



Editing Indigenous writers

Whether you were in attendance or couldn't get to our June networking session, you may find the information below — compliments of panel member Janet Blagg — interesting and useful.

Training for non-Indigenous editors

The editor needs a good general knowledge that allows you to place the author's work into the context of Aboriginal writing, whether it is autobiography, a learner's guide or a political critique. You should not only be carrying out the normal duties of the editor but should also be able to position the text in its broader cultural context. You need to be well-versed in the issues surrounding Aboriginal writing:

- cultural/political/ethical
 - familiarity with important issues like cultural ownership of knowledge — see Australia Council *Protocols for producing Indigenous Australian writing*
 - a grasp of the moral imperative for respect for Indigenous culture in a society where whiteness is privileged and one's own racism/stereotyping may be unconscious.
- practical issues
 - using appropriate and respectful language — see Jackie Huggins 1994, 'Respect v. Political Correctness', *Australian Author* 26 (3)
 - gaining familiarity with Aboriginal English, including traditional storytelling — see Paddy Roe and Stephen Muecke's collaboration in *Gularabulu: Stories from the West Kimberley*, 1983
 - representing voices/dialect in print — see Bruderlin/Maclean Publishing, *Editing Aboriginal Voices* (<http://www.brumac.com.au>).

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Tools of the Trade will be back in the August issue of Bookworm!

- **The next networking meeting will be held on Tuesday 16 August 2011. See page 3 for more details.**
- **Copy deadline for August issue is Tuesday 2 August 2011.**



L to R: Ray Coffey, Mark Greenwood, Janet Blagg, Janine Kelly, Eric Hedley Hayward



In 'Black and white: in search of an "apt" response to Indigenous writing' (2010), Robin Freeman notes that white editors are undertaking the journey of cross-cultural education, and their efforts are being met with positive responses from the writers they edit. Alison Ravenscroft, editor of Rita and Jackie Huggins's *Auntie Rita*, has written of her experience of editing the manuscript. While undertaking the task, she read critical theorists and black writers, among them the fiction of Alexis Wright and Kim Scott.

Freeman notes a number of factors that can assist white editors to become the 'good editor' for Indigenous texts.

1. The desire to begin to understand and to accept a tendency towards unconscious racism, as well as the need to engage with cross-cultural education.
2. The acquisition of the sensibility for Indigenous writing, which includes a journey of reading, reflection and the practice of craft.
3. The attitude and techniques of the fiction editor. These provide a useful model for the necessary attitude and skills to which the prospective editor of Indigenous writing may aspire. Through the practice of editing fiction, an editor may become 'captivated by the voice of a novel'.

A DIY cross-cultural training package for editors

- Read Aboriginal literature, all kinds.
- Follow up references to critical theory in the papers listed here.
- Enrol in a cross-cultural course.
- Talk to editors and publishers with experience in the field.

For further information read:

- Robin Freeman, 'Black and white: in search of an "apt" response to Indigenous writing', *Text*, 2010) <<http://www.textjournal.com.au/oct10/freeman.htm>>.

- Australia Council *Protocols for producing Indigenous Australian writing*.
- Bruderlin MacLean on editing Indigenous writing <<http://www.brumac.com.au/aust-ed-home.html>>.
- Jennifer Jones, *Black Writers, White Editors* (2009).
- Michele Grossman 2004, 'Beyond orality and literacy: Textuality, modernity and representation in Gularabulu: Stories from the West Kimberley', *Journal of Australian Studies* 91.
- Michele Grossman 2001, 'Bad Aboriginal writing: Editing, Aboriginality, textuality', *Meanjin* 60 (3).
- Guidelines for appropriate terminology (The *Style manual* isn't necessarily the last word. Publishers Guidelines, eg from Fremantle Press, are a good start, but can be soon dated, underlining the need for a real grasp of the principles from which to decide the best position with the client).

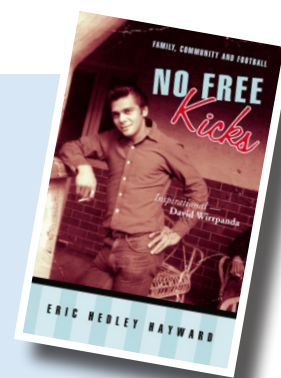
No Free Kicks

Eric Hedley Hayward

No Free Kicks is an inspiring story of growing up in twentieth century Australia.

This is a story of pride and also shame; fear and confidence; limitation and opportunity; love and great loneliness; hard work and disappointment; but above all, of the power of community and family. The triumphant and empowering story of an extraordinary, ordinary Australian family.

Published by Fremantle Press < <http://www.fremantlepress.com.au/books/biography/917>>



Done is better than perfect*



We've just passed the hub of the end of financial year which brings renewed enthusiasm in the middle of winter. And then, there's the lull after rushing to make deadlines. Lulling in the cold is not my favourite kind. It's hard to get up in the mornings, and even **snuggies** start to look good.

I can't help thinking Perthites should never complain about the weather, though, no matter how cold it gets. To keep warm and the brain active, what are your new financial year resolutions? Here are my top ten:

1. Get on my cross trainer (but it's out in the garage with no heating, she cries!)
2. **Do the right thing**
3. Get my draft (or is it 'daft') **manuscript out of the bottom drawer** and do something with it
4. Do more with my **blog**
5. Find out more about **Google+**
6. Market our call for a conference **logo**
7. Practise being a better public speaker (**formal** and **casual**). Click **here** to see one of my fave movie speeches
8. Research how to get more **fans** on our **Facebook** page

*Facebook motto

9. Check out what's on at the **Sydney editors conference**
10. Make sure my entry is up to date on the **register of editors**.

There will be no networking meeting in July. Come back in August and hear about the Perth niche publishing scene and find out who's playing (and paying) whom in presses and magazines.

In between resolutions, I'll be looking for new iPhone apps ...

Happy editing

Robin



Whistler's Mother Got a Snuggly
Inspired by Whistler's "Arrangement in Grey and Black"
Source: <http://jfergesongallery.com/Artwork-Detail.cfm?ArtistsID=190&NewID=2363>, accessed 9 July 2011.

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Members' roundup

Small publishers doing big things

Date: Tuesday 16 August 2011
Venue: Tom Dadour Community Centre
363 Bagot Road, Subiaco
Time: 7.30 – 9.15 pm
Cost: Members \$2; non-members \$5
RSVP: 9 August 2011



Don't miss our next general meeting with panelists SJ Finch, editor of dotdotdash magazine, and Alisa Krasnostein, publisher, Twelfth Planet Press. Read more about the panel members in the August issue of Bookworm.

New Members

SoEWA would like to welcome new members, Tim and Lynn Koehler. Tim joined the Society in May and his wife, Lynn, shortly after in June.

Events calendar 2011

| DATE | TOPIC | SPEAKER |
|--------------|---|--|
| 19 July | | NO MEETING – committee meeting only |
| 16 August | Niche publishing (dotdotdash/speculative fiction) | SJ Finch, dotdotdash magazine; Alisa Krasnostein, Twelfth Planet Press |
| 20 September | Scientific editing | Panel tba |
| 18 October | Grammar | James Hansen/New business case study, Kerry Coyle |
| 15 November | Graphic novels | Panel |
| December | Christmas party | Panel |

<http://editorswa.com/events-calendar-2011/>

Join now!

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Resources for editors

Marketing Your Freelance Editing Business: A step-by-step guide for Australian editors

by Renée Otmar

"Marketing your freelance editing business is practical, based on the lived and learned experience of a successful editor with an extensive background as a freelancer and an in-house editor. An indispensable guide for freelance editors, whether new to the business or seeking to reinvent themselves."

~ Pamela Hewitt, *Emend Editing*

"... excellent, well-written encapsulation of the workshop material, but it reads very well as a stand-alone workbook, too."

~ Amanda Curtin, *PhD, AE, writer and freelance editor*

"You make it seem obvious and natural that editors should want to treat their business as a real business, and that they should be paid decently for their work. I think this book is going to have a huge effect on the culture of editing."

~ Law of attraction life coach Joanne Newell, of *Rich, Radiant, Real*

The Australian editing profession is a small one, inhabited by intelligent, highly qualified and enthusiastic book lovers. Many freelance editors are engaged in tremendously satisfying work, but often toil long hours for relatively low remuneration.

Renée Otmar believes that appropriately qualified, accredited and experienced editors should be able to enjoy a career that is both intellectually satisfying and financially rewarding. She is on a mission to change a professional culture that accepts 'genteel poverty' as the norm, through her mentoring and the training workshops she has presented across the country over the past decade, and now with this groundbreaking workbook.

Marketing your freelance editing business: A step-by-step guide for Australian editors has been designed for editors by one who has been there and done that: a successful editor with extensive experience, both in-house and as a freelancer. Renée understands that many editors lack the confidence to present themselves as businesspeople. With this book she will inspire you to take steps towards your own success, holding your hand through the processes of visualising the business you would like to create, developing a marketing plan, implementing it and then evaluating its effectiveness.

The template worksheets provided in the book are available for download as printable PDFs, free of charge to purchasers of the workbook. There is also a free audio produced especially for purchasers of the workbook, by an experienced life coach and mentor.



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Have you written, or do you use a resource that could help other editors? Email the editor at [<becsthecatswhiskers@gmail.com>](mailto:becsthecatswhiskers@gmail.com)



I have been asked to write a business column for *Bookworm*. When we list the editors on our freelance register, we are assuring clients that all those people are reliable, professional editors.

However, last I checked, quite a few didn't have an ABN and were therefore hobbyists.

If you are serious about being a freelancer, remember **you are running a business**. Treat it as one. Let's say you are serious: you are a new member and are now wondering where the hell to begin. Here is a checklist; print it off and use it.

1) An ABN (Australian Business Number)

The Australian Tax Office (<<http://www.ato.gov.au>>) will issue you a free ABN. You can apply online and get it in a fortnight. If you do not quote an ABN on your invoices, your clients can legally withhold payment. If you work without one, you are a hobbyist and have to fill out a separate form each time you invoice.

The ATO will ask you to state what sort of business you are. As a freelancer you are a sole trader unless you form a company. As a sole trader, you just add your income on the personal tax form. A company or partnership requires more complex tax return wrangling.

2) A council permit

If you work from home, you need to inform your local council. You may have to apply for council approval and pay a one-off fee. It depends on your suburb. In Fremantle you have to apply for approval and pay. Check your local council's website.

3) A rate

The MEAA says \$219 per hour; IPEd says \$65. Anything below \$60 per hour is undercutting other editors. I think it's ethical to charge higher and potentially lose clients than to undercut and have people expect to pay ALL editors a pittance.

However, your rate has to work for you. This means it's time to work out the following: living and business expenses, super contributions, insurance costs, tax, savings and money to reinvest in the business. The ATO will tell you your tax rate based on your projected annual income. Media Super has a calculator for contributions. Use these tools.

SBDC has a calculation of this and here's one from Freelance Switch: <<http://freelanceswitch.com/rates/>>. If you are planning to earn above \$75,000 per year, then **register for GST**. Add a buffer for this into your rates calculation.

4) A business plan

It doesn't have to be complicated and huge. It does help to have a written document that states what you hope to achieve, why you are doing it, how you will do it, what your budget is who your clients are and how you will reach them, and how you plan to measure if you are on track or not.

At the very least it will remind you of where you want to be. You also need one for business loans. Update it every year. Format it any way you want but if you want some guidance, look at the SBDC's document: <<http://www.smallbusiness.wa.gov.au/business-plan/>>.

5) A system

How do you plan to run this business on a daily basis? When will you find new clients? One day a week? Every day? Will you have a set number of hours for editing and turn down clients if you're

booked solid or work overtime? How will you file things? By date? By project? By client? Think about how you work. What's the most natural way of organising things for you? Some of us pile paper everywhere. Some of us file. Some of us are still in kindergarten and make a mess.

6) Accounts and spreadsheets

I don't think being horrible at something should stop you from pursuing a goal. If you're really bad at accounting, budget for an accountant. One of our members has done this and gets a call from her accountant every time she swipes her card somewhere. Set up an Excel spreadsheet. Update your accounts weekly.

7) Professional and networking groups

The MEAA is your union (<<http://www.alliance.org.au>>). If you ever want to charge \$219 per hour, join it. We assume that since you're reading this you are already a Society member and that

you have renewed your membership (have you?). *Freelancing can be lonely – people in these groups are both your competition and your colleagues.* Other groups include Women in Media, Women in Business, BPW Australia, Emergen, The Hive, Australian Writers' Guild, Australian Society of Authors and so on. Join the ones you qualify for. All this information is free. I know you might not be tech-savvy and are probably panicking a bit. Stop and think. Where do you want to go? Then:

- go online and search for people who have done it before
- send some of the other editors on the mailing list an email and ask
- raid your local library's writing and business sections
- email me at <marisa@marisa.com.au> and ask.

Welcome to freelancing!

Marisa Wikramanayake

I got to spend all of my time every day at work reading and editing papers about cutting-edge technical research and getting paid for it. Then I'd go home at night and turn what I learned into science fiction stories.

Kevin J Anderson, Author

I try to help people become the best possible editors of their own work, to help them become conscious of the things they do well, of the things they need to look at again, of the wells of material they have not even begun to dip their buckets into.

Tobias Wolff, Author

From: <http://www.brainyquote.com/quotes/keywords/editors>

Conference updates

2011 National Editors Conference, Sydney

Have you registered to attend the Fifth IPEd National Editors Conference yet? Presented by The Society of Editors (NSW) and IPEd, the conference will be held in Sydney from 7–9 September 2011. [Download the draft program.](#)

Key dates

- CAL Conference Bursary applications close 7 July 2011.
- Conference registration closes 24 August 2011.



Conference main events

7 September 2011

- One day workshop
- Cocktail party reception and registration
- Field trips

8 September 2011

- Editors Conference day 1
- Social activities

9 September 2011

- Editors Conference day 2
- Gala dinner

10 September 2011

- Style Council program
- Style Council dinner

11 September 2011

- Social activities

You can [register](#) on the website of the conference hosts, The Society of Editors (NSW).

Sign up as a member of the IPEd website

To log on, go to the home page on www.iped-editors.org — the login is to the lower right of the screen.

Enter your username, which is your first name followed by your family name in the format JennyBloggs.

Your temporary password, which you should change as soon as you are logged in, is the same as your username.

You can add other details to the IPEd database if you wish. Once logged on, you might like to start some forum discussions on matters or questions related to editing.

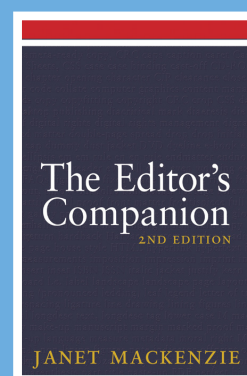
If you have any problems logging on, please contact Jo Smith on [<josmith@wordsmithwa.com.au>](mailto:josmith@wordsmithwa.com.au) at first instance to confirm your login details, or contact the IPEd web manager on [<http://www.iped-editors.org/Contact_Us/Send_an_email.aspx>](http://www.iped-editors.org/Contact_Us/Send_an_email.aspx).

The Editor's Companion

2nd Edition

Janet Mackenzie |

Cambridge University Press



Click [here](#) to read an excerpt.

The Editor's Companion is available to purchase from the Cambridge University Press Catalogue for AUD\$49.95 (incl. GST).

2013 National Editors Conference, Perth – logo

The Society of Editors (WA) requires a conference logo that can be used on all promotional materials for the conference. Below is a summary of the ‘invitation to quote’ design brief. Click [here](#) to download the full version.

Schedule

Deadline for quotes: Wednesday 20 July 2011

Select designer: Monday 1 August 2011

Final submission of logo: Monday 22 August 2011

Scope

The Society of Editors (WA) Inc. is a professional association for editors and people interested in editing in Western Australia. Similar societies in each state have formed a national body, Institute of Professional Editors (IPEd). IPEd holds a national editors conference every two years. In 2011, the Society of Editors NSW will host the conference. In 2013, the Society of Editors (WA) Inc. will host the conference in Fremantle, Western Australia. The Society of Editors (WA) Inc. requires a conference logo to accompany our presentation to the 2011 national conference in Sydney in September.

The logo will feature on all conference promotional materials. Approximately 250 to 300 people will view the logo at the 2011 and 2013 conferences. Conference promotions will reach a wider audience in the years 2011 to 2013 between the conferences.

Delivery mechanism and marketing objectives

Promotional materials for the conference include three websites (SoEWA, IPEd and the conference website), letterheads, email newsletters and mailing lists, brochures, satchels, presentation slides and banners. The logo therefore must comply with advised specifications. The marketing objective of the logo is to communicate the theme of the 2013 conference, ‘Editing across borders’, to potential attendees and persuade them to attend.

Message objectives

The 2013 conference theme is ‘Editing across borders’, which has three broad conference streams.

1. Editing beyond traditional publishing — looking at editing as a broad field beyond ‘just’ books and publishing houses to incorporate documents that require help with literacy (Spell better. Sell better! — editing for business success), government publications, academic papers, scientific reports
2. Editing for other media — print, web, social networking, digital publishing and eReaders
3. Editing across national, language and cultural borders. We plan to look at topics that discuss how editors located in one city can edit for clients remotely. We also plan to look at the way English-language editors can help clients from many different languages and cultures.

Download the full invitation to quote brief

For more information

Please review the following websites:

- Society of Editors (WA) Inc. – the host organisation <<http://editorswa.com>>
- Institute of Professional Editors (IPEd) <http://www.iped-editors.org/http://www.ipeditors.org/View_News/2011_National_Editors_Conference1.aspx>
- 2011 Sydney conference <<http://www.editorsnsw.com/conference2011.htm>>

For any queries and design submissions, please send to Marisa Wikramanayake, Conference convenor at <marisa@marisa.com.au> or 0419 925 300.

Marisa Wikramanayake

Join our group on [LinkedIn](#): IPEd National Editors Conference, Perth 2013.

CAL representative visits Perth

Society of Editors (WA) members, Jan Knight and Kerry Coyle, provide a brief report on a Copyright Agency Ltd (CAL) seminar held in Perth on 24 June 2011. The presenter was Zoe Rodrigues, Cultural Fund Manager, Government and Stakeholders Coordinator, CAL, Sydney.

Contracts

- Itemise all rights and implications covered in a contract, for example, 'parties contract to do XYZ'. 'Unpack' the rights and deal with each type, (e.g. right to publish, reproduce, adapt and communicate).
- Rights under copyright law can be national and/or international.
- Identify the parties to the contract; identify the specific rights; state duration of contract.
- Note that you can permit an outlet to use (i.e. grant a limited copyright) an image/article once and exclude them from selling it to a third party.
- When in doubt, put in writing that you retain copyright.
- To get advice on a contract:
 - ask your union, e.g. MEAA
 - Australian Society of Authors (ASA)
 - Arts Law Centre of Australia
 - Australian Copyright Council.They all charge reasonable fees.

Licensing

- A licence can cover the distribution of material to multiple users.
- A licence is like renting a house — a specific right can be exclusive or non-exclusive.
- Transferring/assigning a right is like selling a house.
- Enduring/exclusive rights should command higher fees than non-exclusive rights.

Questions from the audience

- Q: A major tender document can cost several million to prepare and may contain business sensitive info. Can the tender be protected by copyright?
- A: Better to make the contract specific — state the terms under which the tender was called, e.g. the content of this document is made available only for the purposes of this tender.

- Q. What about copyright on historic photos held by state or national library?
- A. They do not belong to the library but to the photographer and his/her heirs.
- Q. Anthologies – What to do if permission to use was not secured for some poems?
- A. A disclaimer is a kind of 'risk management', e.g. 'Every effort has been made to trace copyright holders, but in a few cases this has proved impossible. The publishers would be interested to hear from any copyright holders not here acknowledged.' This was on the last page of book at end of 'Acknowledgements' which begins with the words 'For permission to reprint the poems in this anthology, acknowledgement is made to the following:'.
- Q. Tony Malkovic: MEAA has a 14 pp. default contract on their website and recommends that journalists/authors are well prepared before being offered a contract. Unfortunately, the draft contract is too long and too legal. You could try a cut and paste.
- A. Yes, it's your livelihood, and you should feel obliged to do your homework. Know your rights because that's what you are trading in.

CAL cultural fund

1. CAL cultural fund will fund individuals to undertake activities to develop their professional skills which help to develop the arts (like bursaries to attend training, conferences). Grants up to \$5000; applications invited four times a year. No applications from WA have been received lately and CAL would dearly like some funds to come to the west!
2. The fund also makes grants to relevant organisations in their efforts to support, promote, develop their profession in the arts.

Contacts

- Zoe Rodrigues <zrodriguez@copyright.com.au>
Phone (02) 9394 7600 ext 668
- Tony Malkovic, MEAA (Media, Entertainment and Arts Alliance) Perth <tmalko@cygnus.uwa.edu.au>
- Jan Knight <jknight@flyingedits.com.au>
Phone (08) 9244 3015
- Kerry Coyle <kcoyle@westnet.com.au>

2011 accreditation exam report

On behalf of the Accreditation Board, I am delighted to announce that 85 per cent of exam candidates have passed the exam and earned the rank of Accredited Editor, or AE.

Congratulations to all new AEs on this distinguished achievement. By passing, they have shown that they not only understand but can successfully apply the principles of editing set out in Australian Standards for Editing Practice.

This is a heartening result, given the lower pass rate of previous years, and may be attributed to several facts:

- With two sample exams available to trial online, candidates were more aware of the standard expected, and better able to assess their readiness.
- Workshop training across societies was more focused and consistent.
- Candidates were better trained, with a number setting up study groups.

The exam went well on the day at every venue. The board would like to thank the society invigilators and other behind-the-scenes committee members who ensured the exam was conducted in a calm and reassuring manner, and whose thoughtfulness and attentiveness helped candidates to settle and focus in a stressful situation.

In previous years, assessors gathered for a marking weekend. This year, assessors were briefed by the Lead Assessor, Renée Otmar, and the Lead Writer, Heather Jamieson, via teleconference and Skype. Specific questions during the marking process were handled by email.

All papers with scores lower than the required 80 per cent were reviewed by a second marker and the Lead Assessor. This process addressed any inconsistency in marking and facilitated the best possible outcome for candidates. Addition of marks was checked by the Exam Coordinator, Michael Vnuk.

Papers were identified only by the candidate reference number throughout the marking process. Only when all results were final did the Exam Coordinator provide me with names for matching to numbers. At all times, candidates' confidentiality was protected.

In accordance with board policy, papers will not be returned and individual marks will not be provided. Appeals may be lodged with the IPEd Secretary <ipedsecretary@gmail.com> until 22 July, at a cost of \$355 for members and \$455 for non-members.

The next exam is tentatively planned for late 2012. Right now, however, it is time to celebrate the achievements of so many successful editors. To all those who have earned the new postnominal, AE, we say CONGRATULATIONS!

(The board expects certificates to be ready in late July; in most cases they will be formally presented to the successful Accredited Editors by their societies.)

Julie-Anne Justus
Chair, Accreditation Board

There was a 75 per cent success rate in WA! The newly accredited editors will be announced in the August issue of Bookworm.



Spotlight on the editor



When asked to contribute to 'Spotlight on the Editor', my first reaction was 'But I'm not a real editor!' I would describe myself as something of an editor-in-the-making, in that I

have a great interest in entering the industry, but am yet to take on any proper freelance editing work.

The reason? Well, it would seem that life just keeps getting in the way. The idea of working as an editor first came to me in 2005, while my husband Mark and I were living overseas in Sierra Leone. Mark was working with the United Nations (UN) and I was looking to take on some further study that I could do from home, in case my own work opportunities were hard to come by. I'd always enjoyed the 'informal' editing work I'd done in previous professional roles, so I enrolled in the Certificate in Professional Editing and Proofreading, through the Cengage Institute (formerly Thomson Education Direct). However, before I could even open a course book, I found myself with paid work. My background is in adult education. I was employed by CARE International to prepare training programs in areas such as facilitation skills, governance and human rights.

By the time Mark and I returned to Australia, I was due to have my first baby. So once again my study goals were put on hold while we moved to a new city and set up a new life in Perth. The next time I had an opportunity to open my course books was 2007. Thankfully, I did manage to complete the course and in 2008 I joined the Society of Editors (WA). From 2008 to the end of 2010, I had been fortunate enough to secure ongoing employment as an adult education consultant for the UN in several local governance programs in some of the world's hot spots, including Somalia, Yemen, Solomon Islands and Timor-Leste (East Timor). Once again, my goal of becoming an editor was deferred.

So now we have reached 2011. I am currently taking a break from paid work in order to pursue a few of what I like to call 'personal and professional development goals', which includes raising my two children, Fletcher (4) and Daisy (2). Since becoming a member of the Society, I have attended a number of networking meetings and have greatly enjoyed them, and they have given me the opportunity to mix with many knowledgeable and interesting people. I still have my goal of becoming a freelance editor — perhaps this will be the year when it finally comes to fruition!

Rebecca Benson

DO YOU HAVE SOMETHING TO SAY OR A SUGGESTION FOR THE DESIGN OF BOOKWORM?

Contact Bec with your articles or ideas | becsthecatswhiskers@gmail.com

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Society of Editors (WA) Inc.
Say what you mean—hire an editor