



Small publishers doing big things

At The Society's August Networking meeting Steven Finch and Tehani Wessely gave inspiring talks about niche publishing. Below is an excerpt from Steven's talk.

"As the managing editor for dotdotdash magazine, I don't often do a lot of editing, but rather supervise the editing of other people. There are many people on the dotdotdash team that are much more talented than I, in like every area. I take on more of a publisher role, while also taking on a distribution and event management role. I also fill in the gaps where we don't have volunteers, I have been thinking about and doing things for the project almost every hour of my life for the past two years. So while some of this will be about editing, a large majority of it will be about the experience of publishing your own literary journal.

So I thought what might be helpful is if I broke down my speech into four parts so that they'd be easier to follow. I'm going to begin by talking about the short history of our organisation, how we began in 2009, what trials we encountered, the lucky breaks we got, and how we developed. I'm going to move on to how we currently operate, our submissions processes, how we separate the copy-editing process from the selection and structural editing process, how we design and build each magazine almost completely with volunteers, how I apply for art editing and organise launch events. I'm then going to talk about the philosophy behind the organisation."

For the full version of both talks, please contact the editor at [<becsthecatswhiskers@gmail.com>](mailto:becsthecatswhiskers@gmail.com).

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

- **The next networking meeting will be held on Tuesday 20 September 2011. See page 3 for more details.**
- **Copy deadline for October issue is Tuesday 4 October 2011.**

Please go to page 2 to read an excerpt from Tehani Wessely's talk.



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Tehani Wessely gave an insight into becoming an indie publisher and the world of indie press.

“Being an indie publisher is not an easy road. For every indie press that makes a book that breaks even or, even more rarely, makes a profit, there are dozens, even hundreds, which see money vanish into big boxes of books stacked up in spare rooms and sheds, until the erstwhile owner (or their long-suffering spouse) finally says, ‘Enough’. It’s fascinating to chart the progress of these publishers, to see them rise and fall, to see the authors who put their faith in them get a start, and read the projects they produce. They continue to emerge, perhaps in even greater numbers in recent years with the advent of E and print-on-demand (POD) publishing options that make it more cost-effective to produce books, and easier to reach a wider audience. Well, I say ‘easier’, but what I mean is ‘possible’, because as the numbers of indie publishers rise, so do the

number of self- and vanity publishers, which means the role of the publisher – that of gatekeeper and quality control – is being lost under the white noise. And sometimes it’s very difficult for readers (and authors) to distinguish between an indie press and a vanity one, which has a negative impact on the perception of all independents.”

“But we keep on coming – niche publishers continue to erupt in the market, finding new talent, sometimes finding acclaim and sometimes even finding that very special book that creates a zeitgeist for itself and breaks even, or makes a profit, or even that rarest of beasts, forms the basis of a platform which propels the publisher into the next strata of publishing, with both the time and the money to invest in bigger and better projects.”

To read the full version of Tehani’s talk, please contact the editor at <becsthecatswhiskers@gmail.com>.

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On the cusp



I'm on the eve of heading off to Sydney for the national editors conference and there's a lot going on in my head. We've all been in a fluff to get our presentation just right so we'll see how it pans out (you'll know

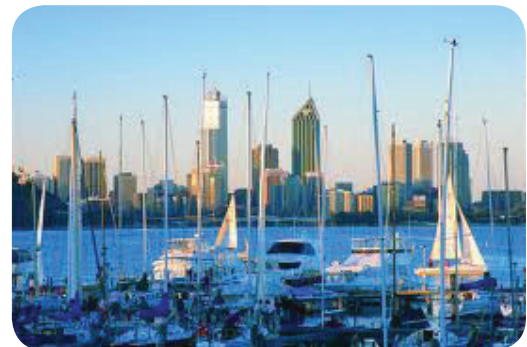
by the next meeting because we'll tell you all about it!) There's not much time for sightseeing around council and accreditation meetings, AGMs, cocktail parties, gala dinners, and Presidents' dinners – oh and the conference itself of course! It's full on and will be an ideal opportunity for us to witness the conference planning up close so we can emulate at least some of the aspects for the Perth conference in 2013. It sounds a long way off but it will soon be upon us. We have already set up a website (basic as it is just now) at <www.editorswa.com/conference> and you can already subscribe to the newsletter or submit an expression of interest about providing sponsorship. So members, please start spreading the news and put your hands up if you would like to participate, present a paper, or offer any service that you can think of to make the conference spectacular. If you have any suggestions about how to go about anything, please let us know.

We will start needing your support as soon as we get back. Come along to our networking session on 20 September to hear some highlights from the conference – there will be some valuable information to soak in. We also would like you to vote for an increase in the membership fees on the same night.

We'll put our presentation up on the website so you can see how fantastic we made Perth look (as of course it is).

Happy editing

Robin



Events calendar 2011

DATE	TOPIC	SPEAKER
20 September	After the conference	Highlights from the Editors Conference in Sydney
18 October	Grammar and punctuation	James Hansen and Anne Surma
15 November	Graphic novels	Panel
December	Christmas party	Panel

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

Members' roundup

After the conference

Date: Tuesday 20 September 2011
Venue: Tom Dadour Community Centre
363 Bagot Road, Subiaco
Time: 7.30 – 9.15 pm
Cost: Members \$5; non-members \$10
RSVP: 14 September to Robin Barnes



The September networking session will be held a couple of weeks after the 5th National Editors Conference in Sydney. As a few of the committee attended (and no doubt there are other Society members who may want to contribute), we decided that at our networking session we would give a guided tour of the conference where we'll present some highlights from different perspectives.

At the same meeting, we will be holding a vote about the increase in the membership fees. Due to increasing costs, particularly venue hire and public liability insurance, the committee feels it is time to increase membership fees so that we can continue to provide services to members.

Membership brings a number of benefits:

- An attractive and informative website with a register of member editors, regularly used by clients looking to hire editors
- 'Jobs vacant' enquiries regularly emailed to members
- A lively online forum of members seeking to canvas questions of professional copy-editing practice
- Face-to-face and online connections for editors suffering from that isolating 'only editor on staff', 'holding the fort' syndrome.

The committee recommends that from February 2012, the membership fee be increased to \$80 (from \$60) for full members, and \$60 (from \$50) for concessional members. The committee urges you to attend this meeting and to provide your support for the suggestion to increase the fees.

New SoEWA members

The Society would like to welcome new members Leila Jabbour of Gwelup and Ann Reeves of Hilton.

Join now!

facebook

twitter

Linked in

Go forth and network



There are times when I enter a room and I freeze. I know why I am there, I know I am supposed to talk to person X, Y and Z, but I freeze regardless. I end up sidling around the room, propping up all the walls as I go.

It's probably because I prefer to be far more indirect and casual. A formal networking session where people look at you expecting a wonderful elevator pitch as soon as you approach them tends to unnerve me. I assume that this puts other people off networking as well.

I personally don't like it at all when someone darts up to me, quizzes me on what I do, doesn't wait for me to answer before delivering their pitch and then gives me a business card and darts off elsewhere. That leaves me feeling like the social interaction hasn't quite finished and holding a card for a service I will never need.

The point of clients and customers is that you want them to become repeat clients and customers. That means they need to trust you enough to start working with you, and then trust your work and you enough to come back. That's a lot of trust and that doesn't come unless you build up a relationship with the people you work with. Guerilla style working the room just doesn't cut it.

I suppose people who work the room want quick results as building relationships takes time. However, I think it is key to keeping your business going. I have my business cards with me all the time but they are the last thing I pull out in an interaction with someone, I am more interested in the people I meet, what they do and what their passion is.

This is what you want to happen: save the elevator pitch for the few moments you do need them and get to know the person you are talking to. You want them to be excited by what you do so that then they tell someone else and suddenly you have word of mouth marketing.

You might not be a people person at all, but there needs to be a bit of give and take. I always smile and ask people questions about what they do, and when they ask me in return, I tell them. I am so used to this now that when someone who has followed me online meets me and actually starts off by asking me how 'project A' is going, I get a bit stumped and shy.

The other tip is to not get intimidated by the sheer number of people in a room. Take your time, hang around the edges and then go talk to the other person standing by themselves first.

Networking happens anywhere and everywhere. I am just as interested in an editor who works at, say, Lonely Planet or New Scientist, as I am in the guy who runs the newsagent on the corner of my street. In fact, I am probably more interested in my newsagent because he remembers my name, makes me laugh and exchanges gossip with me. I don't think you can peer into the future and pick and choose people based on whether a relationship with them will get you anywhere – you don't know enough about a person to judge that accurately simply from what they do.

That being said, take all the opportunities you can. Always keep your business cards on you. People make life worthwhile so get to know them and let them get to know you.

Marisa Wikramanayake

Conference update

Sixth IPEd National Editors Conference, Perth 2013

It's been hectic. We were all excited about the Sydney conference but no one more so than those from the conference planning committee that attended it.

You see, at every conference, the committee members from the Society that will host the next conference step up to make a presentation. Ideally, this presentation wows the entire crowd and immediately they start making plans to attend the next one.

So those of us on the conference planning committee were running around madly the last few days leading up to the conference trying to sort out speeches, videos, goodie bags and that bane of all communication everywhere, a PowerPoint slideshow.

We've had a few other changes. I am pleased to

welcome new members of the conference planning committee, Claire Chamberlain and Rachel French. We also now have an official website <<http://www.editorswa.com/conference>>. We have put together a sponsorship brochure and will be looking for sponsors and speakers once we get back from the conference.

Attendees at the conference from all over Australia tweeted about what was happening using the hashtag #edconf11. If you followed the tweets, we would like to hear your feedback.

Don't despair if Twitter isn't your cup of tea, at the next meeting in September, those who attended the conference will give you a summary of the finer points of the sessions they attended. So come along for a debriefing session.

Marisa Wikramanayake

The Perth 2013 conference logo:



INDUSTRY SEMINAR

The Business of Digital Rights <publishing in the 21st Century>

The Business of Digital Rights is everyone's business

At the heart of publishing is our most precious asset: rights. Technology is challenging the way we use and protect these rights, even the most important of them all: copyright. This day is designed to inform and stimulate debate widely across the industry.

Developed by APA Professional Development.

Tuesday 29 November 2011

Federation Conference Centre, Sydney

Registration: 8.20 am

Seminar: 9.00 am - 4.45 pm

Early Bird discount (for APA members only): \$95 (closes 7 October)

7 October onwards: Members of APA, ASA, IPEd & Cal: \$120; Non-members: \$180

www.publishers.asn.au

July–August 2011

The IPEd Council met twice during the period covered by these notes, both meetings by teleconference. Two major surveys, and preparations for the 2011 national conference and IPEd's AGM, were finalised. Summary details of these and other major activities follow.

National Survey of Editors

IPEd surveyed Australian editors from June to August, using an online questionnaire, which was widely advertised by IPEd, the Australian Publishers Association and the state societies of editors. There were 345 responses. The survey built on and expanded the surveys conducted by Pamela Hewitt AE at previous national editors conferences, and at the joint Canberra Society of Editors – Australian Society of Indexers conference in 2001, making this the sixth such snapshot of the profession. The report on the findings of the survey will be distributed to participants in the national conference in Sydney in September, and is also available to societies of editors' members on the IPEd website.

Annual financial statements

The IPEd Council has received the company's annual financial statements from its auditor, Houston & Hanna Chartered Accountants. They will be tabled at IPEd's AGM on Friday 9 September and will subsequently be placed on the website. They show IPEd to be in a relatively sound financial position and, for the first time, perhaps able to entertain some substantial proactive promotion of the profession during the coming year.

Website minder/manager to be sought

Traffic on the website has been steadily increasing. Between mid June and mid July this year, for example, there were 1740 visits, over 50% of them from new people. Also steadily increasing, is the time taken to update and maintain the site,

tasks that have so far, like the vast bulk of IPEd work, been done by volunteers. The IPEd Council has determined that the time has come to appoint a paid, part-time web minder who has the requisite technical skills and familiarity with the discipline and business of editing. Details of the position will be advertised soon.

Policy development

The IPEd Council is developing new policy in two areas; use of the IPEd logo, and the review and promotion of books by editors. The former defines what the IPEd logo is, who can use it, when it should/should not be used and in what format it may be used. The latter, in summary, states that IPEd will not undertake any reviews of books or other material produced by editors or others. When such requests are received, they will be forwarded to the societies of editors for such action as they might wish to take.

The policy documents for both will be placed on the website in due course.

Transportable training

The first event under IPEd's 'transportable training' scheme mentioned in previous IPEd Notes took place during August: a course on advanced features of Microsoft Word originally run in Victoria was presented in Adelaide for members of the SA society. IPEd funded the trainer's travel and accommodation costs.

Ed Highley

Secretary

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Please visit www.iped-editors.org to read the full version of these notes.

Spotlight on the editor



I started my career in education in 1992 and taught in some very diverse locations, including Rottnest Island, and remote Aboriginal communities. However, I realised my heart lay elsewhere and in 1997 I was offered a position with Ready-Ed Publications as an education consultant.

During my ten-year stint, I authored more than 80 educational resources before moving into an editorial manager's role. As this was a relatively small company, the job involved wearing many hats and I spent my days liaising with external authors, assessing manuscripts, preparing drafts for the designer, sourcing illustrations, editing final drafts, writing blurbs, web content and marketing materials.

In 2005, my father approached me for ideas on how to get his memoirs published. I loved his book and decided to publish it for him. And so I started my own publishing and editing business, Jay Bee Books.

In 2007, I left my job at Ready-Ed to have two babies – my hardest and most important job yet – and after that I made the decision to concentrate on my own business, which I could do from home.

I joined the Society of Editors (WA) in 2004. I have always been in love with words and am a stickler for the correct use of grammar. I am obsessive when it comes to consistency and absolutely love compiling and following style guides! I edit and proofread documents for a variety of clients, including universities, government departments and private organisations. Some recent editing projects include the 2010 State Planning Strategy for the Department of Planning and two fascinating architecture books for RMIT Publishing. The next project sees a return to educational writing, creating a Maths series for Blake Education.

I'm a big fan of social media. Connect with me on LinkedIn and please LIKE my Facebook page: <www.facebook.com/JayBeeBooks>. My website is <www.jaybeebooks.com>.

Jane Bourke

A trivial bit of fun ...

Courtesy of <<http://www.savagechickens.com>> and Rebecca Newman for the link!



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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