

The SOCIETY of EDITORS (VICTORIA)

NEWSLETTER

VOLUME 34 NUMBER 2

AUGUST 2004

Next meeting

Literary Agent: Linking Authors and Publishers

Fran Bryson

Please note new venue:

Prince Patrick Hotel

Ground floor, 135 Victoria Parade, Collingwood (corner of Rokeby St & Victoria Parade). Parking free after 5.30 p.m. in side streets north of Victoria Parade

Wednesday, 1 September 2004

6.30 for 7 p.m.

\$15 members, \$20 non-members for an exciting new variety of finger foods (including vegetarian and vegan) served in a recently renovated pub with an intimate atmosphere. Drinks at bar prices.

Fran Bryson has been a literary agent for over 12 years, signing many exciting writers, both previously published and new talent, while taking a special interest in the ongoing promotion of clients and their work internationally. Each year she also teaches and addresses a range of writing and reading courses as well as running workshops and judging competitions. Fran has participated in many of Australia's writers' festivals as a speaker, judge and chair.

Fran joined the Bryson Agency Australia in 1993 after many years in theatre and the completion of her BA (Hons). She has since studied in various legal areas and completed her Masters in Communication Studies at RMIT University. Fran was primarily responsible for the expansion of Bryson Agency Australia into the publishing area.

The agency works for writers operating in all media: print, film, TV, radio, electronic and the stage and specialises in representation within the book industry. The agency provides extensive services in both the national and global marketplace for some of Australia's finest writers.

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Bryson Agency Australia's recent projects include the award-winning music drama, *One Night the Moon*, a feature film made originally for ABC television and *Australian Gothic: the life of Albert Tucker*, the controversial biography by Janine Burke. In addition Brenda Niall has won a number of awards for *The Boyds* published in April 2002 by Melbourne University. On the fiction side, Gail Jones' *Black Mirror* won both the WA Premier's and Kibble awards in 2003.

The agency had early associations with the celebrated Pram Factory Theatre in Carlton and began its life as an agency representing many of the actors, directors and writers prominent in that arena.

Bookings are essential:

- Book with Amanda Coverdale – email preferred – at <amanda@clari.net.au> or phone (03) 8802 4482.
- **Book strictly before 5 p.m. on Friday, 27 August.** (New venue requires longer lead time.)
- State if you are a member, student, ASTC member, AusSI member or non-member.
- Give an email address or phone number.
- If you need to cancel, please email or phone Amanda as soon as possible so we don't waste money on catering for people who don't turn up.
- If you cancel after 7 p.m. on the day before the meeting, the Treasurer will contact you shortly after and ask you to pay as if you had attended.



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News, comments, letters and other material for publication, review or mention in the *Newsletter* should be addressed to the *Newsletter* Editor at the address on the left.

Disclaimer: The views expressed by individuals in this *Newsletter* are their own and do not necessarily represent the views of the Society of Editors (Victoria) Inc.

Position vacant – CASE delegate

This is a chance for a volunteer to contribute to the editing profession at a national level. The duties are to represent the views of the Victorian society of editors to the Council of Australian Societies of Editors, and inform the Victorian committee about CASE's activities.

The workload is not heavy. It includes attending some committee meetings of the Victorian society, dealing with moderate email traffic from CASE of perhaps two dozen items a month, and taking part in three teleconferences each year. Previous Victorian delegates will offer advice and support.

The benefits include a wider vision of the profession's needs and strengths, and rewarding collaboration with colleagues in other states.

Applicants must be full members of the Society of Editors (Victoria). For more information contact or Janet Mackenzie at <jmack@mansfield.net.au> or Brett Lockwood at <brett@melbpc.org.au>.

Between the Lines: A Legal Guide for Writers and Illustrators

by Lynne Spender

All you need to know about copyright, defamation and censorship, contracts, ethics, getting paid, tax, super and insurance, literary estates and much more.

Written in a lively and accessible style with case studies and scenarios, checklists, FAQs and illustrations by Andy Joyner, *Between the Lines* is an invaluable resource for everyone involved in writing and publishing.

Keesing Press, July 2004, 272 pp. \$24.95 Australian Society of Authors' members, \$38.50 non-members plus \$5.50 p&h.

For fast dispatch, phone the Australian Society of Authors on 02 9318 0877 with your credit card details or download the order form from <www.asauthors.org>.

Highlights from The Age Melbourne Writers' Festival

Needs a Good Edit: Janet Mackenzie and Lynne Truss

Hard on the heels of the recent launch of her book *The Editor's Companion* (CUP), Janet Mackenzie takes on Lynne Truss, Queen of Grammar and author of *Eats, Shoots & Leaves*. Can the comma, the apostrophe and the gerund survive? What future is there for grammatical tradition? Chaired by Bryony Cosgrove (lecturer at the RMIT Grad. Dip. course). Concludes with the announcement of the Beatrice Davis Editorial Fellowship. Session sponsored by the Victorian Society of Editors.

Saturday 28 August, 2 p.m. in the Merlyn Theatre.

Spotlight on Lynne Truss

Gideon Haigh talks to Lynne Truss, prolific British novelist, columnist and now best known as the author of *Eats, Shoots & Leaves*.

Friday 27 August, 10 a.m. in the Merlyn Theatre.

Six O'Clock Views: Louise Adler – Publishers Take Sides

Are modern publishers gate-keepers, content packagers, agenda setters or just clumsy intruders between writers and their readers?

Friday 27 August, 6 p.m. in the Beckett Theatre.

Not to Put Too Fine a Point on It

Kate Burridge, Corey Frost and Lynne Truss on language. Chaired by ABC Radio's Amanda Smith.

Friday 27 August, 8 p.m. in the Beckett Theatre.

Bookings

In person or by phone to The CUB Malthouse box office on 9685 5111, or by faxing or mailing the form available in the official festival program. Program and other information available on the Festival website at <www.mwf.com.au>. Single tickets (full price): \$15. Society of Editors' members are entitled to concession price of \$12.50 (produce proof of membership, e.g. membership card or receipt).

Kerry Biram

Launch of *The Editor's Companion*

August dinner meeting report

The following transcript is from the recent launch of Janet Mackenzie's, The Editor's Companion, at the Society of Editors' monthly dinner meeting at Café Mystique, August 2004.

Introduction – Kerry Biram:

Now I'd like to introduce Teresa Pitt who has recently been appointed as senior commissioning editor at Lothian Books. She started her career 25 years ago as a trainee editor with Sally Milner at Greenhouse Publications. From there she worked in a variety of publishing positions, including several periods as a freelancer, a senior editor at Penguin Books and a general books publisher with William Heinemann Australia, general books publisher at Macmillan Australia, and seven years as commissioning editor at Melbourne University Press. During the 1980s, she held the position of President of the Society of Editors twice, held various other committee positions and was a member of the Society of Editors' committee which was working towards the establishment of the foundation editing and publishing course at RMIT. She also lectured at RMIT in the Advanced Diploma in Professional Writing and Editing course. Teresa is also an Honorary Life Member of the Society of Editors.

Teresa Pitt:

Thank you Kerry. It's rather a long time since I've been to a Society of Editors' meeting and I'm absolutely staggered to see so many people here tonight, most of whom I don't know – a few familiar faces over there that I can see. I feel a bit of a fraud because in fact, although this is my 26th year in the publishing industry, it's probably about 10 or 12 years since I've sat down and edited a book from go to whoa. So, I'm happy to be an Honorary Life Member, rather than calling myself a practising editor because I'm not. Janet's book is actually going to be very helpful to me because I have a new job in which I'm actually going to have to edit books again. I'm slightly alarmed about that prospect!

I want to congratulate the Society very much on the amazing achievements they have had over the last decade or so. First of all, on the long-awaited and finally achieved establishment of CASE, the Council of Australian Societies of Editors. I was in fact sent to Tasmania as an emissary of the Victorian Society of Editors, where I talked to a small group of people who were keen to establish a Society of Editors in Tasmania. They wanted to pick my brains and they did, in fact, go on to found the Society in Tasmania and I understand that it now has more than 100 members which is pretty amazing. And there are now Societies in every state and finally you managed to organise a Federation or a representative body that has people from every state in it. One of the things that CASE has done, as you no doubt all know, is the *Australian Standards for Editing Practice*, which again is something that we all talked about endlessly in the early 1980s. It's now come to fruition and again, congratulations to the Society and all involved. And also to the ongoing work that I understand you are doing towards the accreditation of editors – another

subject that deeply engaged us about 15 years ago, but hopefully that is about to become a reality too. I'm very proud of this Society and very proud to be an Honorary Life Member.

You might like to know a little bit of history. I've told you about the Tasmanian Society. Janet Mackenzie was one of the original founding members of the Society in 1970 or 1971. Then I joined the Society, I think it was in the 1980s, and it was a very small group of people, nearly all of whom were fully engaged in the book publishing industry. We'd have a meeting and there would be maybe six or seven people. On a very good night there might be 15 people. For a while it looked as though the Society was really just struggling on without very much clear purpose or direction. It was a good excuse to get together with a few mates and have a couple of drinks and there wasn't much else happening. There was a meeting in some weird place in North Melbourne, wasn't there Colin, who was on the Society committee with me at the time, and there was something like four people. So I stood up and proposed a motion, which Colin objected to wildly, and the motion was that the Society of Editors disband itself forthwith! Now this motion had the effect that I actually hoped it would have, which was shouted down and voted down absolutely, and this was reported in the next Society of Editors' newsletter. And all of the members became so alarmed that they all came out of the woodwork in droves, and at the next meeting we had about 20 people saying 'What's this, what's this, how dare you shut down the Society!' It's gone on from strength to strength since then. It really started with me on that night.

OK, so let's get to Janet and her book. Janet Mackenzie is an editor without peer as I'm sure you all know, and she's been editing longer than most of the people in this room. She is a person with an enormous amount of experience and knowledge and, above all, an enormous amount of common sense. Her book, *The Editor's Companion*, is going to be an extremely valuable contribution to the growing body of literature on editing and publishing in Australia. When my copy arrived at work last Friday I picked it up and I immediately looked at the contents list, and I saw 'Chapter 1, The Editor in Context', and I just said 'Hurrah! Good on you Janet' because what's she's done is like no other book that I know of, and that is, to explain how the editor fits in to the whole process of publishing and to the industry, in its very broad sense. She's not only talking about book publishing, which is traditionally where the Society of Editors has come from, she talks about corporate publishing, she talks about amateur publishing, she talks about a range of different areas, which probably back in the days when I was editing, we hadn't really even thought of as being part of the role of an editor. She's given us the big picture before she gets down to the nitty gritty and the minutiae of editing. And I found that it's a book that you can actually read. It has a voice. It has the voice of a real person in it. She's funny, she's witty, she's sensible, she's eminently practical about what is important and what is not

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The Society of Editors (Victoria) Inc. presents
Using Word macros for more efficient editing

Trainer: Catherine Hunt
Saturday 18 September, 9.30 a.m. to 1 p.m.

Catherine Hunt mastered macros while providing support and training to users of the macro-based editing software used by Blackwell Publishing.

If you edit on-screen, being able to record your own macros is a sure-fire way to increase your speed and output. With macros, you create custom commands so that the computer does the mindless routine tasks, leaving you to do the real editing.

So what exactly are macros? Basically, Microsoft® Word allows you to 'record' a series of commands or actions, which can be 'replayed' later – the recorded commands are known as macros. The commands can be assigned to a keyboard shortcut or toolbar button for easy access. For example, you could create a single button that carries out a suite of basic clean-up operations (e.g. removing double spaces, tabs and paragraph returns). Some other handy uses for macros are:

- inserting non-breaking spaces where needed
- transposing family and personal names in a list
- inserting en dashes between ranges of numbers
- converting raised/lowered text to true superscript/subscript.

Macros have an undeserved reputation for being difficult to master, but a simple macro can be recorded in seconds, and may save you hours of work. Once you start creating them, you'll find it very difficult to stop!

This half-day course is for anyone working in Microsoft Word who hasn't used macros much before. The session will cover:

- recording macros and assigning them to keyboard shortcuts or buttons
- find and replace macros and advanced find and replace operations (including wildcards)
- storing and moving macros
- suggestions for useful macros for editors
- troubleshooting

By the end of the course you should be not only confidently recording simple macros, but also have a good understanding of the scope of tasks that can be accomplished by more complex macros. You'll be well equipped to take what you've learned and create automated commands that are pertinent to your own work.

Cost: \$95 members (Society of Editors, Indexers, ASTC); \$125 non-members

Bookings: Please book with Marta Veroni, <bohemian@melbpc.org.au> by **Friday 10 September**

Venue: Room 441, CAE, 253 Flinders Lane, Melbourne

Note: Due to computer availability, places are limited, so please book early!



Using Word macros for more efficient editing
Saturday 18 September 2004

Payment is by cheque or money order, payable to 'Society of Editors (Vic.)', and mailed to Marta Veroni, PO Box 182, Moreland VIC 3058. Direct payment available by arrangement.

Name: _____

Postal address: _____

Postcode: _____

Phone: BH _____ AH _____

Email address (if available): _____

Member of: Society of Editors ASTC Society of Indexers

Cheque/money order enclosed for \$ _____

Version of Word you use: _____

Particular tasks you would like a macro to do: _____

The Society of Editors (Victoria) Inc. presents
The big picture – structural editing

Trainers: Pamela Hewitt and Shelley Kenigsberg
Saturday, 13 November 2004, 9 a.m. to 5 p.m.

Structural editing in fiction and creative non-fiction involves developing the logic and flow of a piece of writing, shaping and presenting the text in harmony with its internal progression. Editors almost always do this to some degree, but the process is often intuitive.

Beginnings and endings are crucial, at the level of the full text, section, chapter, paragraph and even the sentence. You need confidence in your judgement – some would call it gall – to overcome the fear of making bold changes, and it's important to develop the art of creative communication with authors.

The structural editor develops a feel for the problem areas in a text. How does it stand up to an analysis of flow and variation? Is it the right shape? Structural editing gives editors the analysis tool to highlight imbalances in coverage of topics, and overlaps and omissions. From this analysis comes the vital skill of devising suggestions for overcoming the problems.

These range from moderate to radical. Change a descriptive passage to dialogue? Blend two minor characters? Delete the opening dream sequence? Work on the transition between chapter five and chapter six? Introduce sections and blend chapters entirely? Make the penultimate chapter the first? The workshop presents practical suggestions for structural editing, including cut-up techniques, text charts, highlighting, summary statements and textual and 'anatomical' analysis.

- **Pamela Hewitt** is a freelance editor, writer and trainer, and proprietor of Emend Editing and Writing Services, which she established in 1996. She has developed and

presented editing courses and workshops for tertiary institutions, writers' centres, literary festivals, editors' societies and government agencies. Pamela is active in the editing profession. She is a member of the national accreditation working group, has written widely on editing topics and presented papers at editing and language conferences. Her current obsession is a training website for editors and writers, which goes live later this year.

- **Shelley Kenigsberg** is a freelance editor and trainer. She has worked in large and small corporate publishing houses as editor, commissioning editor and publisher, and began S K Publishing (freelance services) in 1998. Shelley has developed the Book Editing and Publishing Diploma course at Macleay College, Sydney, where she is now coordinator and lecturer. She has presented papers at several conferences. Shelley is Vice-president of the NSW Society of Editors (President 2000–2003) and is active on the Council of Australian Societies of Editors.

Note: This is a repeat of the course presented in July. Bookings will not be accepted without payment.

Cost: \$135 members (Soc. of Eds, Indexers, ASTC),
\$175 non-members
Bookings: Please book with Marta Veroni,
<bohemian@melbpc.org.au> by **Friday**
5 November.



The big picture – structural editing workshop
Saturday 13 November 2004

Payment is by cheque or money order, payable to 'Society of Editors (Vic.)',
and mailed to Marta Veroni, PO Box 182, Moreland VIC 3058. Direct payment available by arrangement.

Name: _____

Postal address: _____

Postcode: _____

Phone: BH _____ AH _____

Email address (if available): _____

Member of: Society of Editors ASTC Society of Indexers

Cheque/money order enclosed for \$ _____

Style Council Conference

State Library of NSW, Sydney 9–11 July 2004

Theme: Public and professional discourse

Report by Rosemary Noble

Don Watson's 2002 book, *Death Sentence: The Decay of Public Language* (Knopf, Sydney) was used as the basis for the theme of the conference.

The 'hamburgerisation' of Australian English was the way that Lex Icon from the society of Pure English (SOPE), aka comedian Rodney Mark, described the current state of Australian language (we were in the McDonalds Room of the State Library Of NSW after all) at the opening of Style Council 2004. His amusing and telling browse through the conference program gave him the ammunition he needed to demonstrate our love of buzzwords. Liberally sprinkling his ramblings with such gems as knowledge management, scenario planning, value propositions and corporate governance, he well and truly set the scene for the next two days of input, throughput and output leading to a holistic totality on public and professional discourse.

For a brief report on the program please go to the website.

Keynote address

Title *Back to life: Resuscitating public language*
Presenter Neil James, Executive Director, Plain English Foundation

Summary

Disagreed with Watson's thesis that our language is dead, but some public discourse definitely not healthy. Symptoms of officialese are poor narrative structures, Latinate diction (in general population this amounts to about 22% of language, but in officialese this figure is >50%), passive voice.

Cures might include:

- Restoration of functional and traditional grammar
- Re-introduction of study of classical rhetoric
- Plain English
- Professional editing practice and document design (templates)

Plain English Foundation conducts workshops for plain English writing and is keen to target academia. Includes follow-up sessions

Contact: <neil.james@plainenglishfoundation.com> Also Nicola Robinson.

Inputs to public discourse

Title *Attack & defence: Public language across four centuries*
Presenter Andrew Tink, MP, Opposition A-G, NSW government

Summary (handout available)

Public language is the language of power but hasn't changed much. Compared public discourse in 18th century with present. Public language aims to avoid risky commitment by boring and stupefying the reader with jargon and waffle. Lots of examples from politics.

Also our public language is largely adversarial. Whatever the era and whatever the technology, attack and defence are at the heart of public and political language. They constantly adapt to the technology and resist decay.

Contact: <Andrew.Tink@parliament.nsw.gov.au>

Title *Don't shoot the messenger: the raw material of ABC news*
Presenter Heather Forbes, ABC News & Chair, ABC's Standing Committee on Spoken English

Summary

ABC's core values are impartiality, accuracy and objectivity, not only getting the facts right, but using fair and non-judgmental language. Discussion of furor caused by ABC staff memo advising journalists to refer to 'Australian troops' rather than 'our troops' in Iraq. Accusations of unpatriotic and un-Australian behaviour. Same line taken by BBC and NPR in US.

Use of words such as 'terrorist' legitimises one side and demonises the other. So when does a terrorist become a gunman or a freedom fighter ... problematic language like this to be avoided.

Contact: <forbes.heather@abc.net.au>

Title *Lost in translation: Academic writing and professional discourse*

Presenter Susan Thomas, Faculty of Arts, Language Department, University of Sydney

Summary (handout available)

Potential employers of Arts graduates often accuse them of not being well-prepared for work. Examples on both sides of argument. Many students unprepared to adopt new writing styles and cling blindly to correctness, which they perceive to be passive voice, third person, excessive nominalisations, clichés and too many quotations from secondary sources. Audience consideration, tone and situational nuances are forgotten in the quest for sound 'academic' and therefore 'correct' discourse.

Arts faculties must increase their awareness of what is expected of arts graduates, there needs to be better communication between secondary schools and universities to foster better understanding.

Contact: <susan.thomas@arts.usyd.edu.au>

Panel discussion

Title *The cutting edge of obscurity*
Presenters Bruce Heilbuth, Businesswriters (editor of business publications); Pamela Hewitt, NSW Society of Editors (editor of fiction & non-fiction); Bill Krebs, Bond University

Summary

Business writing is full of clichés, waffle and jargon, making it inaccessible to many, time-wasting, unclear and inefficient. Needs to be a campaign against clichés. Style guides could be over-rated as they keep language and writing content separate. A sense of judgment is what's needed.

Contentious quote: 'All prose can be improved by a good editor' (can't remember the source).

Also, clear thinking as a desirable skill needs to be given more credence so the thought process is not bypassed when a person is writing. (i.e. material often unclear as writer has not thought through what they want to say properly before starting to write). Teach critical thinking?

Contacts: <bruce@businesswriters.com.au>, <emend@bigpopnd.net.au>, <Bill_Krebs@bond.edu.au>.

Authors, audiences and participants online

Title *The medium and the message*
Presenter Ross Blackwood, Board of Studies, NSW Dept. of Education

Summary

Difference between print and online writing

- Online has fake intimacy (cf. actors doing love scene with dozens of crew looking on)
- Immediacy
- Impermanence
- Interactivity
- Online community
- Instant links to web, other media, other files
- Format (scrolling, screen size)
- Colour, PPPs, animation, video, audio etc.

Language

- Email ... brief, emoticons
- Chat rooms, arcane, cyberspeak
- Web pages ... problems with reading

Effects on readers

- Impatience
- Skim reading
- Scrolling quickly
- Non-linear progression
- Active & interactive confusion

Cyberspeak

- Coded
- Secretive
- Exclusive

Jargon

- Technical

- Informative
- Not secretive

Less formal writing on web

Contact: <Blackwood@boardofstudies.nsw.edu.au>

Title *Electronic selves: Gender and anonymity as factors of e-learning*

Presenter Donna Gibbs, Faculty of Education, Macquarie University

Summary

Editor of *Cyberlines*, to be published later in 2004.

We construct ourselves online. WebCT editorial input minimal. New system Macquarie is using is LAMS. Next generation and more effective, easier for academics to use and more choices of interactivity for students.

Gender research shows that girls still more alienated by technology than boys ... males dominate play, online communication, although Donna's anecdotal evidence suggests otherwise. e-learning is successful as a way of encouraging boys to communicate more. Sidcup study showed them to be more honest, enthusiastic, less shy and have more ownership of work.

Contact: <donna.gibbs@mq.edu.au>

Title *When a novel goes online: Adventures in Internet publishing*

Presenter Matthew Reilly, author

Summary

Matthew Reilly is a best-selling author of six novels, having sold over 20 million copies and being translated into 18 languages. His sixth novel *Hover Car Racer* has been published free-to-air on the web in eight instalments. Free downloads made possible by sponsorship of UIP and Canon. Will be printed and bound and ready for Xmas. First time this has been done (i.e. web version first followed by print) so unknown how this will affect eventual sales. Film rights already sold to Disney and American publishing rights.

Contact: <mattjreilly@optusnet.com.au>

Editing and ethics: PhD theses

Title *A joint national policy on the editing of research theses*

Presenter Janet Mackenzie, Council of Australian Societies of Editors (CASE)

Summary

CASE and Deans and Directors of Graduate Studies (D-DOGS) have come up with a policy for editing thesis ... ratified six weeks ago.

Based on *Australian Standards for Editing Practice* and available on Society of Editors website. Very valuable document to be distributed to all research students, supervisors and deans.

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Freelance Register Style Guide

This Style Guide is for your use in helping to bring greater consistency to the 2005 *Freelance Register*. You can pull it out and keep it for future reference.

We have decided not to include a 'Full-time' or 'Part-time' designation, as freelance work does not neatly fit into those categories, and arguably this information is of little use to clients.

If you have a company name, it will appear at the start of your entry. There is an index to assist clients in finding 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 Register.

The 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 (as notes in italics) 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 Green Bay Circle
Upper Broadview VIC 3999

Phone 03 9999 9999
Fax 03 9999 9999
Mobile 0999 999 999

E-mail joe@packernet.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

As you can see from the 2004 Register, people have different ways of listing their experience. For example, you may wish to list in-house position(s) and the companies for which you have worked. Capitalise position titles. Full stop (not comma or semicolon) after each position. Note the date format if you choose to use dates:

Publishing Manager, Cambridge University Press, 1988–90.
Senior Editor and Editor, Oxford University Press, 1980–88.

Or, if you wish to indicate how long you worked for a company, without 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

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, Text, Thomas Nelson, Addison Wesley Longman, Pan Macmillan.

Another example:

Editing business publications for corporations in Sydney, Melbourne and Adelaide, 1990–95. Since 1995, editing and proofreading for publishers including Fuller Books, Macmillan Education, Thomson Lawbook Company. Subject areas include primary maths (Nelson, Macmillan Education), biography and trade non-fiction (Penguin, Pan Macmillan), academic and scholarly books in sociology, comparative religion, philosophy (OUP, CUP, MUP).

Examples of work

Clients have stated that this is important information for their purposes, but titles don't necessarily reveal the subject area, and an editor's areas of competence are more important than specific titles (see second paragraph under 'Freelance', above).

It is helpful to group your projects according to the type of work you did on them (for example, Editing, Project management, Writing, Indexing).

You may wish to include examples within your genres or subject areas.

Note colons after subject areas; semicolons between projects for a single publisher; full stops between publishers.

Editing

Primary school maths: *I Can Count!*; *What's Your Number?* (Easy Reader Books). *A Smaller Infinite Set* (Thomson).

Mass-market biography/humour: *Skewering the Footy Player* (Newman Publishing). *Staying Out of Trouble with the Law*; *Cat Ranch*; *How to Deal with Belligerent People* (Fuller Books). *My Life as a Stepford Wife* (Lancaster Press).

Proofreading

Rent Free; Let's Go to Appalachia! (Fuller Books).

Areas of expertise/ 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. Fellowship of Australian Writers, Australian Society of Indexers.

Computer information

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

Windows
MS Office 2002 (Word, Excel, PowerPoint), Quark XPress

Spellings

Titles of books and of educational degrees and institutions will be printed exactly as you have spelled them (unless of course it's clearly a typographical error, e.g. 'Monaxh 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.

CD-ROM
co-ordinator
copy editing
copy-writing
disk (computer)
e-mail
non-fiction
online but on-screen
rewriting, restructuring (no hyphen)
website (one word, lower case)
Internet (capital)

If you have any questions, please feel free to contact Elaine Miller at <lemur44@optusnet.com.au>.

For the application form for the *Freelance Register*, see page 15.

The Australian Editing Handbook, second edition

The new edition of *The Australian Editing Handbook* is reaching completion, and will be in the bookshops by October this year. We would like to say a huge thankyou to all the Society of Editors members who so generously phoned and emailed us with their comments, suggestions and anecdotes about their own experiences. We received comments from all over Australia, and even several from South Africa. Apart from making fascinating reading, these contributions were very helpful to us, particularly in their suggestions of what needed to be updated, included or omitted. Unfortunately, there were not many suggestions for the last category.

As with the first edition, we divided the chapters fairly evenly between us and each of us wrote about half the chapters, then we edited each other's work. (No prizes for guessing who wrote which chapters!) Since a large proportion of our readers are editing students in tertiary writing courses or novice editors who often have nobody in-house to turn to for advice, we have worked hard to make all the new material both clear and user-friendly (don't you love that phrase?). This has meant a lot of re-writing and re-editing, but we both feel that this is a very important aspect of the book's style.

The new chapters on editing on-line and web editing have required an enormous amount of research, feedback from teachers, students and working editors, and then a stage of rigorous paring back to basics. We have been fortunate to have had a number of referees from the tertiary and publishing industries and their feedback has been most helpful in this respect and is much appreciated.

The new design, which is clear, elegant and accessible, makes it possible to use marginal text and varied layouts to make points clear, and to separate different kinds of text. After attending the Style Council in Sydney, we went on to Brisbane to meet our editor who had only been an email presence until then, and to see the cover design and final layout. We were invited to lunch with the editors at John Wiley & Sons Australia – all 16 of them! This was a somewhat daunting prospect, but it turned out to be both pleasant and informative. It was heartening to see such a friendly and efficient workplace. (Perhaps we should all move to Brisbane.)

Again, we thank the members of the Society of Editors for all the feedback, help and encouragement, and hope that the book will not only meet all the needs and requirements but also be a fun read.

*Elizabeth Flann
Beryl Hill*

Launch of *The Editor's Companion*

so important. As I say, it's a book you can read, it's not just a book that you look up the index to find the subject you want to check on. It's a wonderfully discursive, sensible, interesting, funny, practical and realistic book and I'm enormously impressed with it.

I'm not going to go on and on but I am just very glad that Janet has done this book. I'm very glad that Susan [Keogh] and Cambridge University Press have published it. I commend it to all of you but clearly since it's already sold out I don't need to do that! But please make sure that your friends and colleagues and relations and everybody else knows about it. I think it's the absolutely outstanding editing publication and I congratulate Janet. With book in hand, I hereby declare *The Editor's Companion* by Janet Mackenzie well and truly launched.

I forgot to mention another peerless editor who is also here tonight. *The Companion* was edited by Jean Dunn, my former colleague at Melbourne University Press. I don't know how she could possibly have edited Janet Mackenzie but she did! I would like to declare it well and truly launched, god bless it, and we'll all be sailors.

Janet Mackenzie:

And thanks Teresa, gosh, being called an editor without peer – that's something to live up to, isn't it? Look, I've never been an author before, so I think I'll just start off by saying 'Writing this book has been an amazing journey' and then finish up by saying 'All major credit cards accepted'.

I thought I'd present some thoughts about our profession, its culture, its skills and its standing and how the book approaches them. It's very fitting that the Society of Editors should be launching my book. I'm just delighted to see so many old friends here tonight. It's great to see people getting together and this to be the occasion. As Teresa mentioned, I was in on the ground floor of the founding of the Society of Editors, but my fondness for the Society stems from another period in my life. For a long time I was living up in the hills with my partner and two small children and my only professional contact was on the actual jobs I was doing. Every month would arrive the Society's *Newsletter*, at that time edited by John Bangsund, and I just treasured that contact with the profession and knowing that there was a profession out there, and that I was part of it.

Now, there's another reason why it's fitting for the Society to launch *The Editor's Companion* because the book had its genesis at the Society of Editors' Christmas dinner in 2002, when a group of, how shall I say, veteran editors, were discussing the lack of mentoring and training for young editors. I must have been sounding off a bit, well into the second bottle, and one of my colleagues said, 'Janet, why don't you just shut up and write a book'. It was one of those penny dropping moments. It was something that I'd never even thought of, writing an editing textbook, when it seemed an obvious and very necessary thing to do. Now I couldn't have done it alone, of course, but there were the *Australian*

Standards for Editing Practice, which I thought desperately needed to be more widely publicised and explained to people. So it was a mutually beneficially relationship – the *Standards* could provide the supporting framework for my book and I could help to make them better known and better understood. So as I said in my Preface, the *Standards* can be regarded as beacons on a rocky shore and *The Editor's Companion* takes them as its reference points for a detailed chart of the coastline. In the book I've tried to transmit three things. First, something that might be called editorial culture, second, a thorough definition of editorial skills and third, professional self-esteem. Now editorial culture used to be transmitted in-house. I was fortunate enough to be trained at Melbourne University Press in the late 1960s when Camilla Raab sat with me after I did each job and explained very kindly to me all my sins of omission and commission. She drummed into me the guidelines of good editing – make every word tell, minimise distractions, if it's fair then leave it, don't antagonise the author. So in *The Companion* I've tried to pass on that attitude of mind and that culture of editing. In writing *The Companion* I think I can claim to be a pioneer, along with perhaps, Lynne Truss, of a new genre called the humorous textbook. It really amazes me that textbooks are so dull. I mean in order to write a textbook you must at one time have been interested in the subject! So *The Companion* has lots of anecdotes and jokes in it and they're there partly to keep you reading as a pedagogical tool, if you are into that area of editing. People remember an anecdote better than they remember a recommendation. They remember a joke better than a bullet list.

For instance, suppose I say to you, 'Authors can make astounding mistakes.' Oh yes, you think. But suppose I tell you this anecdote.

A historian had written a major work on the conscription referendums in World War I. His theory was that attitudes to conscription had changed markedly after the battle of Verdun on the Western Front. In an excess of zeal, you might think, the editor happened to check the date of the battle that was central to his argument. She found that the author had it wrong by several months. His theory was nonsense, and the book had to be withdrawn from publication. The editor's scepticism had saved the author's reputation and career.

I first heard that story, I suppose, more than 30 years ago. But when I'm editing it's always in the back of my mind. When I feel the first stirrings of that little, niggling doubt about the author's accuracy – no, she couldn't, she's an expert, she couldn't have got it that wrong – the anecdote tells me, yes, she could. And I'd better check to make sure. Authors can make astounding mistakes.

Jokes are another good way to remember things. Suppose I say to you, 'In editing verbatim quotations, sic should not be over-used because it's distracting for the reader.' Ho-hum. But suppose I say, 'Sic should not be repeated ad nauseam' – that's not only a bilingual pun, but also, I hope, it's a one-liner that will stick in your mind and shape your editing practice.

Editors spend a lot of time making good textbooks for other people on every subject under the sun; surely our profession deserves to have its own lively, passionate, humorous

textbooks that describe the delights and the occasional despair of our work.

Editorial skills

As well as editorial culture, *The Companion* tries to encourage editors to value their skills. We live in a world where graphics is replacing writing in the dissemination of information – largely because writing is often clumsy and ineffective. It seems possible that the pendulum is beginning to swing back and text is being revalued. The best-seller lists have recently included several books on writing and language – Don Watson's *Death Sentence*, Lynne Truss's *Eats, Shoots & Leaves*, and Simon Winchester's *The Meaning of Everything*, about the Oxford English Dictionary. Possibly the popularity of these books signals a new interest in the value of writing, and editors should poise themselves to catch this wave.

Editors add value to raw text; we transform information into knowledge. But editorial skills, properly applied, do not draw attention to themselves, and therefore they are overlooked and undervalued. The editor knows how to make a product that is functional and fit for its purpose. We conceptualise the kind of publication that will best do the job for the given resources – whether it is a marketing brochure, a website, an academic book or a novel – and we bring it into being page by page, sometimes sentence by sentence.

Editing, like every other occupation, faces the challenge of technological change. Information is being presented and received in new ways; notions of authorship and copyright are being redefined; technology is reshaping work contexts and practices; writing is being democratised. As a result of these changes, the role of the editor in the production process is expanding beyond traditional copyediting. Editors now undertake concept development and information design at one end and typesetting and page layout at the other, with a bit of publicity and marketing on the side. Under these pressures, traditional editing skills are being eroded – as Renée Otmar has said, no one is asking graphic designers to improve their proofreading, or typesetters to brush up on structural editing. *The Companion* marks out the territory of editorial skills amid the fluid job descriptions of the knowledge economy.

I'm sick of those lists of editorial skills that consist of 'an eye for detail' and 'tact' and 'ability to work under pressure'. Editors bring much more to the job than that. Here is *The Companion's* definition of editorial skills.

- The profession of editing rejects all but paragons with an extraordinary array of virtues:
- *Communication skills*: Editors are articulate, and they communicate lucidly in writing; they can write in various registers and styles and take on the voice of an author.
- *Social skills*: Editors are tactful, patient, flexible, good at negotiating and have respect for others' views.
- *Cognitive skills*: Editors are good at abstract, inductive, critical thinking; they quickly identify the essence of a piece of writing and grasp underlying concepts and themes.
- *Reading skills*: Editors use many strategies to gain meaning from text, such as skimming, skipping and parsing.

- *Imagination and initiative*: Editors perceive how to transform raw text into an effective publication by imagining the reader's needs. They are resourceful in solving problems and finding information.
- *Concentration, perseverance, attention to detail*: Editors engage with complex written material for days or weeks at a time. They are methodical and meticulous, performing tedious, repetitive tasks with painstaking care.
- *Managerial and administrative skills*: Editors are good at organising, prioritising, and meeting deadlines. They keep track of numerous multi-stage projects over extended periods.
- *Team players*: Editors collaborate well, and they expect the author or the publishing team to take credit for their work.

Professional self-esteem

And that mention of team players leads us to our third point, professional self-esteem. Traditionally, editors have been humble and diffident. In many cases we are obliged by the nature of the job to defer to the author and the publisher, but that is no reason to be humble about our skills or our value to the publishing project.

Some editors are so self-effacing that they claim their work is invisible. It is true that non-experts might not see how the effect is achieved, but the appeal of a well-edited publication is as evident as that of a well-tended garden or a well-prepared meal. When you walk into a garden you see instantly whether it is full of weeds, overgrown, with fallen branches lying across the paths, or whether the gardener has been at work, pruning, weeding, tidying, shaping. Similarly, the effects of editing are always visible and always valuable.

At an editors' society meeting some years ago I fell into conversation with another freelance editor. It turned out that we were both working on similar jobs for the same publisher. It emerged also that we were being paid at different rates: she was getting \$35 an hour and I was getting \$70. Now because of my long experience I do probably edit better and faster than this other editor, but I'm certainly not twice as fast, or twice as good. The difference between us is that, to use the economists' jargon, she is a price-taker and I am a price-maker. It disturbs me that so many editors are price-takers. Editors, as I have said, have extraordinary skills, and they should be properly rewarded.

At last editors are beginning to move beyond our humble and self-effacing image. We are becoming assertive; we are developing professional self-esteem; we are becoming price-makers. One sign of this assertiveness was the adoption of the Standards three years ago; another is the current project to develop a national accreditation scheme to recognise competent editors.

As in-house training declines and more editors freelance, editing can be a lonely business. I hope that *The Companion* will promote editorial culture, editorial skills and professional self-esteem; and that it will replace, to some extent, the friendly guidance and reassurance that were once provided by in-house mentors and colleagues.

(Thanks to Diane Brown for this transcript)

continued from page 7

Contact: <jmack@mansfield.net.au>

Title *Working with PhD students: The editor as educator*

Presenter Mandy Scott, Australian National University
Summary (handout available)

As a visiting fellow, the presenter works with research students and their theses, including the early stages of the study, views and expectations of the students and their supervisors, and using her background as a TESOL teacher. The idea is to work with students early and give grammatical and structural advice that they can make specific to their writing.

Contact: <mandy.scott@anu.edu.au>

Title *Research students as editors*

Presenters Ruth Trigg, Barry Jeromson, Nicole Markwick, University of South Australia

Summary

Uni SA is setting up a pilot program in the Faculty of Arts to work with research students and their supervisors from the beginning of their thesis writing stage instead of an end-of-thesis writing service.

Three-stage program

1. induction program to show pathways from thesis writing to publication and need for editors to be included at an early stage; and focused linguistic and technical assistance in writing up research
2. translation of thesis into appropriate texts for a variety of audiences including govt, industry, academic and community
3. development of active links with scholarly publishers to publish material sooner and more widely.

Looking at texts at three levels

1. meta ... beyond actual text, working with faculties, school, supervisors and students
2. genre; structure
3. micro ... samples of students' writing to identify good examples, setting up style sheets; pre-writing areas (ethics proposal, correspondence etc.)

Case study

NESB researcher

- Problems with syntax
- High-level writing skills]
- Academic discourse ... mimicking awkward constructions.

Editor's response

- Student develops portfolio of good examples
- Guide student to identify good parts
- Contrasts not-so-good with rewrites
- Manage student's reactions to being edited

Student's response

- Embarrassment
- Conflict
- Personal pride

- Cultural sensitivities
- Gender awkwardness

Possibilities for going forward

- Identify one or two problems each time and ask student to correct and remember that; don't try to correct everything all at once.

Contact: <ruth.trigg@unisa.edu.au>; <Barry.Jeromson@unisa.edu.au>; <edo@interode.on.net>

Producing plain English

Title *Encourage writers to want to use plain English*

Presenter Paul Bennet, Queensland Studies Authority
Summary (handout available)

People want to write in plain English so you have to do three things:

1. encourage them
 - promise them power if they restructure their work as you suggest
 - suggest parallel work to allow them to save face
2. more editing
 - need agreement of boss that plain English is desirable
 - provide a cutting service of good and bad examples
 - give examples from your own institution but not too many in case they think you are gunning for them
3. provide a web page for plain English
 - do a monthly release on the intranet and set standards

Contact: <Paul.Bennett@qsa.qld.edu.au>

Title *ECAB: Eradicate corporate-speak and bureaucratese*

Presenter Deb Doyle, Editorial Training Services
Summary

Favourite mistakes

- Nominalisation
- Personification of objects
- Passive voice
- Pronoun antecedents
- 'while', 'as' and 'since' in non-temporal context
- commas
 - between independent clauses
 - between subjects and verbs
 - at conclusion of dependent clauses
- dangling modifiers
- compound verbs
- solidus or hyphen instead of en dash
- question marks when not a real question
- non-parallel structure in lists of points
- greengrocer's apostrophe

Contact: <deb@hotlinks.net.au>

Professional communication 1

Title *Metaphor, management and marketing*

Presenter Michael Lewis, Brandle Pty Ltd

Summary

Modern marketing speak makes organisations into organisms in much business speak.

Lots of examples of this: Adobe: intelligent document platform

Gartner: Decision tools, end-to-end measurement framework, vendor selection solution

IBM: new agenda

Contact: <mlewis@brandle.com.au>

Title *Business eco-speak: A discourse of the converted, or just corporate greenwash*

Presenter Alan Jones, Macquarie University

Summary (handout available)

Greenwash is the practice of giving a fairly non-environmentally friendly product an implicit association with the pristine and natural environment e.g. Shell oil company using an image of a pristine seashore on the cover of one of their reports.

Long discussion regarding discourse.

Most companies etc. have an espoused discourse as opposed to an enacted discourse to ensure strategic ambiguity and all open to misinterpretation

1. vague terms – safe, pollution, disposable, biodegradable
2. polysemous terms – growth, development, sustainable, resource
3. misleading terms – flaring, spillage, fertiliser, labour-saving

e.g. Shell executive: 'I see climate change as a real global challenge, which is also generating new business opportunities.'

Contact: <Alan.Jones@ling.mq.edu.au>

Professional communication 2

Title *Language assessment by remote control*

Presenter Peter Roger, Macquarie University

Summary

Looking at the linguistics of aphasia (speech impairment as a result of a stroke) patients and their speech pathology. Can manifest in different forms with loss of or confusion with:

- word order
- connectors
- morphology
- articles, classifiers, focus markers
- tense & aspect markers
- gender markers
- null subjects
- tonal lexical distinctions

Problems compounded when pathologist is working through an interpreter (with NESB patient) who also makes judgments about what to tell the pathologists and can't help injecting their own interpretations.

Contact: <peter.roger@mq.edu.au>

Title *Diglossia in the courtroom*

Presenter Roland Sussex, University of Queensland

Summary

Diglossia (high and low language in the same arena) displayed in court. Varies as follows:

Formal

- Contracts
- Constitution
- Legislation
- Charges
- Judgments
- Oaths
- Judge and counsel

Middle

- Counsel to witness
- Judge to jury

Low

- Correction officer to witness
- Accused

Outside

- Lawyer to client
- Police to witness/suspect

Peculiar vocabulary or ordinary words given particular meanings, plenty of Latin and French, e.g. jurisdiction, counsel, curtilage.

Because the law rests on precedents, archaic vocabularies and forms persist.

Good book: Gibbins 2003, *Forensic Linguistics*, Blackwell.

Contact: <sussex@uq.edu.au>

Bookshop discounts

Members receive 10% discount on book purchases over \$20 (specials excluded) at the following bookshops, on presentation of a current membership card:

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295 Swanston Street, Melbourne
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167 High Street, Kew
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56 Toorak Road, South Yarra (not other Collins Booksellers stores)
- **Spellbound Books**
460 Lygon Street, Brunswick East



Rosemary Noble

Acting Managing Editor, Learning Services, Deakin University

Teacher, librarian, writer, editor, television producer, photo processor, resort housekeeper, English tutor, manager: these are some of the jobs I have worked at over the past 30 years. You can see I am a person who loves change and I have an insatiable thirst for new experiences and skills. For the past four years I have been working at Deakin University as an editor of course materials, then as a faculty planning coordinator and now as acting managing editor. I have chosen jobs that have allowed me to indulge my passions for reading and writing and my communication and organisational skills.

What's the best thing about your job?

I enjoy the variety. No two days are alike. I also like working with individual editors on my team who all have different experiences and perspectives to bring to the job. Working with academics is challenging, often frustrating, but never dull.

What's the worst thing about your job?

Never having enough time to get an editing job to the stage where you feel satisfied that you have done as much as is possible. Alas, we often don't come even close!

What's the best thing about being an editor?

Having the opportunity to read a wide variety of subjects and being paid to do it. The satisfaction of knowing that by my efforts, I have added value to somebody's writing.

How did you become an editor?

I applied for a job as a writer with the Education Department's student publications section and the editing part of the job came with the writing part.

Describe some of the training you have had to become an editor.

My training has all been on-the-job. I taught myself copy editing from the AGPS *Style Manual*. In the job mentioned above, each article I wrote was sent to a wide reading panel of other editors, content specialists and education gurus, and it was their comments and suggestions that taught me how to shape and structure my work to the best effect.

You might call me a perpetual student as I have returned to uni several times to add to my qualifications. The guidance of some excellent lecturers and supervisors taught me much about effective writing styles as well. This year I have enrolled in a Grad Cert in Editing at Macquarie University to keep me on my toes with younger editors who are graduating from the various postgraduate editing courses. I am awaiting my grades for the first subject, 'The essentials of editing', with trepidation!

What are the essential qualities of being a good editor?

Having an 'editor's eye'. Knowing when to be pedantic and when to let the author's voice stand. Following through on the detail and maintaining a good relationship with authors. Keeping up with the technology and being a good project manager. But most of all, keeping on reading as widely as possible.

What is the most rewarding job you have ever done?

I usually think the project I'm working on at the moment is the most rewarding. As I recall, the first time I ever saw my name in print as the author of an article and as the editor of a magazine was a big thrill.

With which grammatical style/rule do you have most trouble?

I am old enough to have learned a lot of formal grammar at school, but I still get confused with using 'that' and 'which'.

What is your favourite reference source?

I love the sixth edition of the *Style Manual*, but I have to confess to a weakness for dictionaries and thesauruses. The latest editions of Macquarie are never far away from me at work or home.

Do you prefer to edit on hard copy or on screen?

On screen, although I still like to do a final read through on hard copy. My first editing was done with carbon copies of manuscripts and a lot of Tippex®, so I really appreciate the power of MS Word. Thank you Bill Gates!

What advice would you give to editing students?

Always keep a style sheet. Don't use two words where one will do. Never change anything just for the sake of making your mark. Remember that it is just as important to know what not to change as to know what should be changed. Develop a feel for the 'voice' of the author and keep it in mind throughout the job.

What book would you most like to have edited?

I'd love to work on a dictionary, and I also love maps so maybe *The Times World Atlas*. But then I'd want to temper that work with a jolly good fantasy – perhaps *The Lord of the Rings*. This question is too hard!

Freelance Register 2005

Applications close Friday 29 October 2004

Applications are now open for the 2005 *Freelance Register*. You must be a financial full member of the Society for 2004–05 to be eligible for a listing.

Please note: Freelancers with an entry in the 2004 *Freelance Register* will **not** be automatically included in the 2005 *Register*. It is your responsibility to reapply each year.

Distribution

We will be printing 1000 copies of the *Register* for distribution to the book publishing industry, corporations, government departments, and community organisations. The *Register* is also published on the Society of Editors (VIC) website.

The online version of the *Register* will be updated once during the year if you require changes to your **contact details only**.

Fee

The fee for an entry in the *Register* will be \$100 (including GST). This fee covers production and printing costs. The Society meets the distribution costs.

Payment

Send a cheque for \$100, **payable to The Society of Editors (Vic.) Inc.**, to: L. Elaine Miller, Little Grey House, 24 Foam Street, Elwood VIC 3184. **Please write your name and address on the back of your cheque, so that the treasurer (who won't have your application form) can send you a receipt.**

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 file of your page in the 2005 *Register* to proofread and return 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 **1 and 14 December 2004**. If you are unavailable between these dates, note this when you send in your entry and do so **by 14 October**. You will then receive your copy to proofread in November 2004. Alternatively, arrange for someone to proofread your copy for you, and provide the e-mail address to which your PDF should be sent if you want it sent to someone other than you.

How to apply

(1) Updated entries

Please photocopy your entry in the 2004 *Register* and update your contact information and/or professional details by annotating your entry clearly in red pen. (It is useful to make an enlarged photocopy, so that the annotations are clear and easy to understand.) If there are no changes, simply send a photocopy marked 'no changes'. **If you mark your photocopy 'no changes', you will not be able to make substantive changes at proof stage.** Send your update, together with payment. If you're updating your entry but are making significant changes to it, e-mail the new text to Elaine Miller at <lemur44@optusnet.com.au>.

(2) 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 (see pages 8–9), which has been provided for consistency in capitalisation, punctuation and the order and format of information. You may also wish to look at a 2004 *Freelance Register* for guidance. Please note the word limit of 180 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 Elaine Miller at <lemur44@optusnet.com.au>. Send a hard copy, together with payment, to Elaine at the address listed above.

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	ABN (required)
Telephone	Professional details
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Mobile	In-house experience
E-mail	Freelance experience
www home page	

Examples of projects you have worked on and your role in them: you may wish to subdivide this section into areas such as project management, editing, writing, etc., and to specify the subject areas or types of books. Many publishers 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
Main software used (note versions)

Dates for your diary

Next meeting

Wednesday, 1 September 2004

Have you renewed your membership?

It was due on 1 July 2004. Last renewals must be received by 1 October. See our website for details.



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