



## NEWSLETTER

Volume 39 Number 6, July 2009

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PO Box 176  
Carlton South VIC 3053

Email: [newsletter@socedvic.org](mailto:newsletter@socedvic.org)

Web: [www.socedvic.org](http://www.socedvic.org)

### Dates for your diary

**Closing date for early-bird registration for conference**

Tuesday, 14 July

**Annual General Meeting**

Wednesday, 22 July

**Closing date for accreditation exam**

Friday, 31 July

**Closing date for entries in Freelance Register**

Friday, 31 July

**August dinner meeting**

Wednesday, 12 August

**Training course: Build your own website**

Saturday, 22 August

**2009 accreditation exam**

Saturday, 12 September

**4th National Editors Conference**

8-10 October

### Next dinner meetings

**Annual General Meeting**

**Wednesday, 22 July, 6.30 pm for 7.00 pm**

English Speaking Union  
146 Toorak Road West (between Walsh and Marne Streets)  
South Yarra (Melway 2L 4E)

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

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

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

Please contact President Liz Steele if you wish to discuss becoming part of the next committee. Committee nominations can be received up until the AGM itself.

PLEASE NOTE BOOKING DETAILS BELOW

**August dinner meeting  
Accreditation exam preparation workshop**

Wednesday, 12 August, 6.30 pm for 7.00 pm  
Lanai Bar - Duke of Edinburgh Room  
113 Queen St (cnr Little Collins St) City (car parking on site, kerbside, or near Queen Victoria Market)

Are you registered for the accreditation exam in September, or thinking about

### Newsletter news

**We are delighted to present our first electronic Newsletter.**

We hope you enjoy it, and find it easy to read. Any feedback is welcome!

We're also chuffed to have John Bangsund write his first new column for us in this millennium, **Threepenny Planet Redux**. An apt inclusion to mark our move into the digital age.

Also, don't forget to check out the **competition** to win a copy of *Freelancing for Australians for Dummies*.

If you have trouble viewing this *Newsletter* in your email client, you can view it [here](#).

it? Join us for dinner and a discussion about the exam. With some preparation, you can pass the exam and be part of the second group of accredited editors in Australia!

The meeting will include a comprehensive overview of the sample exam (see the [IPEd website](#)). Experienced senior editors will discuss the exam's format, the questions and the types of answers required. An outline of preparation techniques and the exam format will be on the menu. If you are still thinking about whether to sit the exam, come along and find out more – you may be surprised at how ready you are to take up the challenge. We'll mix the serious business of the exam with great food, lots of fun activities and spot prizes.

If you can, come to this meeting prepared by bringing your worked copy of the sample exam (together with suggested answers). We will also have copies of the sample exam available.

Don't miss this opportunity to test your skills in a fun, friendly and supportive atmosphere. Encourage your peers to take up the challenge and be part of the national push to improve our professional status and remuneration.

#### PLEASE NOTE BOOKING DETAILS FOR BOTH MEETINGS

The dinner meetings are organised by volunteer committee members. Please assist them in this very time-consuming task by taking note of the following:

- Book with Lu Sexton at [bookings@socedvic.org](mailto:bookings@socedvic.org).
- Please book as early as you can, but definitely before 5.00 pm on Monday, 10 August.
- State if you are a Soc Eds member, or a member of VWC, ASTC, ANZSI, APA, or a student.
- Cost: \$25 members, \$20 students, \$30 nonmembers. (Pay cash or cheque on the night; no credit card facilities available.)
- Please state if you are a vegetarian.
- If you need to cancel, please contact Lu as soon as possible.
- If you cancel after 7.00 pm on the day before the meeting, the Treasurer will contact you shortly after and ask you to pay as if you had attended.
- People who arrive on the night without a booking will be unable to attend.

## John Bangsund's Threepenny Planet Redux

Something old, something new,

Something borrowed, something read

The title of this column, as I was saying only yesterday, is from Jonathan Swift's *A Compleat Collection of Genteel and Ingenious Conversation* (1738). In a letter to John Gay in 1731 he wrote that he was working 'to reduce the whole politeness, wit, humour, and style of England into one short system, for the use of all persons of quality'. It takes the form of an introduction and three dialogues, of which the edition in a collection of Swift's satires I bought recently reproduces most of the introduction, but only a few pages of the first dialogue. I am grateful to the editor for this, because I am not sure I have the stamina to read all three dialogues, and as he writes: 'The opening pages ... are ample to illustrate the vapid clichés of conversation, many of which remain to this day the currency of what the world is pleased to call polite society'. On the available evidence I am inclined to believe 'I was born under a Threepenny Planet, never to be worth a Groat [fourpence]' comes from the dialogues, although if that is a cliché it seems not to have survived, even if it's the story of my life.

My second job after leaving school in 1954 was at the Herald and Weekly Times Ltd in Flinders Street. My main duty was to make sure interstate newspapers received photographs from the day's *Sun* and *Herald* in a form they could use quickly. This meant finding the plates we had used, having stereotypes made from them, and getting those to the Ansett freight terminal at the top of Swanston Street as early as possible in the afternoon – which usually meant around 4.30 if I ran fast enough, and if there were timely trams I could jump on, and if Swanston Street wasn't in flood. What haunted me about this job was the hot metal from which the stereotypes were made: I was shown a vat about a metre high and half as wide of molten lead, and though it didn't look hot, I was assured that it would take my finger off if I dared test it.

What has this to do with Jonathan Swift's book and my 'threepenny planet'? Well, I learnt many years later, from Nick Hudson's *Modern Australian Usage*

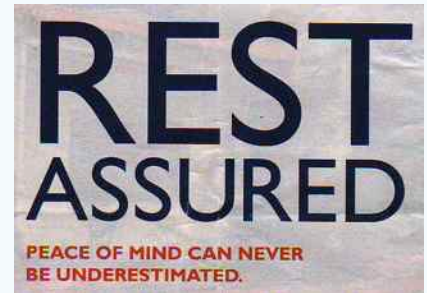
Jackey and Rachel  
Newsletter team

## Membership matters

Six new members were welcomed in June: full members are Kabita Dhara, Gill Owens, Fleur Taylor and Lyn Yeowart; associate members are Patricia O'Brien and Sandra Padova.

Ron Thiele  
Membership Secretary

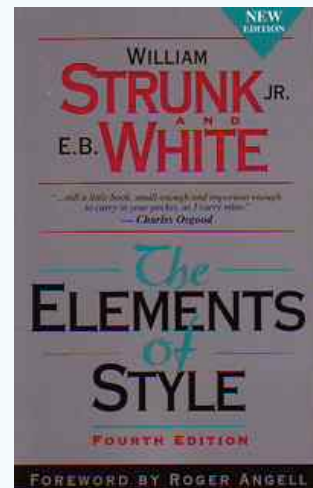
## Say what?



Thanks to Christina Ratcliffe for this real-estate notice.

They really mean it can't be overestimated. A common error that assures editors less peace of mind, in fact!

## World news



Grammarian William Strunk, Jr would have turned 140 on 1 July. His 'little book' *The Elements of Style* was originally self-published in 1918 as a guide for his students at Cornell University, Ithaca; his former student EB White revised the book in 1959, 1972 and 1979.

A new 50th-anniversary edition of Strunk and White's *The Elements of Style* was published this year and it has now sold 10 million copies in its various editions. Known simply as Strunk & White, its unequivocal rules of usage, form and composition still

(1993), that the French for 'stereotype' or 'printing plate' is 'cliché'. He reports (p 80) hearing at the Frankfurt Book Fair a conversation between two non-Anglophone publishers, which concluded 'So, it is agreed. Ve vill haf our own text, but use your clichés.'

Referring recently to the Deputy Prime Minister's intransigence in an industrial matter, an ABC reporter said, 'The lady's not for turning.' A cliché in the making? It's an allusion to Margaret Thatcher's well-known declaration in a similar situation. That was itself an allusion to a verse-play, *The Lady's not for Burning*, published in 1949 by Christopher Fry. How familiar, I wonder, was Mrs Thatcher with the play?

The lady who was not for burning was a witch.

EB Farnum (as Alma Garret descends his hotel's staircase): 'Trailing clouds of glory!'

Alma: 'Oh! Do you read Wordsworth, Mr Farnum?'

EB: 'No, ma'am. I have a quote book, and I remember the quotes but fergit who said 'em.'

(From one of the 36 episodes of the TV series *Deadwood*)

James Thurber was at a reception in Paris when a lady gushed that she had read all his books in both English and French and, oddly, preferred them in French. He murmured modestly, 'I guess I do tend to lose a little in the original.'

- Frank Muir, *A Kentish Lad* (1997), ch. 5

### **Keats and Chapman and another**

Keats and Chapman were dining with the noted philosopher Descartes in connexion with some research they were doing on word-play of an equine nature. 'Shall you take a little wine?' Chapman enquired. 'Wine?' cried Descartes, who knew poteen when he saw it. 'I think not!' and instantly disappeared. The friends looked at each other (with a strange surmise). After a while Chapman said, 'How did he do that?' 'Who? Do what?' said Keats, oblivious.

There was a frog plague in Russia. Frogs everywhere, as far as you could see. Ivan and Igor were out walking. Ivan said to Igor, 'I'll bet you five roubles you're not game to eat a frog.' Igor picked up a frog and ate it. Ivan handed him his five roubles. After a while, Igor said, 'I'll bet you five roubles you're not game to eat a frog.' Ivan picked up a frog and ate it. Igor gave him back his five roubles. They walked on in silence. Then Ivan said, 'Why did we eat the frogs?'

- Alan Plater, *Oliver's Travels* (1994), episode 3

*Note: 'Redux' in the title is meant to be grey (or if you are using color, 50% of that colour).*

A version is available with John Bangsund's elegant page layout. [See the PDF](#)

## **SocEd (Victoria) delegate to the IPEd Council**

### **Expressions of interest are invited for the position of Victorian Council Member for the Institute of Professional Editors.**

The Council member is appointed by the SocEd Committee for a period of three years (with option to extend). The position involves at least one face-to-face meeting and approximately six telephone meetings each year, and a variety of other tasks as required by the Council.

For more information, please contact our current IPEd Council member, Rosemary Noble at [rinoble@optusnet.com.au](mailto:rinoble@optusnet.com.au)

## **CredAbility 10: Calling, calling!**

### **Registrations for IPEd's 2009 accreditation exam opened on 12 May and will close on 31 July.**

The exam will be held simultaneously in Sydney, Melbourne, Brisbane,

shine in the fog of weasel words.

However, the hard and fast rules have won detractors as well as devotees. What's your opinion?

Email [newsletter@socedvic.org](mailto:newsletter@socedvic.org)

HONORARY LIFE MEMBERS

THE COMMITTEE



Adelaide, Perth, Hobart and Canberra. It will last for three hours, preceded by a 30-minute reading and preparation period.

The exam will take place on the afternoon of Saturday, 12 September, provided the Institute achieves a minimum number of registrations. Fees of \$490 (for society members) and \$390 (for editors who deferred sitting the exam last year) will apply. People who are re-sitting the exam will be required to pay \$190.

All registrations must be accompanied by a nonrefundable deposit of \$100, with the balance due by 31 July; you can make payments by electronic funds transfer or cheque. Remember that the exam fee is tax-deductible and no GST is applicable.

You will find guidelines for candidates and Q&A on the IPEd website at <http://www.iped-editors.org>; these documents will give you all the information you need to apply for the exam. You can also download the application form or register online.

An updated sample exam will be available on the IPEd website very soon. If you plan to sit the 2009 exam or you have considered doing so and are unsure whether you are ready, we strongly suggest that you try taking this exam at home under exam conditions. It will give you a good idea of the kind of questions you can expect to find in the real thing and practice in answering them. This is particularly helpful for people who haven't sat an exam since they completed their tertiary studies many years ago, or may not have taken an exam at all.

Since the exam is a test of competence (not excellence) in applying the standards set out in *Australian Standards for Editing Practice*, the Accreditation Board recommends that you do not attempt the exam unless you have at least two to three years' full-time editing experience, or equivalent. The sample exam will help you decide whether you are ready to apply for accreditation. We would be interested in your comments on the sample exam after you have trialled it. There can, of course, be no guarantee that anyone will pass the exam, and the standard is, as it should be, high.

All societies will be organising pre-exam workshops and other activities to help candidates prepare for 12 September.

A total of 112 Australian editors gained the status of Accredited Editor last year. This is your opportunity to join them.

To obtain further information, contact your Accreditation Board delegate, Julie-Anne Justus, or check the IPEd website <http://www.iped-editors.org/>.

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## **IPEd Notes**

### **News from the Institute of Professional Editors Limited**

[www.iped-editors.org](http://www.iped-editors.org)

June 2009

Dates to keep in front of mind are 12 September 2009, the date of this year's accreditation exam and you can still register until 31 July. The closing date for early-bird registration for the national conference is 14 July 2009 and the conference begins 8 October. (You can still register for the conference until 7 September, but it'll cost you more.)

You can register for the exam online at <http://www.iped-editors.org/>. Also available there are an exam guide, FAQs and answers, and a sample exam. The last-named item will be a very good indicator of what you can expect in September, and trialling it under simulated exam conditions will help you decide whether or not you are ready to take the test. As a further aid to candidates, all societies will be organising pre-exam workshops and other supportive activities. Keep an eye out for notices of those.

A dynamic program is in store for participants in the 4th National Editors Conference, the venue for which is the Adelaide Festival Centre. During 8–10 October, they will hear and discuss papers from their peers exploring the conference theme, 'Getting the message across', and engage in lively debate on the relevance and value of editing as seen from various perspectives. Expert panels will explore the following topics: 'Turning the tables: editors being edited'; 'Paying it forward: the editor as mentor'; and 'Into the unknown: the future for editing'.

Keynote speakers at the conference will be human rights and refugee advocate Julian Burnside AO QC; author, community worker and mentor Wendy McCarthy AO; US editor and publisher of prize-winning books for children Neal Porter; and former senator and now University of Adelaide

research fellow Natasha Stott Despoja. Participants can look forward to a series of stimulating and diverse addresses.

Not the least of the joys of the conference social program will be the multitude of opportunities to get together and chew the fat with fellow professional editors, but scheduled events include a civic reception at the Town Hall, hosted by Adelaide's Lord Mayor, and the conference dinner at the National Wine Centre.

As with the exam, you can register for the national conference online at <http://www.iped-editors.org/>. Don't entertain regrets: do it now. And don't forget that various costs associated with attendance at the conference – a professional development episode – can be claimed against taxation.

*Ed Highley*  
Secretary

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## June dinner meeting report

**Mary-Jo O'Rourke reports on last month's dinner meeting at the Lanai Bar – Achieving editorial nirvana against the relentless march of 'progress'.**

Around 40 intrepid editors attended Lan Wang's engaging talk on 3 June, a damp, dark evening in the city. After a delicious main course and a glass of wine, we began by listening to Lan evoke a historical picture of the pre-computer days when editors and typesetters did distinct kinds of work. Technology continues to advance apace, the distinction between typesetting and editing is disappearing and editors now carry out many tasks not previously considered editorial. Hardware is forever changing too: Lan joked that in 2005 she thought her 17-inch monitor was 'it and a bit' but she has already replaced it with 24 inches!

So why should editors keep up with changing technology?

Editors now do many more and different tasks than we used to: we edit onscreen, apply styles and prepare text for typesetting, if not doing the typesetting itself. Our broader range of experience is reflected in the *Freelance Register*. It is better for editors to learn about typesetting and not leave everything to the designers! We also need to use technology to become more efficient and productive.

Improved efficiency leads to more money or time, an increased range of skills and work, and greater confidence and job satisfaction. What do editors need to keep up with?

Consider hardware. Lan strongly recommended getting as large a monitor as we can afford and fit onto our desks; this makes work easier, faster and better. Big brands are more reliable than smaller, cheaper ones that may not have the support. Computer magazines do reliability surveys of the big brands and you should also ask around. Lan is a Macintosh fan and Macs now run Windows; they are more reliable and have no viruses, so she urged us to consider the Mac.

It is also vital to consider data security, including business insurance. Lan strongly emphasised the importance of backups! As a bare minimum, use a memory stick to store current files. Lan also clones her entire hard drive to another hard drive, which can be accessed any time and minimises any loss of time over lost or corrupted files. In addition she saves all her essential files to a server in the US for a small fee; all new files are copied daily. It is critical to have an offsite backup, even if it's a disk kept with a neighbour.

Now to software. We must learn to use it to the maximum to increase efficiency and, for editors, that means Word. We also need an email program, browser, backup program and virus checker. Other useful software includes Excel, calendar, address book and notes programs and, for the more advanced, programs for typesetting (e.g. InDesign), website creation etc. Word has many useful features and Lan encouraged us to take advantage of these. This includes learning the inner workings of Track Changes, which many dislike because it is messy. Lan described several ways to combat the mess factor and make Track Changes more manageable. These included working only with our own changes where possible, and accepting all formatting changes while retaining only the comments, additions and deletions that an author will be interested in.

Lan also emphasised the usefulness of Word's automated features and recommended using macros for all standard tasks such as removing double spaces and other globals that we do all the time. Macros can be placed in a toolbar or assigned a shortcut key. Different macros can be devised for different requirements such as individual publishers. These take a little time

to set up but save many hours of dreary, repetitive tasks. Lan's website contains instructions for some useful macros. Word and many other programs also have many built-in shortcut keys and we can custom assign others we need to make work quicker and easier.

Lan also spoke briefly about the usefulness of preparing documents in certain ways to reduce the number of errors when typeset, which also makes for easier proofreading. This includes using character styles, which describe the content e.g. italic or table text, rather than just giving the format. Lan's two articles on character styles are on the Society's website, in the May and June 2008 issues of the *Newsletter*.

Finally, telecommunications. Australian broadband is very slow in comparison with the US and Europe; editors should use the fastest, which is ADSL2 or cable. Make sure your ISP has the capacity to send and receive large files, at least 10 MB. For very large files, an alternative to burning them to CD is a number of free website for sending large files. You also need a good spam filter. Lan encouraged us to consider buying our own domain name (Australian or international) via one of dozens of hosting sites; this looks very professional and is not expensive, and allows you to change ISP without changing your email and web addresses.

How do we keep up? Lan is self-taught and there are vast resources available for computer self-help. Microsoft has a good website with extensive help files and Adobe runs free web tutorials for InDesign. There are many forums and user groups and many resources online, not to forget books and magazines, training courses and fellow editors. Some useful sites are listed below.

For Word:

<http://word.tips.net/>

<http://www.willamette.edu/wits/resources/docs/software/msoffice/word-faq.htm>

[http://desktoppub.about.com/od/word/Microsoft\\_Word\\_Tips\\_and\\_Tutorials.htm](http://desktoppub.about.com/od/word/Microsoft_Word_Tips_and_Tutorials.htm)

For other programs:

<http://www.adobe.com>

<http://www.lynda.com/home/otl.aspx>

<http://htmlgoodies.com>

Sending large files:

<http://www.yousendit.com>

<http://sendthisfile.com>

For comparing internet services:

<http://whirlpool.net.au>

Lan's website:

<http://www.wovenwords.com.au>

### Lan's top tips:

- embrace the need to keep up with technology
- choose big brands
- get the largest monitor you can afford and fit
- backup, backup, backup!
- learn programs inside out and use all features
- use macros, shortcut keys and character styles
- use the best features of the internet
- use the many available resources for computer self-help

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## Freelance lunch report



Thanks to Campbell Aitken for recommending La Bussola at 319 Lygon Street, Brunswick, for the freelance editors' lunch on 2 July.

We pre-ordered our meals hoping to improve on the snail-paced service of our previous venue, and we were not disappointed. By a moment after 12.30 pm hot meals were shooting out of the kitchen to our two full tables of 10, with only one hiccup when Kath Harper's antipasto arrived post-pizza. Waitress Marika and cheerful cooks Carmel and Nino



had us happily chomping and chatting for the next two hours, and to my delight and amazement, with thanks to auditor Bridh Hancock, the takings tallied!

Look out for the next freelance lunch notice – and let us know *your* favourite, quick-service café at [freelance@socedvic.org](mailto:freelance@socedvic.org).

Photos courtesy of Kerry Biram. More photos of this event taken by Kerry can be viewed at



[http://www.facebook.com/album.php?aid=104717&id=620677693&l=0f226880a0'](http://www.facebook.com/album.php?aid=104717&id=620677693&l=0f226880a0)

Christina Ratcliffe

Compiler, Writers Events Calendar

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## Occasional Series book launch

**Don't miss the national IPED conference in Adelaide in mid-October. The conference is really taking shape and we are delighted to be part of the official program.**

*Editors in Conversation 2* will be launched at the Adelaide Festival Centre by Pamela Ball, honorary life member and founding president of the Society in South Australia.

The following excerpt from Pamela's talk at the IPED national conference in 2005 (see *Editors in Conversation 2007*) made me want to travel to Antwerp to visit its famous Museum or take the time to browse the Plantin-Moretus Museum website:

*If you're interested in the history of printing and publishing, you must visit the Plantin-Moretus Museum in Antwerp. You'll not only see the most exquisite set of original Garamond type, and half a dozen wonderfully preserved presses. You will also see a room called the Korrektors Kammer or Chambre des Correcteurs, where the sixteenth-century proofreaders sat at a very large table marking up their corrections on galley proofs, which are also beautifully preserved. These correctors were highly valued for their proficiency in Flemish, French, Greek, Latin and Spanish and their wide knowledge of literature, philosophy and theology. I'm bold enough to see the thread that connects us to them.*

For those members who can't attend the IPED conference, copies of *Editors in Conversation 2* will be sold at monthly dinner meetings and copies can also be ordered via the Society's [website](#). Click on Publications and follow the links

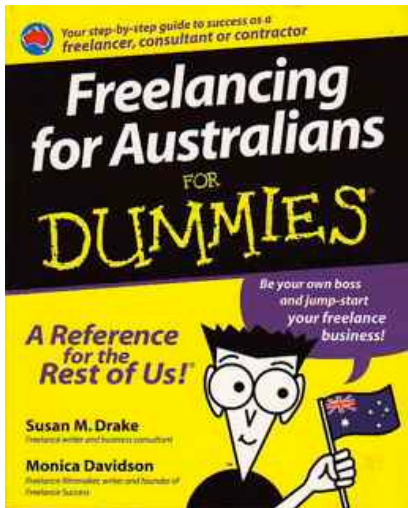
to the order form.

It has been a great pleasure to be involved with the Occasional Series on Australian Editors oral, print, pictorial and digital project. I'll be stepping down as Convenor in October following the national book launch. I've been overseeing this project, working with members of several working groups, since it began in November 2004. And together, on a voluntary basis, we have achieved a great deal. Current members of our dedicated and energetic working group – Kerry Biram (a founding member), Jenny Craig and Wendy Owen – will also take a well-deserved break. We hope other members will express their interest in continuing the project in whatever shape or form it may take in the future. A report on the Occasional Series project for the financial year will be presented at the July AGM.

Diane Brown  
OSAE Convenor

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## Book review and competition



### **Freelancing for Australians for Dummies**

Susan M Drake and Monica Davidson  
Wiley Publishing Australia, \$39.95

I like an introduction that gets right amongst it: 'Most freelancers have the vague and uncomfortable feeling that they're making it up as they go along.' So if you're out there making it up, or if you would like to know more so you don't feel vague and uncomfortable, check out the confusingly entitled *Freelancing for Australians for Dummies*.

This book is aimed at a broad swathe of freelancers: graphic designers, writers, accountants etc, so the advice is understandably general in nature, and not specific to running a freelance editing business; for that, you'll need *The*

*Editor's Companion*. However, *Freelancing for Australians for Dummies* will answer most of the questions you have before going freelance: What do I do about tax? How do I find work? What do I do when I have no work? How do I get a holiday? Or you could use it to clarify your ideas so that you can ask the right questions when you go to see your accountant.

This book is full of good solid information, and it's the kind of book I was looking for when I went freelance. I don't agree with all of the content and sometimes it can be infuriating and insightful in the same list of bullet points. For example, this is about 'working' a company to find more business:

- Deliver doughnuts to a client and offer them to surrounding departments. (I thought that was really naff, but maybe I'm just not a 'have-a-doughnut' kind of guy.)
- When you're visiting one client in a company, walk around the company and say hello to other clients you've met. (Great idea: as the authors put it, 'Visibility [in a company] is a form of unspoken endorsement'.)

Some information I found a bit extreme. If you were considering going freelance and you read a 'tip' that suggested saving enough to live on for six months before starting, you'd probably keep your regular job. I would suggest that three months' income would be more realistic, and if you're thrust into one of those 'Congratulations, you're Freelance!' moments you probably don't have much say in the matter.

I can open this book at every page and find something that cheers me and inspires me, and something else I want to quibble with. But it's all here. If you've been freelance for a while, this is a refreshing book to dip into; it will allow you to pause and reconsider the freelance life you take for granted. If you're considering going freelance, you can definitely use this book to avoid some of the pitfalls: *Freelancing for Australians for Dummies* is worth purchasing for the Cheat Sheet alone; the rest of the book is a bonus.

Philip Bryan  
Co-Freelance Affairs Officer

### Competition

What is the one piece of advice every freelancer needs to know?

If you give the best answer to this question, you will win a copy of *Freelancing for Australians for Dummies*, courtesy of Wiley Publishing Australia. Other answers will be compiled into a follow-up article in the *Newsletter*.

Send entries of 200 words or less to the *Newsletter*, [newsletter@socedvic.org](mailto:newsletter@socedvic.org) by 1 August. Winner will be announced in the September *Newsletter*.

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## The Centre for Books, Writing and Ideas

The cherry on the top of Melbourne's successful UNESCO City of Literature bid is the new Centre for Books, Writing and Ideas, currently under construction within the State Library of Victoria and due to open later this year. The Centre will be a highly productive literary hub, part of a cultural precinct dedicated to literature and ideas activity including lectures, book and magazine launches, poetry recitals, book readings, seminars, symposia, debates and awards.

It will be a home to key Victorian literary organisations including the Australian Poetry Centre, Melbourne Writers' Festival, Victorian Writers' Centre, Express Media and the Emerging Writers' Festival. In view of editors' contribution as an integral part of what distinguishes the Melbourne literary scene from, say, Sydney's, Society of Editors will also participate.

With a performance space for public events and smaller, flexible spaces for literary projects, the Centre expects up to 1000 events each year, attracting around 100,000 people.

Renowned arts administrator Chrissy Sharp has been appointed inaugural Director. She was most recently the General Manager of Sadler's Wells, the United Kingdom's leading dance house. Before that, she was the inaugural General Manager of the Sydney Festival from 2000 to 2003, Head of Policy for SBS Broadcasting, and Executive Director of the Australian Writers' Guild.

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## Training 2009 - don't miss out

### Build your own website – a beginner's guide with Noè Harsel

Everyone who has a business now needs some sort of internet identity, be it Facebook, Twitter, a blog or a website. This course will analyse the various media editors can use to advertise themselves and their business. The second half of the course will get students started on building their own website, blog, Twitter page or the like. Participants will use a free internet program that will allow them to continue building their business or personal website once the course is over, without additional cost or hassle.

The aim of the course is to help you identify the most appropriate forum for your web presence and get you started building your site.

Please note there is homework. While there will be time given in class to relevant research and development of your own website, it is imperative that students in this class have a clear idea as to what they are going to produce and what it needs to contain.

#### Topics covered:

- Web options: what's out there
- What is the difference between a website and a blog?
- Identifying the best medium for your needs
- Time constraints and commitment: how this affects your site
- What to think about when building a website
- How to sell yourself
- Who is your audience?
- Introduction to WordPress
- Getting started on building your own website
- Troubleshooting.

#### Prerequisites for this course

It is expected that students have a level of experience and confidence in using the web and computers. It is not required that students have prior web design knowledge. This is a basic introduction. By enrolling in this course, however, it is expected that the student has thought about the function of their own website, be it professional or personal.

## Students will need:

- text and images in a digital format
- memory stick, thumb drive or equivalent
- notepaper and pen.

## About the trainer

Noè Harsel has extensive experience in publication production, writing and editing for both print and web media. Noè has written reports and lectures on web functionality and e-commerce. She has taught publishing and web design at RMIT University, LaTrobe University and Swinburne University.

**When:** Saturday, 22 August 2009, 10.00 am to 4.00 pm

**Where:** CAE, 253 Flinders Lane, Melbourne

**Cost:** Members \$150, nonmembers \$200

**Enquiries:** [training@socedvic.org](mailto:training@socedvic.org)

For more courses and training, see

<http://www.socedvic.org/training/training.html>

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## Freelance Register 2009-10

### APPLICATIONS NOW OPEN

Applications must be received by 5.00 pm Friday, 31 July 2009

Applications are now open for the *Freelance Register 2009-10*. You must be a financial full member of the Society to be eligible for a listing.

Please note: Freelancers with an entry in *Freelance Register 2008-09* will not be automatically included in *Freelance Register 2009-10*. It is your responsibility to reapply each year.

### Distribution

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

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

### Fee

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

### Payment

There are two methods of payment.

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

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

2 Send a cheque for \$120, payable to The Society of Editors (Vic) Inc., to: 'Freelance Register', GPO Box 943, Melbourne VIC 3001. Please write your name and address on the back of your cheque. You will be sent a receipt for either type of payment. Please make sure your name and address is on the back of any mail you send.

### Word limit

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

### Proofreading your copy

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

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

## HOW TO APPLY

### Updated entries

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

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

### New entries

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

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

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

### What to include in your entry

#### Contact information

Name\*

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

Address

Telephone

Fax

Mobile

E-mail

www home page

ABN (required)

#### Professional details

Summary of services provided

In-house experience

Freelance experience

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

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)

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## Dear Ed ...



*Dear Ed*

*I did a job for On the Nose Publications\* two years ago and had to chase them for payment but they eventually paid up. Then I did another job for them six months ago and now they've vanished without paying my invoice. They don't have a street address and they won't answer the phone. What can I do? Please warn other editors not to accept work from them.*

*Gill Sans\**

(\* Not the real names, in case you couldn't guess.)

*Hi Gill*

Just give me a minute to put on my serious face. Is it on straight? What about my hair? Okay. Gill, I have to start with the obvious question: If you already had to chase On the Nose for payment once, why on earth did you work for them again? If a client has trouble paying, it's either because they have cash-flow problems or because they shuffle their in-tray each day and put all the invoices at the bottom, which amounts to the same thing.

You could go to a debt-collection agency. But be aware that debt-collection agencies charge a fee based on a percentage of the debt plus costs, plus GST, so you'll need to do your sums to determine if it's worth it.

I'm afraid I can't warn other editors not to accept work from On the Nose. It's one thing for you to stand up and say 'On the Nose have not paid me for the work I did for them'. It's the truth, based on your dealings with On the Nose. However, if I come out and say 'On the Nose did not pay Gill, so please don't accept work from them', then I could be sued by On the Nose for defaming its reputation and harming its business. This would be third-party defamation, as I would be repeating stories told to me about a third party, i.e. On the Nose.

Third-party defamation is a tricky beast. Truth is a defence against defamation, but the onus would then be on me (and on the Society of Editors for publishing this letter) to prove that On the Nose has never paid its bills, and we know from your previous job that isn't the case.

Unfortunately, it's much easier to prove that something has happened than it is to prove that it hasn't happened, but that's what you would be attempting to do if On the Nose decided to sue you. I wish you well in your search for financial redress, and I wish there were more that I could do.

*Take care out there,  
Ed*

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

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.