

Next meeting

Join us for lunch!

When: Thursday 16 November, 12.30 pm

Where: Alphabet City café

100 High St Northcote (almost opposite Westgarth Theatre)

Why: Enjoy lunch and some networking with your freelance and inhouse peers

Lunches organised by the Society for freelance editors years ago were a great success. They provided not only a chance to get out of the office and enjoy lunch, but also an opportunity to talk and network with other freelancers, swap anecdotes and hear how others handle similar work issues and experiences.

We have booked a space at the Alphabet City café in Northcote and hope you will join us. This is the first of what we hope will be a regular feature of our social calendar next year.

If you work inhouse you are not excluded – please come along also and be part of this gathering.

Please book with Liz Steele by Monday 13 November, 2 pm – preferably by email – at

<lzsteele@melbpc.org.au>, or on 0407 387 941.

Your booking is required so we can sort out numbers and organise our table. You will order your own lunch from the café's menu and pay for your lunch and drinks separately so you do not have to say your food options when booking. The café offers a standard menu of great café food with plenty of vegetarian options.

We look forward to seeing you!

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IPEd workshop postponed

The workshop planned for Sunday 12 November at the Victorian Writers' Centre has been postponed. The Accreditation Board and the National Organisation Working Group have been working hard to prepare material for discussion but we are not satisfied that it is ready to put before our members.

We expect to reschedule the workshop in February 2007. In the meantime, documents will be posted on the IPEd website as they become available, so keep an eye on <www.iped-editors.org>.

Submissions invited

Submissions for the Society of Editors (Vic.) *Newsletter* are welcome. Please send feedback, suggestions or submissions to *Newsletter* Editor Kirstie Innes-Will at <kirstieaiw@gmail.com>.



IPEd notes

News from the Institute of Professional Editors

October 2006

The seed fund, held temporarily on behalf of IPEd by the Canberra Society of Editors, is growing fast. IPEd values this money, not only because it eases the former clumsy procedures for reimbursing expenditure but also because it demonstrates the societies' commitment to the vision of a national profession.

Several of the societies have set dates for workshops in November to discuss the latest developments. At these workshops the Accreditation Board will present its draft documentation, including guidelines for the assessors and an information kit for applicants. Participants will be able to work through these and provide feedback and suggestions for improvement. The Board is eager to hear the opinions of members because the accreditation scheme depends on members' support. Before the workshops Board delegates will circulate to all members of their societies the documents to be examined at those workshops; if you can't make it to your society's workshop, download these documents and let your delegate know what you think of them.

Plans are well advanced for a national meeting of the initial group of assessors in Melbourne at the beginning of December. Assessors from each society will devote the weekend to considering feedback from the workshops and analysing dummy applications. They expect to arrive at a common understanding of assessment and competence, and will later train their fellow assessors.

The Standards Revision Working Group is taking advantage of the workshops and the assessors' meeting to present the fruits of its work so far, and the National Organisation Working Group will also be seeking input on plans for the constitution and funding of a national entity.

The Communications Working Group has prepared the first draft of a questionnaire that will be distributed to clients and potential clients through the networks of the societies. It aims to find out what clients do and do not know about editors and editing, what they want from editors when they do know about them, and how best to reach them. The group is also searching for potential funding bodies for a public relations campaign, assembling information for a template for a general promotional article, and receiving testimonials. About 20 emails have arrived bearing testimonials. Please keep them coming.

As reported last month, a Website Working Group, comprising web minders from each society, has recently formed. This group will draft an Internet strategy with the aim of improving the visibility of all the societies' websites within the various search engines. The group has established a members-only forum and a wiki on the IPEd website. The Website Working Group expects to present an initial report on its efforts in February 2007.

*Janet Mackenzie
Liaison officer*

Membership report

This is the second-last *Newsletter* that members will receive if they have not paid their current year membership fees. Memberships were due on 1 July and will close in late November, just over a month away.

Think of the benefits you'll miss out on if you don't renew your subscription:

- employment opportunities through the job advertisements and other information circulated on our e-list
- eleven issues of the Society's *Newsletter* each year
- 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
- a program of monthly meetings with guest speakers
- discounts at selected bookshops and other discounts (such as on membership of the Media Entertainment and Arts Alliance)

- advocacy and development of professional affairs, including work with societies in other states, and through the new Institute of Professional Editors.

There're plenty of good reasons to renew your membership!

My apologies to all members who have paid but have been sent renewal notices: the Paymate system, which we have used for several years, has not automatically advised us of a number of new memberships, resulting in the duplicate notices being sent.

In recent months, the committee has had the pleasure of welcoming new members to the society. In September, we accepted the applications of Ann Standish, Kim Lockwood and Nonie Sadler for full membership; and of Sharon Terry, Eden Cox, Sophie England and Mary de Wet for associate membership. In October, we accepted the applications of Thomas Jeyaseelan, Patricia Poppenbeek, Penelope Goward, Jill Newlands, Althea D'Souza, Kellie Heywood and Cathy McPherson for associate membership; and of Christine Sarandis and Peter Russ for full membership.

*Ron Thiele
Membership Secretary*

Commissioning new authors

October dinner meeting report by Stephanie Pearson

More than 40 people gathered at the English Speaking Union on 4 October to listen to Aviva Tuffield and Maryann Ballantyne talk about the highs and lows of commissioning books for independent publishing houses.

Aviva joined Scribe Publications earlier this year as an acquisitions editor, with the remit of building up the company's adult fiction list. Maryann is a publisher and co-founder of Black Dog Books, which specialises in books for children. The diversity of their experience meant that they were able to offer differing perspectives on the commissioning process, but the importance of independent publishers in the Australian market was a central theme of both speakers.

Aviva began by describing the very difficult environment that Australian fiction publishers are working in these days. In 2001 there were \$125 million sales of Australian fiction; just two years later this figure had dropped to \$73 million. There are several theories behind this shift away from fiction, but Aviva believes that the major reason is an economic one: fiction hasn't recovered from the introduction of GST in 2000. Since then many publishers have cut back on their fiction lists, so fewer novels are now being published in Australia. This is evident in the decline in entries for the Miles Franklin award in recent years.

Aviva noted that nonfiction outsells fiction four to one in Australia, making fiction a much riskier proposition for publishers. Authors and commissioners of nonfiction can imagine a specific audience for their work, but fiction has no guaranteed readership, only a pool of general readers. It's also a 'winner takes all' market: one book can be published to resounding applause, while others are ignored. But if a novel does take off, Aviva said, it can have a much longer shelf life than nonfiction, as fiction doesn't tend to age.

As an acquisitions editor, Aviva looks for distinctive and well-written novels – 'a work that feels like it had to be written'. There are a few different ways of going about this. One that has yet to yield results is trawling through the 'slush pile' of unsolicited manuscripts that she inherited upon joining Scribe.

Contacting literary agents usually results in manuscripts of much higher quality. Suzanne Leal's *Border Street*, the first book that Aviva acquired for Scribe, came from an agent. The downside of this method, of course, is that everyone else wants the good manuscripts too.

Another way to find promising work is by approaching new and emerging authors, and Aviva finds that keeping an eye on writing competitions is a good way to spot new talent. One 'find' that Aviva is particularly proud of is Cate Kennedy, who had won numerous short-story awards before her first collection, *Dark Roots*, was published by Scribe in September.

Poaching from other publishers is another possibility, and 'not quite as criminal as it sounds', Aviva said. It's simply a matter of keeping an ear out for writers who are dissatisfied with the treatment they're receiving from other publishers. Good fiction

can also be acquired by obtaining the rights to international books that will work in the Australian market.

Aviva feels that small publishers have a very important role to play. 'We can really do small print runs and make them work,' she said. Publishers such as Scribe can print as few as 3000 copies and still break even through keeping costs down. This allows them to take risks with unknown authors, which Aviva prefers to look at as investing in a long-term relationship.

Author relationships are also a high priority for Black Dog Books, established ten years ago by Maryann Ballantyne and her partner Andrew Kelly. The company started out packaging literacy series for educational publishers (which provided a good introduction to commissioning), but Maryann and Andrew always intended to publish their own titles. Although they still do some packaging work, the focus is now on their own books, with 50 published this year.

At Black Dog the approach to commissioning is a little different. The company deals only with authors, not agents, and there is no talk of 'midlist' titles or 'bestsellers' – all titles are promoted equally. In this way, Maryann said, publishers such as Black Dog are able to offer something unique to authors: the full publishing experience, instead of feeling like part of a machine. And she agreed that independents are able to publish a wider range of deserving titles, with print runs as large as multinationals, noting that the big multinationals 'leave a whole swag of books that should be published'. Independent publishers can also keep a book in print for as long as they like, as 'there's no-one to tell them to pulp it'.

The Black Dog philosophy is about publishing an author, not just one book. As well as looking out for promising titles, the publishers also seek authors to work on specific projects. One recent example was *The Penguin Book*, by Dr Mark Norman, where the publishers came up with the idea and then worked with the author to turn it into a successful book.

Every book begins with a discussion, Maryann said, with the aim of 'identifying what a book can be'. Authors are not always the best people to do this, so that's where commissioning editors come in. Their job is to distill the central idea of a book and to look for the organic structure in the work.

Maryann also talked about the 'slush pile', but her experience with it was very different to Aviva's. In fact, at Black Dog it's referred to as the 'treasure trove', as it has produced gems that the company has gone on to publish. One such unsolicited manuscript was Corinne Fenton's *Queenie*, based on the true story of an elephant at Melbourne Zoo in the first half of the 20th century. The story appealed to adults as much as it did to kids, and the initial print run of 8500 sold out in two weeks.

Both Black Dog Books and Scribe Publications were recently nominated for the Australian Small Publisher of the Year award (Scribe took home the award), an indication that the independent publishing industry in Melbourne is a very healthy one. The commitment of people such as Aviva and Maryann is central to ensuring that it stays that way.

Christmas Gala/ Extravaganza/BBQ

Join us to wind up a great year on **Wednesday 6 December** at the English Speaking Union for a get-together/gala/extravaganza barbecue. We are including all these words at the moment because we don't know exactly what form it will take yet, except to say it will be fun, the food will be excellent from Alex's Catering and we will ensure you enjoy yourself.

Reports from Redact participants will make up part of the evening's events.

PLEASE NOTE BOOKING DETAILS

Further details will be in our next *Newsletter* and emailed to you.

Please book with Katherine Ross – email preferred – at: <info@akra.com.au> – or phone 9712 0704, **strictly by Monday 3 December at 5 pm**. State if you are a member, ASTC member, Victorian Writers' Centre member, AusSI member or non-member.

If you need to cancel please contact Katherine as soon as possible. Cancellations after 7 pm on the day before the meeting must be paid for.



Redact is nearly here!

The inaugural Redact residential weekend course will take place 27–29 October 2006 at Alzburg Resort, Mansfield. Nearly 30 participants have registered so far and the Fiction strand of the course is full. There are a few places left in the Education and Trade strands, but you'll have to hurry if you don't want to miss out.

The Society is planning to hold these weekend courses once or twice each year, so please email to let us know if you are interested in participating. Now is your chance to suggest subjects that would interest you, as this will guide our planning for the next course.

We will also be keeping a close eye on this first weekend as this will help us to provide the best professional development possible in the future.

Visit the Redact web page: <www.socedvic.org/cms/public_php/redact.php> for updates, or email <redact.residential@gmail.com> if you have any queries.

MELBOURNE GEELONG WARRNAMBOOL

Same old story ... or new chapter?

Deakin University's postgraduate courses in Writing and Literature offer the opportunity to expand your knowledge and understanding of literature, as well as develop your own writing skills. All our courses are designed to fit study around work, family and lifestyle demands. You have the flexibility to study on-campus or off-campus via our award-winning distance education programs.

Graduate Certificate, Graduate Diploma, Master

Professional Writing

Our Professional Writing courses are designed for creative writers who wish to broaden their skills. Study specific units in fiction, and creative non-fiction writing, script writing, editing, and travel writing – among others. Students are also introduced to the key skills required for employment in book and magazine publishing.

Children's Literature

Deakin's Children's Literature courses will develop your understanding and further your knowledge of children's and young adults' book, film and media, while allowing you to extend your qualifications – perfect for teachers, librarians, publishers or others working with children.

Literary Studies

Literary Studies is designed for people with professional and personal interests in literature and in creative writing who are seeking further professional qualifications while working. These courses suit teachers, librarians and people interested in developing their knowledge of literature and contemporary approaches to literary and cultural theory.

** Some units only available off campus*

Applications for Summer Semester and Semester 1, 2007 are now open!

**For a free information pack call 03 9244 6333
or email enquire@deakin.edu.au**

www.deakin.edu.au/arts/postgrad

FDUC609_09_01

The difference is **Deakin University**.



Membership application and renewal 2006–07

MY DETAILS PLEASE PRINT ALL DETAILS CLEARLY

Given name Family name
 Address Suburb
 State Postcode Email
 Tel: (BH) (AH) (Mobile)

MEMBERSHIP APPLICATION COMPLETE THIS SECTION IF APPLYING FOR MEMBERSHIP

I want to apply for **FULL MEMBERSHIP** of the society.

*Applicants **must** tick one or other of the following two boxes, but may tick both boxes.*

I have two years' full-time (or the equivalent in part-time) editing experience in paid employment **OR**

I have a post-secondary qualification in editing and publishing and one year's full-time (or the equivalent in part-time) editing experience in paid employment.

I have attached a short statement that substantiates the option I have ticked above. It includes a summary of the type and duration of my editing experience and details any relevant qualifications I have. **Note: Applicants for full membership must provide this information.**

I have attached statements from two people in editing-related employment which state that I have the necessary qualifications and experience required for full membership. (These references state each person's current occupation, employer and position.) **Note: Applicants for full membership must provide this information.**

I want to apply for **ASSOCIATE MEMBERSHIP** of the society. I have an interest in editing and associated disciplines and in the society's aims generally.

I want my associate or full membership to be **DISTANT MEMBERSHIP** because I live over 50 km from the Melbourne GPO.

MEMBERSHIP RENEWAL COMPLETE THIS SECTION IF RENEWING YOUR EXISTING MEMBERSHIP

I wish to **RENEW MY MEMBERSHIP** of the society for 2006–07.

MY PAYMENT NOTE: WE DO NOT PROCESS APPLICATIONS WITHOUT PAYMENT, OR EVIDENCE OF PAYMENT, ATTACHED TO THIS FORM.

I **ENCLOSE** a CHEQUE MONEY ORDER for \$ *Note: All memberships are due and payable on 1 July each year. New members after 1 January 2007 only pay half the membership fee for the 2006–07 year ... see table at right.*

Category	Payment required	Applicants 1/1/07-30/06/07
Full	\$75	\$37.50
Full (distant)	\$45	\$22.50
Associate	\$75	\$37.50
Associate (distant)	\$45	\$22.50

I have **TRANSFERRED PAYMENT** online to the society's bank account The Society of Editors (Vic) Inc / Commonwealth Bank / BSB 063-114 Account number 0090 1695. *Note: In the DESCRIPTION line, please type 'MEM' followed by your surname (or as many characters that will fit).* **I enclose a printout of my online receipt as proof of transaction.**

I would be interested in talking to a committee member about joining the committee at some stage in the future.

Date / / Signature

PLEASE COMPLETE THIS FORM AND POST IT TO SOCIETY OF EDITORS (VIC), P.O. BOX 176, CARLTON SOUTH, VICTORIA 3053 AUSTRALIA.

Freelance Register 2007–08

Applications now open

Applications close Tuesday, 31 October 2006

Applications are now open for the 2007–08 *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 2006–07 *Freelance Register* will **not** be automatically included in the 2007–08 *Register*. It is your responsibility to re-apply each year.

Distribution

Hard copies of the *Register* will be distributed to the book publishing industry, other corporations, government departments, and community organisations. Approximately 700 copies of the 2006–07 *Register* were posted in March 2006.

The *Register* is also published on the Society of Editors (Vic.) website. The online version of the *Register* will be updated at least three times during the year if you require changes to your **contact details only**.

Fee

The fee for an entry in the *Register* will be \$120 (including GST). This fee covers production, printing and distribution costs.

We are considering reducing the costs of production by publishing only an online edition of the *Register* in the future. However, this decision will require surveying clients on whether they use the print or the online version. This survey will not happen until next year. If and when we do move to online-only publication, the cost for an entry should be less.

Payment

Send a cheque for \$120, **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. You will be sent 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.

Entries that were in the 2006–07 *Register* but are over 180 words will need to be condensed this year.

Proofreading your copy

You will be e-mailed a PDF file of your page 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 30 November and 15 December 2006**. If you will be unavailable between these dates, note this when you send in your entry and send your entry **by 17 October**. You will then receive your copy to proofread in November. 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

If you have few or no changes to your 2006–07 entry, please photocopy your page 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 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 are making significant changes to it, e-mail the new text to Elaine Miller (as an attachment) at <lemur44@optusnet.com.au>, and send a hard copy with your payment.

(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, which has been provided for consistency in capitalisation, punctuation and the order and format of information. You may also wish to look at a 2006–07 *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.

Only proofreading corrections (no editorial changes) will be accepted at proof stage, for either updated or new entries.

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 may 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 *Register*.

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 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.

Contact information

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

Services provided

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 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 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.

Another example:

Editing business publications for corporations in Sydney, Melbourne and Adelaide, 1990–95. Since 1995, 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

Clients have stated that this is important information for their purposes, but titles of projects don't necessarily reveal the subject area, and an editor's areas of competence are more important than specific titles.

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 client; full stops between clients.

Writing and project management

Series of in-house training manuals for Master Foods.

Editing

Primary education library series: *Ten Sports for Couch Potatoes*; *Football in Ten Countries* (Williams Education Australia). *Watching the Detectives* (Costello Publishing). Trade fiction: *Threats to Our Borders* (Coalition Publishing). *Herding Cats*; *My Life as a Serial Shoplifter* (Fuller Books). *Money for Nothing* (Lancaster Press).

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. 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 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
Internet (capital)
non-fiction
online *but* on-screen
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 Elaine Miller at <lemur44@optusnet.com.au>.

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, Wendy Sutherland, Basil Walby, Lee White, Jackie Yowell

John Curtain (d. 1999)
Stephen Murray-Smith (d. 1988)
Beatrice Davis (d. 1992)
Anne Godden (d. 2004)
Frank Eyre (d. 1988)

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

Dates for your diary

Next meetings

Freelance editors' lunch

Thursday 16 November 2006

December meeting – Christmas gala

Wednesday 6 December 2006

Workshop to discuss national developments

February 2007



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

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