit after FLR.) Include a printout of your online receipt as proof of the transaction with your freelance entry and send both documents to: 'Freelance Register', GPO Box 943, Melbourne VIC 3001.

2 Send a cheque for \$120, payable to The Society of Editors (Vic) Inc., to: 'Freelance Register', GPO Box 943, Melbourne VIC 3001. Please write your name and address on the back of your cheque.

You will be sent a receipt for either type of payment. Please make sure your name and address is on the back of any mail you send.

Word limit

The word limit for all professional details (i.e. all text for your entry except your name, ABN and contact details) is 180. This limit will be strictly enforced; if it's over the word limit, your entry will be sent back to you for editing.

Proofreading your copy

You will be e-mailed a PDF of the *Register*. **Please proofread your entry and return any corrections by e-mail.** Keep a copy of your original entry so that you can proofread against it. Editorial changes to original text will **not** be accepted as proofreading, and you will not be sent further proofs of your entry.

Proofreading will take place between **19 and 24 August**. If you will be unavailable between these dates, please point this out when you send in your entry **and make sure you send your entry by 15 July**. You will then receive your copy to proofread between 10 and 15 August. Alternatively, arrange for a colleague to proofread your copy for you, and provide their e-mail address so that we know where to send the *Register* PDF.

HOW TO APPLY

Updated entries

If you have few changes to your 2008–09 entry, make an enlarged A4 photocopy of your page and update your contact information or professional details by neatly annotating your entry in red pen. If you have recently updated your contact details or accreditation status, make sure you annotate your page from the electronic version of the *Register* **not** from the print edition. Do **not** send Track Changes documents. If there are no changes, simply send a photocopy marked 'no changes'. If you have requested no changes, none will be permitted at proof stage. Please note that if your existing entry exceeds the 180-word limit, you will need to condense it.

Send your update, together with payment. If you're updating your entry but making significant changes to it, e-mail the new text as an attachment to <freelance@socedvic.org>. Include the words 'Freelance Register' in the header of your e-mail. Make sure you send a hard copy of your entry with your payment.

New entries

Supply your contact information and professional details, following exactly the headings given here under *Contact information* and *Professional details*. Please use the Style Guide provided for consistency in capitalisation, punctuation and the order and format of information. You may also wish to look at the 2008–09 *Freelance Register* for guidance; see <www.socedvic.org/freelance/register_freelance.html>. Please note the 180-word limit for professional details.

Send your entry as a Word document. If you use a different application, save the file as text-only. E-mail your entry to <freelance@socedvic.org>. Include the words 'Freelance Register' in the header of your e-mail. Send a hard copy, together with payment, to 'Freelance Register', GPO Box 943, Melbourne VIC 3001.

Only proofreading corrections will be accepted at proof stage for updated or new entries—no editorial changes.

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WHAT TO INCLUDE IN YOUR ENTRY

Contact information

Name*

***Note:** Please specify any special instructions for purposes of alphabetical order; for example, if your name is Chris Johnson Smith and you want your entry under J for Johnson, not S.

Address

Telephone

Fax

Mobile

E-mail

www home page

ABN (required)

Professional details

Summary of services provided

In-house experience

Freelance experience

Examples of projects you have worked on and your role in them: you might wish to subdivide this section into areas such as project management, editing, writing, etc., and to specify the subject areas or types of projects. Many clients find this breakdown useful when choosing a freelance editor for a particular project. See the Style Guide for examples.

Qualifications, formal and other; relevant awards

Areas of expertise

Areas of interest (optional)

Relevant memberships

Computer platform(s) used (i.e. Windows or Macintosh)

Main software used (note versions)

Freelance Register style guide

This guide is for your use in helping to bring greater consistency to the *Freelance Register*.

If you have a company name, it will appear at the start of your entry. There is an index to help clients find you by your own name. However, if you would rather have your name first, followed by your company name, please provide the information in the order that you prefer and **mark it to our attention**.

You must provide your ABN in order to be listed in the *Freelance Register*.

The 180-word limit will be strictly enforced. If your entry is over the limit, it will be sent back to you for editing. We do not want to second-guess your preferences as to what you want to emphasise, so you will need to make the choices as to what to keep and what to cut.

Here is an example showing the format for addresses (no comma between suburb and state), phone numbers (no hyphens or parentheses), website addresses, and an explanation of what information should go under each heading, if applicable to you. Also note that there are no colons after headings.

The Editing Machine Pty Ltd

Joseph P. Williams
25/55 Indian Circle
Upper Broadview VIC 3999

Phone 03 9999 9999
Fax 03 9999 9999
Mobile 0999 999 999
E-mail joe@tribenet.com.au
Web www.joethemachine.com.au
ABN 99 999 999 999

Next comes a list of the services you provide, for example:

Copy editing (disk or hard copy), technical writing, project management, online publications, indexing.

Note the full stop at the end.

In-house experience

You may wish to list in-house positions and the companies for which you have worked. If you are giving a work history, please use a reverse chronology and put the most recent job first. Capitalise position titles. Full stop (not comma or semicolon) after each position. Note the date format if you choose to use dates:

Developmental Editor, Sorensen Press, 1998–2000. Managing Editor and Senior Editor, Oxford University Press, 1990–98.

Or if you wish to indicate how long you worked for a company without including the dates:

Editorial Manager at Cambridge University Press. Editor at Melbourne University Press for a total of eight years. Temporary jobs for trade publishers in New York for two years.

Freelance experience

Please state, by date, the length of time you have been working on a freelance basis, not the types of services you provide (that information appears at the beginning of your entry, as well as below in 'Examples of work'). However, if you want to include past experience as part of your career history, it can be included here. You may wish to include the names of clients here, especially if there are too many to list with your 'Examples of work'. For example:

Since 1994. Clients include Penguin, Pearson, Harcourt Education, BP, JBP, Sorensen Press.

Another example:

Editing business publications for corporations in Sydney, Melbourne and Adelaide, 1994–98. Since 1999, writing and editing website copy, in-house publications and advertising material for clients including McDougall's Infotek Systems, WorkChoices Pty Ltd, Fuller Aircraft Inc.

Examples of work

Work examples inform potential clients about your areas of competence, so make it clear what your role in each work example was, rather than just rattling off a list of titles.

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Where possible, group your projects according to the type of work you did on them; for example, Editing, Project management, Writing, Indexing. These can be in any order.

You might wish to include examples within genres or subject areas. Please follow the below examples for the order of elements within each type of work: first the genre or subject area, followed by the title (or titles), followed by the client's name in parentheses. Note colon after genre or subject area, semicolons between projects for a single client, and full stops between clients.

Writing and project management

Series of in-house training manuals for Master Foods.

Editing

Primary education library series: *Stay Hungry!* (Hyperactive Books). Theme Time (Linen Press). Reference: *Farnarkeling for Dummies* (Sorensen Press). Trade fiction: *Water Wars* (Pipeline Publishing). *Moon Madness* (Lunar). *Muphry's Law* (JBP).

Areas of expertise and/or areas of interest

Expertise is obviously of more use to clients, but if something listed as an 'area of interest' is supported by your qualifications, experience or examples of work, it's a definite plus.

Qualifications

Please include the area or major to which your degree applies (in parentheses). Comma between degree and institution; comma between degrees from a single institution; full stop between institutions. For example:

BSc (Hons) (Chemistry), University of Melbourne. BBusPublicAdmin, MBA, GradDipEdPub, RMIT.

Member

You may list relevant organisations of which you are a member (other than the Society of Editors), e.g. Australian Society of Authors, Australian Society of Indexers, MEAA.

Computer information

Please indicate, on separate lines, the platform(s) that you use (Windows or Macintosh) and programs that you use, if relevant to the work and services you offer. For example:

Windows XP

Office 2003, Quark Xpress 5, Adobe Creative Suite CS2 Premium (including InDesign, Photoshop, Illustrator, Acrobat)

Spellings and punctuation

Titles of projects and proper names will be printed exactly as you have spelled them (unless it's clearly a typographical error, e.g. 'Monads University'), so please check carefully. You will have the chance to proofread a PDF of your entry after typesetting, but not to make editorial changes to it.

Here are some frequently used words in *Freelance Register* house style:

CD-ROM

co-ordinator

copy editing

copy-writing

disk (computer)

e-mail

hard copy

Internet (capital)

multi-author

non-fiction

online but on-screen

plain English

proofreading

rewriting, restructuring (no hyphen)

website (one word, lower case)

Dates: 2001–04 (en dash)

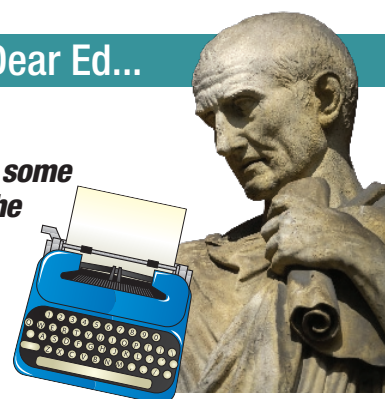
textual dash: unspaced em dash

Full stop after people's initials, e.g. Mary P. Chan, but not in 'PO Box', degrees (e.g. 'BS', 'PhD'), acronyms, etc.

If you have any questions, please feel free to contact <freelance@socedvic.org>.

Dear Ed...

In this column Ed answers FAQs and some curly ones about the ins and outs of the editing profession.



Dear Ed

You're a miserable sod! I bet you couldn't even come up with ten good things about working in-house!

Very Happy In-house, of Port Melbourne

Dear Very Happy

It was gratifying to find that I had a reader, so thanks for the challenge. I haven't worked in-house for some years so some of this might read like *Dear Ed Climbs the Faraway Tree*. Also, I worked for several local publishers that were so exceptional they don't exist anymore. Mergers, buy-outs and corporate equity have made some parts of the Australian publishing landscape unrecognisable, but I'll give it a nudge. Herewith ten good things about working in-house, all of them to be cherished.

- 1 Birthday lunches. Ah, remember these? You'd pre-book a restaurant, then squish five people into each car to get there, returning two hours later feeling overfed and slightly guilty, but with a bond that no management talkfest could ever create.
- 2 Working relationships. While not exactly a fiery furnace, relationships forged between teams of designers and editors working on books together outlast most marriages.
- 3 Paid holidays. What a concept! You mean I used to get paid *not* to work? That my employer valued my contributions to such an extent that they encouraged me not to work so that I could come back refreshed and contribute even more? Amazing.

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- 4 Camaraderie. It boosts camaraderie no end if your boss is a basketcase or a lower-order psychopath. If the sound of your boss's footsteps make your heart rate increase then it's odds-on the staff will bond together to survive. Which brings me to . . .
- 5 Laughter. There's not a lot of laughter when you sit in an office on your own. When I think back to the most despotic place I ever worked, all I recall is laughing like a drain. But, yeah, it was a different era: 1996 PBC* to be exact (*Pre-BeanCounter).
- 6 Cycling to work. This is the absolute best way to get some activity in your editorial day. You arrive at work oxygenated and 100 per cent awake and you can chew through the morning's work in an hour.
- 7 Teamwork. I love working in a team. It's unique, something to be cherished. The whole idea of having one entity with four brains and eight hands can, when harnessed, create absolute publishing magic. (See my book *Big Teams: Why Do They Always Contain a Wally?* for further detail.)
- 8 Deadline buzz. That feeling you get when a bunch of people are all working eyeballs-out to hit the same deadline and the whole company feels like it's just shifted into hyperdrive.
- 9 Christmas parties. Sure, they ranged from the daggy to the inspired, and you may not necessarily have wanted to see that guy from Marketing wearing a Tarzan loincloth, but the whole company would buzz with anticipation before and keep buzzing with stories afterwards. Memo to HR: A happy worker is an effective worker.
- 10 Work is a noun, not a verb. It's a place you go to and come back from, and with a bit of luck you can leave work (*v.*) at work (*n.*), where it belongs.

Well, thanks for the trip down memory lane. Next month I'll be reading excerpts from *Dear Ed Goes to Kirrin Island*.

Cheers,
Ed

PLEASE NOTE DINNER MEETING BOOKING DETAILS FROM PAGE 1

- Book with Lu Sexton at <bookings@socedvic.org>.
- Please book as early as you can, but definitely before 5.00 pm on Monday 20 July.
- State if you are a member or non-member and give an email address and telephone number.
- Cost: free for all Society of Editors members, \$35 for non-members. (Cash or cheque; no credit card facilities available.)
- Please state if you are a vegetarian.
- If you need to cancel, please contact Lu as soon as possible.
- If you cancel after 7.00 pm on the day before the meeting, the Treasurer will contact you shortly after and ask you to pay as if you had attended.
- People who arrive on the night without a prior booking will be unable to attend.

Dates for your diary

Membership renewals due

Wednesday, 1 July 2009

Freelance lunch

Thursday, 2 July 2009, 12.00 pm

Training course: Proofing refresher for editors

Saturday, 18 July 2009, 10.00 am to 4.00 pm

July dinner meeting

Annual General Meeting

Wednesday, 22 July 2009, 6.30 pm for 7.00pm

Closing date for entries in *Freelance Register*

Friday, 31 July 2009, 5.00 pm

2009 Accreditation exam

Saturday, 12 September 2009



If undeliverable,
please return to
PO Box 176
Carlton South VIC 3053

Honorary Life Members

John Bangsund, Ruth Dixon, Elizabeth Flann, Beryl Hill,
Nick Hudson, Colin Jevons, Susan Keogh, Vane Lindesay,
Janet Mackenzie, Sally Milner, Renée Otmar, Teresa Pitt,
Yvonne Rousseau, Ruth Siems, Wendy Sutherland, Basil
Walby, Lee White, Jackie Yowell
Frank Eyre (d. 1988)
Stephen Murray-Smith (d. 1988)
Beatrice Davis (d. 1992)
John Curtain (d. 1999)
Anne Godden (d. 2004)

Membership

Membership of the Society is open to anyone engaged professionally in any aspect of editing for publication, or who has had such experience in the past. Associate membership is open to anyone interested in the Society's activities. Associate members may not vote or hold office in the Society. Application/renewal forms are available from the Membership Secretary or the Society's website:
<www.socedvic.org>
Subscriptions
Full membership \$75
Distant membership \$45
Associate membership \$75

Committee 2008–2009

President

Liz Steele
president@socedvic.org

Treasurer

Charles Houen
treasurer@socedvic.org

Web Manager

Lan Wang
web_manager@socedvic.org

Meetings Organiser

Eve Recht
meetings@socedvic.org

Bookings

Lu Sexton
bookings@socedvic.org

Training Officer

Melanie Dankel
training@socedvic.org

Freelance Affairs

Phillip Bryan
Peter Riches
freelance@socedvic.org

Membership and Correspondence

Ron Thiele
members@socedvic.org
payments@socedvic.org

WVC Liaison Officer

Tony Berry
tony@yarraboy.com

IPEd Delegate

Rosemary Noble
iped@socedvic.org

IPEd Accreditation Board

Representative(Vic)
Julie-Anne Justus
iped_accred@socedvic.org

MEAA Liaison

L. Elaine Miller
meaa@socedvic.org

Compiler, Writers Events Calendar

Christina Ratcliffe
wec@socedvic.org

Immediate Past President

Renée Otmar
office@otmarmiller.com.au

Newsletter team

Coeditors and advertising
Jacqueline Coyle-Taylor
Rachel Saffer
newsletter@socedvic.org

Proofreading

Nonie Sadler

Front of House Dinner

Meetings
Christina Ratcliffe