



The business of quoting

Our May meeting saw the revival of a favourite topic — the vexatious process of quoting. Our panel, ably facilitated by Mary Elgar, comprised our own Michèle Drouart and two guests: Joelle Penning from the Small Business Development Corporation and Stephanie Slanzi, Manager of Publications at the Department of Water.

Michèle kicked off by asking some of those puzzling questions editors invariably raise whenever the topic of quoting is discussed, such as: Do we charge by the hour? If not, what other forms are used and when? How do we prevent or at least discourage undercutting? Does accreditation mean you can charge more?

The questions, of course, remained unanswered at the end of the evening, but they provided fodder for a lively discussion, one that also gave us opportunities to learn something from Joelle and Stephanie of the way editing contracts are allocated by government departments and like bodies, with special mention of the dreaded Shared Services (“The Ministry of Hell”!)

All in all, a stimulating and enjoyable meeting, reminding us that some topics, including quoting, are perennials. They spring up in our schedule over and over again because we need to update our information as times change. No doubt we shall revisit this topic in another year or two!

Satima Flavell

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- **The next networking meeting will be held on Tuesday 21 June 2011. See page 3 for more details.**
- **Copy deadline for July issue is Tuesday 5 July 2011.**
- **Please note, there will be no networking meeting in July – committee meeting only.**



Full steam ahead



As we all gear up for the AEOFY (I love initialisms!), we face sales, product pitches and tax returns. It's a happy time of year for some and depressing for others. If you get the jitters looking at your bank account,

last month's session on quoting would have been helpful to bring in a bit more moolah for the remainder of the year. The healthy discussion hit on different issues and settled relatively calmly but not resolutely on some points:

1. Provide a professional written quote outlining all the tasks and give a project fee.
2. Know whether you will stick to the quote or be flexible if the job goes under or over your quoted amount.
3. Be confident when quoting. If you use an hourly rate, don't dip below \$65 per hour. This is standard and should be the minimum even if you are new to the industry.
4. Have a sliding scale of rates (either hourly rates or project fee) depending on the client.
5. Be prepared to negotiate if it's appropriate.
6. If you are accredited, provide an explanatory paragraph about the qualification.

How each person charges is a matter of individual choice. I estimate how long it takes to edit a page. Say it's 15 minutes per page (depends on the complexity of the work), so 15×100 (number of pages) = 1500/60 = 25 (number of hours) x \$65 (hourly rate) = \$1625 + an additional 5 or 10 per cent in case of contingencies. If the actual job comes in less than the quoted amount, you can bill the client for the actual amount so everyone feels good! That's how I do it; you'll have a different way. Please share on [LinkedIn](#) or [Facebook](#)!

If you want to read more about quoting, you can find more information [here](#) and [here](#) and our very own website [here](#).

Don't miss our next session on Working with Aboriginal people in writing, editing and publishing. It's an essential topic in this country and one that needs much more discussion. See the details in this issue and RSVP [here](#). Earlybird registration for the Sydney editors' conference closes on 20 June so book now for reduced rates. Watch out for Marisa's new business column, Cents and sensibility in next month's issue.

Happy editing

Robin

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Members' roundup

Working with Aboriginal people in writing, editing and publishing

Date: Tuesday 21 June 2011
Venue: Tom Dadour Community Centre
363 Bagot Road, Subiaco
Time: 7.30 – 8.45 pm
Cost: Members \$2; non-members \$5
RSVP: 16 June 2011



People privileged to work cross-culturally can gain a unique understanding of the protocols and complex obligations with regard to cultural information and the way it is shared. Working with Aboriginal people is no different. In some ways, the need to be observant of Aboriginal culture is more crucial; Aboriginal people are the oldest race on earth and are deeply spiritual.

This workshop takes a closer look at these relationships in the writing, editing, publishing

(and possibly even filmmaking) world and asks the questions: What is special and unique when Aboriginal and non-Aboriginal people work together in this field? What can we do to make these relationships strong, successful and permanent?

This interesting topic will be discussed by our panel members: Janet Blagg (editor), Mark Greenwood (writer/publisher), Eric Hedley Hayward (author), Ray Coffey (writer/publisher), and Janine Kelly (budding film producer).

About the panel members



Janet Blagg has been a book editor in Melbourne and Perth for 25 years, and had an Australia Council Fellowship at the Institute for Aboriginal Development in Alice Springs in 1995. Since 1998 she has worked for Fremantle Press and UWA Press. Currently she manages her own editing and self-publishing business, Yellow Wallpaper. Recent award-winning titles she has edited include: Kate McCaffrey's *Destroying Avalon* (2006), Donna Mazza's *The Albanian* (2007), Nathan Hobby's *The Fur* (2006), Anna Haebich's *Broken Circles* (2000), Michèle Drouart's *Into the Wadi* (2000), Julia Lawrinson's *Obsession* (2001), and Christopher Murray's *Whispering of Fish* (2000).



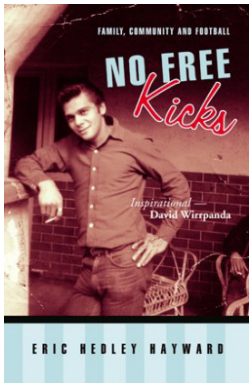
For over 20 years, **Mark Greenwood** has conducted writing workshops, storytelling and bilingual book-making residencies in remote Indigenous communities throughout Australia. To honour his substantial commitment to Indigenous literacy, Mark was selected as a torchbearer for the 2000 Sydney Olympics. Working with students of all ages, where English is often the third language, Mark travels into remote outback schools to promote reading for pleasure and inspire students' natural curiosity about books, writing and the power of the story. Mark's work with Indigenous students has taken him over thousands of miles of rugged and remote terrain — into the Central Australian desert to the Ngaanyatjarra Lands and into isolated North West communities.

Continued page 4 ...

Members' roundup

... continued from page 3

The culmination of his work in Indigenous communities has resulted in a new book, *Jandamarra*, to be published in 2012 by Allen & Unwin. Mark has been granted consent to create a book based on the life of a revered Indigenous freedom fighter. The story has a significant place in Indigenous and white Australian history and provides an opportunity for understanding and dialogue between Indigenous and non-Indigenous young people. The aim is for the book to empower Bunuba people, recognise leadership, skill, courage, endurance and connection to country, and provide a pathway for non-Indigenous youth to question the truth about the past.



Eric Hedley Hayward was born on 7 November 1945 at Gnowangerup Mission. He grew up in Broomehill, near Katanning. Due to gaining a scholarship from the Department of Native Welfare and finishing school in Perth, Eric did an apprenticeship with the Railway Road Services as a diesel mechanic, which, looking back, he finds really funny and unusual. In his time his family had never had a car or a horse-and-cart and he can't remember anything — no other tools, apart from an axe being around, but still he ended up qualifying as a diesel mechanic! After he qualified, he worked in the business for three years and then was asked by the Native Welfare department to join up with them in a public service role. He has a long history in this work for his community. He has worked for the Department of Education and ATSIC. He is married to Lori and they now live in Thornlie and have four children: Eric, Bonnie, Dean and

Rebecca. He comes from a sporting family and played local footy for East Perth and state Indigenous footy for WA and SA. Eric gained his MA in Indigenous Research and Development and, following, wrote a book, *No Free Kicks*, the story of those great people such as his grandparents and parents and all the people who struggled through those days and through their lives and contributed significantly to the development of this country. Eric has recently been approached about turning his book into a film. In 2007, Eric received a Premier's Scholarship and is now studying for his doctorate in the Indigenous history of his Noongar community.



Ray Coffey grew up on a dairy farm in Western Australia. He attended the Western Australian Institute of Technology and Murdoch University, and has taught creative writing. He has had work published in journals and anthologies, and was a publisher with the Fremantle Arts Centre Press for more than thirty years, only venturing to the WA Museum three years ago, where he is the publisher. He is quietly spoken and openly enthusiastic

about the enjoyment his job affords him. A personal commitment to the hands-on experience of seeing books into print is the main reason why he was not seduced by the temptations of larger publishing houses. There is a lot more to the relationship of writer, editor and publisher than meets the eye, and Ray will share his insights into this strong triangular relationship, making specific mention of his time spent working with Aboriginal people.

Janine Kelly is a Yamiŋti Aboriginal woman with a young family who has always wanted to get involved in filmmaking. When Janine read Eric's book she was struck by the messages of the story and how the book represented the struggles of life. She feels it is a story ready to be told to the community through the visual representation of film. Being an Aboriginal person herself, Janine is well aware of the importance of considering cultural roots in media.

Events calendar 2011

DATE	TOPIC	SPEAKER
21 June	Editing Indigenous writing	Panel: Janet Blagg (editor), Mark Greenwood (writer/publisher), Eric Hedley Hayward (author), Ray Coffey (writer/publisher), and Janine Kelly (budding film producer)
19 July		NO MEETING – committee meeting only
16 August	Niche publishing (dotdotdash/speculative fiction)	Panel
20 September	Scientific editing	Panel
18 October	Grammar	Panel
15 November	Graphic novels	Panel
December	Christmas party	Panel

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

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Don't forget to nip over to our new fan page! Click on the link above or go to <http://www.facebook.com/SocietyofEditorsWA>. Be sure to click 'Like' and you can continue to get updates and news about the Society. If you don't, we'll lose you to the depths of cyberspace as Facebook will eventually archive our former group. We don't want to lose you!

The new SoEWA Facebook profile image

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Last month I wrote about minimal and maximal capitalisation in headings and titles. Continuing with our capital letters theme, this month we are looking at proper nouns and words formed from proper nouns — words that merit an initial capital letter in text.

Initially, I thought I would explain exactly what a proper noun is (and is not), but we do not have space to cover everything in detail. Also, to be fair, I feel editors already know what a proper noun is.

Incorrectly capitalising words that are not proper nouns is very common. It can be particularly confusing when not all sources agree on style. When in doubt, refer to the *Style manual*.

Writers tend to overuse capitals; they rarely forget them when they are needed. So, let's look at some of the common sources of confusion and overuse.

- No capital is used when name substitutes or titles are used in a general sense.

‘Can I? Pleeese, **Dad**?’ she whined. She knew that her **dad**, unlike the other **dads**, was unsympathetic.

All **kings** since **King Henry VIII** have ...

- Even though we often see them incorrectly capitalised, job titles are not proper nouns.

John Smith is the **managing director** of ...

My own rule of thumb is to try to substitute ‘plumber’, a word that is usually safe from crazy capitalisation; if ‘plumber’ looks daft in capitals, do not use them.

- ✗ The Shire Councillors (**Plumbers**) meet once a month.

Only a few titles, those of a specific and important people, are conventionally given capitals. These are explained on pages 126–7 of the *Style manual*.

- With the names of organisations, always check that the names are correct; they only merit capitals when the correct title, not a generic, is used. If an abbreviation is used, it needs to retain some of the specific elements to retain its capital.

the Commonwealth Bank of Australia ... the Commonwealth ... the bank

the Government of Western Australia ...

the Western Australian government ... the government

The bold capitals in the following are best avoided.

- ✗ The **G**overnment of a country has the power to ...
- ✗ The **C**ompany gave its employees an increase in pay.
- ✗ Workers who need support can turn to a **U**nion for support.
- ✗ At Curtin University, we have a strict policy: students who sit their **U**niversity exams ... The **U**niversity’s policy includes ...

This rule is not just for the names of organisations.

Visitors can climb the **Sydney Harbour Bridge**. The **bridge** is closed to visitors on **Christmas Day**.

- Try to respect the wishes of companies and other organisations that use medial capitals in their official names or avoid capitals entirely.

PricewaterhouseCoopers employs more than 160,000 people worldwide.

Sometimes you just have to recast a sentence to avoid starting it with a name such as k.d. lang or e.e. cummings.

- Some companies can be particularly sensitive and litigious if their name is used without capitals (or the ® or ™ symbols). There is no legal requirement for the symbols within Australia, but it pays to be vigilant.
- Sometimes articles are capitalised as part of a proper name.

I have never been to The Hague, although I have visited the Netherlands.

- You need to respect the wishes, if known, of the bearers of personal names that contain particles, such as de and von.

I am reading *Rebecca* by Daphne **du** Maurier.

- Watch out for capitals and compass directions. Capitals are only used if the place is a recognised region, not a description of the general whereabouts.

Crocodiles live in northern Australia.

I live in Western Australia.

- With words formed from proper nouns, it is important to consult a dictionary. Many adjectives, nouns and even verbs have been derived from proper nouns. Whether they retain their capital letter depends on the strength of the connection with the original word, the degree to which they have become absorbed into the language as a generic term, the dictionary used and house style. You will need to use your style sheet to be consistent.

She continued her **M**achiavellian scheming as she entered the house through the **F**rench doors and rummaged through the pockets of her **m**ackintosh looking for her half-eaten sandwich.

He **g**alvanised the steel plate to make it resistant to rust. (Luigi Galvani)

She **h**oovered the carpet after the labrador had traipsed mud through the house.

- In areas where many words are frequently formed from proper nouns, writers can get carried away and incorrectly capitalise every word of the same kind, such as movements, diseases and critters in the following examples.

True **M**arxism differs from communism and socialism in that ...

The family thought he had **G**erman **m**easles, but the doctor confirmed that it was just eczema.

Found in the same region as the yellow-spotted honeyeater, Lewin's honeyeater ...

For more information about what you should and should not capitalise, including details of when to capitalise and italicise scientific names, refer to Chapter 8 of the *Style manual*. Chapter 5 of *Hart's Rules* and Chapter 4 of the *Oxford Style Manual* also provide a wealth of information on the subject, even though I occasionally disagree with the Oxford text.

My final note: a word is not a proper noun just because it is important to the writer. However, if an author has adopted an unconventional style of capitalisation, there can be room for flexibility if they have done so for good reasons. The author will need your help to achieve consistency, so a style sheet will be critical.

Carla Morris, AE

Do you have a topic you would like discussed? Email the editor at <becsthecatswhiskers@gmail.com>.

Conference updates

2011 National Editors Conference – earlybird closing date extended

The Fifth IPEd National Editors Conference, presented by The Society of Editors (NSW) and IPEd, will be held in Sydney from 7–9 September 2011. [Download the draft program.](#)

The theme 'New Horizons for Editing and Publishing' encompasses traditional and electronic publishing. Streams will cover: trade (fiction and nonfiction); academic, education and technical; and government and corporate publishing.

Keynote speakers include **Linda Shopes**, supported by the CAL Cultural Fund, on editing oral history, and **Alexandra Nahlous** (most recent Beatrice Davis Fellow), on 'New Horizons for the Editor'.

Conference venue

The conference will be held at Dockside on Cockle Bay to the north of Darling Harbour. Apart from being a sparkling venue, it provides easy access to museums such as the Maritime Museum, the Powerhouse Museum and the Aquarium, as well as the city itself – Town Hall, Queen Victoria Building etc.



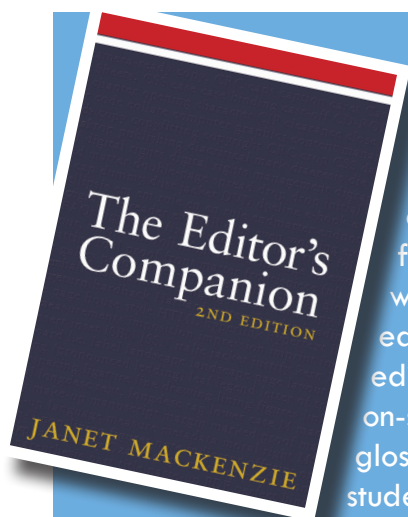
Accommodation

A range of places to stay will be available, from the high end (special rates at ACCOR hotels), to mid-bracket accommodation and budget places such as YHA and Backpackers.

Registration

Take advantage of the earlybird rate of just \$320 for members of Australian societies of editors! It includes the main conference (two days) and the cocktail party reception. Earlybird registration closes 20 June.

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



The Editor's Companion 2nd Edition

Janet Mackenzie | Cambridge University Press

The Editor's Companion explains the traditional skills of editing for publication and how to adapt them for digital production. It describes the editorial tasks for print and screen publications, from fantasy novels and academic texts to web pages and government documents. It is an essential tool for professional editors, as well as media and publications officers, self-publishers and writers editing their own work. This revised edition features extended coverage of on-screen editing, single-source publishing and digital rights, a comprehensive glossary of editing terms and a companion website developed especially for students that includes editing exercises, expert 'tips' and essential weblinks.

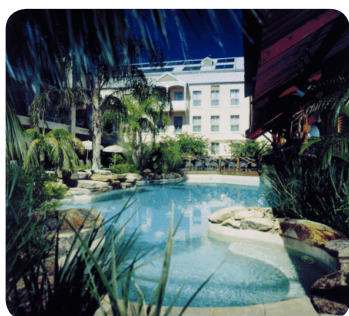
The Editor's Companion will be available from July 2011.

2013 National Editors Conference – Perth update

Some of you may not be aware that we are planning something fantastic for the year 2013: we are hosting the Sixth IPEd National Editors Conference right here in Perth.

We are planning to open up attendance to not just the publishing industry but every nook and cranny we can find in any industry that might harbour an editor (possibly in a back room muttering to themselves over everyone else's horrendous abuse of commas). The good news about this is that if you do attend the conference in 2013, you're probably going to be rubbing shoulders with potential clients no matter what your particular niche or specialisation is.

There is better news though — you can be involved. The conference planning committee is on the lookout for volunteers. Even if you only have a couple of hours a month to spare, we are happy to have you join us. We need people who are willing to go out and talk to authors and publishers to convince them to come speak at our conference. We need people who can pick up the phone and ask related companies to attend, exhibit or sponsor. We need people who turn up to the meetings and point out all the flaws in whatever ideas we have come up with so far. If you volunteer you get discounted registration, you get a lot of exposure in front of organisations, companies and people who could very well be your next client. We also hope that you get a warm feeling deep inside from the knowledge that you're helping out the Society but unfortunately we cannot guarantee the inner workings of your individual brain chemistry.



So far, we have decided on the date (10–13 April) and the venue (Esplanade Hotel Fremantle) and the theme (Editing Across Borders). We would also like to take this opportunity to state that we are very miffed that the Borders stores are closing because we thought we could definitely get them on board as a sponsor. At the moment, we are trying to get a conference logo designed, testing a conference website, and working out the different levels of sponsorship. In September, we hope to blow away the people at Sydney with our presentation so if you would like to give us your ideas for that "Wow!" factor, let us know.

If you do want to join in the fun (and it is fun because the only person allowed to panic is the convenor), email Marisa Wikramanayake at <marisa@marisa.com.au> with what kind of time you have and what specifically you would like to do. We try to meet once a month if we can but there is also a lot of discussion via email.

Come April 2013, we want to let everyone in the industry know that editors in WA are not to be underestimated. We can't do it alone and we would love your help to help us pull it off.

Come help us get heard!

Marisa Wikramanayake

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

News from the Institute of Professional Editors Ltd

The IPEd Council met twice over the period covered by these notes. Both meetings were by teleconference. One of the main topics on the agenda of the 15 May meeting was planning for the new financial year almost upon us. I can report that the Council has a diverse program of activities scheduled for 2011–12. These notes give summary information on some of them.

Communication and professional development

These are areas requiring urgent and strong attention.

The societies and, even to some extent their members, all know each other, but it is clear to the Council that, to raise the profile of the profession, we need to forge stronger links with the publishing industry. This will be a major effort during the year, primarily through liaison and cooperation with the Australian Publishers Association (APA) which, like our societies, has a strong training and professional development program, aspects of which will be of interest to many members. Important too, of course, is that the APA has its finger on the pulse of the industry.

The evidence is that, unless we make a real effort, editors will remain largely invisible players in the publishing chain. IPEd was recently asked by the Copyright Agency Limited (CAL) to complete a survey of opinions on the likely effects of e-books on the industry. The questions asked were similar to those in the Book Industry Strategy Group (BISG) survey on the same topic conducted earlier in the year. But, as with the BISG survey, 'Editors' was not one of the many specific categories to be nominated by respondents. Why is it that 'Editors' seem to have lower status — sorry, no status in some quarters — in the publishing business than photographers, illustrators, journalists, designers and Uncle Tom Cobley and all? We know how important we are.

The first episode of IPEd's 'transportable training' scheme will be aired soon. With IPEd support, a course on 'Advanced Microsoft™ Word', first held in Victoria, is being planned for WA for the benefit of our colleagues there. Members in SA also want to have this course run for them.

Accreditation

Promotion of the national accreditation scheme will be another high-priority activity in the year ahead. IPEd has now run three accreditation exams, the latest on 21 May, and by the end of June there should be well over 200 AEs across the country. But, proceeding from the first to the third exam, the number of registrants has fallen, and we wonder why, seeing there are still well over 1,000 society members who have not yet sought accreditation.

One reason might be that many editors are not taking the exam because they are primarily on screen editors, no longer attuned to paper-and-pen work. To try to determine if that is so, and as a first step to gauging the wider views of the members of Australian societies of editors about the next stages of the national accreditation scheme, a discussion paper has been prepared by Rosemary Luke (IPEd Council Chair), Pam Peters (NSW Councillor) and Julie-Anne Justus (Accreditation Board Chair). This will be sent to societies in the near future, with an associated survey of all members, seeking responses to the questions the survey raises. Keep an eye out for these documents in your society's newsletter and on its and IPEd's website.

Another objective of the Council for the next exam will be to widen the catchment of potential candidates. Already in each of the three exams held so far there has been a small percentage of candidates who are not members of one of the Australian societies. Extending the range of the accreditation scheme can only benefit the profession and the societies.

Standards

The *Australian Standards for Editing Practice* (ASEP) are sorely in need of revision to take account of massive changes in editorial and publishing procedures that have occurred since they were first published in 2001. The task is difficult in a rapidly changing landscape for editors and, indeed, has been underway for some time. The aim is to finish the job this year, with the product being strongly influenced by, among other things, the outcome of the exam survey mentioned earlier.

Other news

Members-only website forum

Traffic on the IPEd website is steadily increasing. A members-only area of the site is now open, and all members of the SA, WA and Tasmanian societies have agreed to sign up to join the area. Individual paid-up members of a society of editors who wish to do so should send a request via the 'Contact us' link on the home page. Recently implemented on the members-only area is a forum via which editors can tap into the collective wisdom and experience of their colleagues for advice on points of grammar, style, syntax, lexicology or whatever, or maybe just get a conversation going on a topic of editorial interest.

Beatrice Davis Fellowship 2011–12

Jane Morrow is the winner of the 2011–12 Beatrice Davis Editorial Fellowship. The award was announced on 19 May at an event during the Sydney Writers' Festival. Jane has 12 years' editorial experience specialising in illustrated non-fiction, working for Penguin (on Lantern, Viking and Penguin lists), Elwin Street (London) and HarperCollins. The Fellowship will enable her to spend three months in the USA in multinational and smaller publishing houses, and with a literary agency, to research how US editors of illustrated books adapt their practices to publish digitally as

well as in traditional print form. In her research, Jane will concentrate on adaptations in digital publishing, especially in the field of illustrated books.

IPEd sponsors the Beatrice Davis Fellowship on behalf of its members, the Australian societies of editors.

* * * * *

Just to wind up these notes, can I acknowledge that it is not unknown to get news of society members asking what IPEd is actually doing, if anything, or complaining about a perceived lack of progress. I suggest that such sceptics examine the evidence, which indicates that there has been quite remarkable progress in the only just over three years since the Institute was established. The development and running of three accreditation exams is, by itself, a major achievement and, indeed, accreditation was the primary, but not the only, reason that a majority of the members in all the societies voted to establish the Institute. Consider, too, all the other matters that are covered in these regular reports to members. Furthermore, keep in mind that all IPEd's Councillors and Committee Convenors are volunteers with day jobs. Many of them have been serving the profession through the Institute and its predecessors for many years. Some of them need a break, and the Council needs new blood. Think about it.

Ed Highley
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CAL bursaries for emerging editors

IPEd invites applications from emerging editors who have a particular interest in the conference program, such as our featured presentations on Indigenous editing mentorship. We especially encourage Indigenous editors to apply for a bursary. Two of the four bursaries will be available for emerging editors on the *kuril dhagun* Indigenous Editing Mentorship program.

The bursary will cover return airfares to Sydney, transfers, four nights' accommodation and expenses plus registration fees for the conference and a workshop. The provision of the CAL National Editors Conference Bursaries will enable the emerging editor recipients to participate in a national event, make editing and publishing contacts and enhance their own editorial skills.

A related outcome is that participants will then be able to communicate their experience and learning to their local communities and publishing initiatives, thereby enhancing Australian content.

- Download the application form for the CAL bursaries from the [conference webpage](#).
- Provide a brief description of why you would like to attend the conference and workshop

program with the support of a CAL National Editors Conference Bursary, and what attendance will help you to achieve (300 words).

- Provide a brief bio (200 words) describing your editorial experience.
- Provide a brief statement (200 words) supporting your application for a CAL National Editors Conference Bursary from an editorial employer/supervisor who may be contacted.

Applicants must be Australian-based trainee editors or editors in the early stages of their career who are available to attend the conference. Closing date for submitting applications is 1 July 2011.

Successful applicants will be notified by 10 July 2011. Australia's biennial national editors conference is held under the aegis of IPEd (The Institute of Professional Editors). The conference will be held at the Dockside Conference Centre in the heart of Sydney and is hosted by the Society of Editors (NSW) Inc. More details are on the [webpage](#).

Resources for editors – editing research theses

IPEd's 'Guidelines for editing research theses' outline the extent and nature of editorial services that professional editors can provide when editing research students' theses and dissertations. Academic supervisors and research students also need to be clear about the editor's role as well as their own roles and responsibilities. When a thesis has had the benefit of professional editorial advice, of any form, the name of the editor and a brief description of the service rendered, in terms of ASEP, should be printed as part of the list of acknowledgements or other prefatory matter.

Click [here](#) to download the guidelines.

Spotlight on the editor



Editng gives a name to the world of challenge and fulfilment I always hoped to find in a job.

I have been working as a freelance editor since 2008. The beginnings of my professional development were threefold and included:

(1) **Self-ed.** I figured if reading the Style manual from cover to cover hadn't put me off editing, nothing would.

(2) **Community work.** If E = energy I've put into literary collective dotdotdash, m = massive fun, and c = speed of magazines shipping in a vacuum, then Einstein was definitely right — it all adds up. Volunteering with dotdotdash magazine has given me hands-on experience, determination to nourish the arts in my town, and dear friends who are now colleagues.

(3) **Mentors.** It happens sometimes that you meet someone and immediately identify with that person's method. Something tells you: learn. For me this learning came in the form of Georgia

Richter — an editor of the most acute literary sensibility and generous spirit, who continues to impart her abundant wisdom and experience to me and many others. It is through relationships, I have found, that I breathe life into my individual learning.

In 2010 I secured one of four publishing internships offered nationally by the Australian Publishers Association. I joined Fremantle Press as editorial intern and at the completion of the six-month term was contracted for a further six months. During this time, my passion for editing fiction deepened as I watched revered editors Wendy Jenkins, Janet Blagg and Georgia Richter at work. At the same time I began nurturing a newfound passion for Australian history, and a 2010 highlight for me was editing *Fighting for Fremantle* by Ron and Dianne Davidson, which was launched by the premier and has recently won a Fremantle Heritage Award.

My professional goals for the future include focusing on long fiction editing, continuing to develop my publishing skills and making the time to do more of my own writing too.

Naama Amram



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