

BOOK WORM

NEWSLETTER OF THE SOCIETY OF EDITORS (WA) INC.

October 2003

From the Chair

This is your Vice-president speaking! Our what? Your Vice-president. Oh? So what do you do? Well, everything and nothing —mostly nothing, but right now I'm responsible for everything because the President is away for a couple of issues. Oh, dear! Well, I don't blame you! Actually, I'm almost invisible: I've been overseas for the past two months and, do you know, hardly anyone missed me.

Being Vice-president looks very nice on my CV and can be incredibly handy when it comes to winning disputes over grammar and usage. You just have to tell the other party the position you hold in the world —Vice-president of the Society of Editors (WA) Inc. —and the opposition just melts away. Yes indeed, being VP is a pretty cosy number.

At the AGMs I try hard (in a dignified way) to get elected VP, and usually succeed. So, why are you telling us? Is your conscience getting the better of you? With a VP like you, we're lucky to have had such a long succession of extremely capable Presidents. We are indeed!

Well, I've decided not to run again because I believe that the fact that a person is holding, or has held, an office such as VP (or any other committee position in the Society of Editors) may be useful in gaining accreditation, and accreditation is looming as a reality that may affect us all in real dollars-and-cents ways, particularly our younger members. As I already have VP on my CV, I don't really need to keep on. Of course, nothing is finalised yet, and we will be

having a crucial meeting at the Alexander Library in November to discuss accreditation issues. But it is a possibility, and I feel members, and that includes our many new members, should be aware of this and think about having a go at a committee position at the next Annual General Meeting in March 2004. And if you do end up Vice-president, don't panic: there are plenty of extra activities you can volunteer for like Editor of Book Worm [Oh, Yes! *Ed.*], Minutes Secretary, Membership Officer, etc. See you next month!

James Hansen, Vice-president of the Society of Editors (WA) Inc.

Editorialette

I guess I asked for it really —always whining about not having enough copy, month after month, and now, by Henry, we've got a whopper of an edition for October.

So I'll just shut up now.

Pedant's Corner

Mar Bucknell

"Four American troops were killed in Iraq this week." Yes, but how many soldiers were killed?

The recent coverage of the war in Iraq has been full of these sorts of sentences, in the press, on radio and on TV. I don't know when it started, but I suspect it's very recently. Troop does not mean "soldier", it means "soldiers". It's a collective noun to mean "an assembled company" and by extension a group of soldiers. It is at root the same word as "troupe". So "four troops" could be any number from eight up to the entire army, though to use "troops" for two

could also be seen as sloppy. All of the various definitions of “troop” make it clear that it’s a word for a group of things. That so many journalists have fallen into this error is a little alarming.

What’s next? “Four American armies have been killed in Iraq.”? While there are those who think that that might not be such a bad thing, it’s not good for English if professional writers can’t remember the difference between an individual noun and its collective name.

Where will it end? “The leading troupe gave a chilling rendition of Hamlet’s famous soliloquy.” “Four staffs were sacked.” “Three Manchester Uniteds scored goals in the thrilling victory over Real Madrid.” “A Society of Editors rang the publisher to ask when that blasted cheque is going to arrive.” Oops! That one’s actually correct.

Accreditation workshop

Members will have a unique chance to shape the future of the editing profession at this workshop, which will discuss the **Draft Report prepared by CASE’s Accreditation Working Group**. The Draft Report is up for comment by editors nationwide until 30 November. It will be circulated as a special attachment to an email sent to members of the WA Society, through Editors_WA, on or about 10 October.

Background

A profession has two essential components: a body of knowledge, and a method of screening out incompetent practitioners. Editors have defined the body of knowledge in *Australian Standards for Editing Practice*, and the next step is to identify competent editors. We have been talking about an accreditation scheme for decades, and at last we have a concrete proposal in front of us.

The Draft Report was well received at the national conference in Brisbane in July. To quote one of the conference participants, it has turned accreditation “from an unwieldy mass of difficulties into a clear, achievable, worthwhile objective”.

The Draft Report follows the criteria of the Issues Paper that was put to members in June 2002, for a scheme that is fair, transparent, appropriate, inclusive, consistent, flexible, acceptable, sustainable, accountable, and takes account of existing education and training. The scheme tests competence rather than excellence. It seeks to accommodate all the sorts of people who might apply—young editors at the beginning of their careers, senior editors arriving from other countries, people outside the book industry whose work includes some editing, experienced professionals in other fields who find themselves drawn into editing. The scheme also attempts to ensure that compliance is not onerous and that applications are relatively easy to prepare.

The draft proposal

The proposed scheme is devised by editors for editors. It will be set up and administered and controlled by editors. By adopting it, we will pre-empt any other body that might seek to regulate entry to the profession, such as the Australian National Training Authority, who would then tell us whether or not we met their requirements.

Members have asked whether CASE might incur legal problems in operating an accreditation scheme, either complaints from clients and employers about the work of accredited editors, or objections from applicants who are refused accreditation. The Draft Report has been submitted to the Arts Law Centre in Sydney and incorporates their suggestions, so it should be legally sound.

The Accreditation Working Group is seeking comment on the Draft Report in order to make sure that the proposed scheme meets members' needs. This is the last round of consultation before the scheme is finalised and put to members for acceptance or rejection. Please open the Draft Report when it is emailed to you next week and study it. Come along to the workshop and have your say, or email your thoughts to the delegate for WA, Betty Durston, bdurston@cygnus.uwa.edu.au

Your committee looks forward to seeing you at the workshop and to passing on to CASE opinions and suggestions that will be part of the vigorous debate that this topic will generate.

When: Saturday 22 November 2004 1.00 pm–4.30 pm

Where: Kimberley Room, Ground Floor, Alexander Library Building

Minutes of CASE meeting July 2003

At the national editors' conference in Brisbane back in July, CASE held a lengthy and productive meeting. For details of what went on and for information about matters of interest to all editors around the country, you can read the minutes soon on the SOEWA web site.

Whine List

Sub-literacy can take many forms, but I saw a new one the other day. Where Cockburn Road joins Rockingham Road, someone had made a hand-painted sign advertising a piece of land For Rent. It was described as being 680m³ (that is, 680 cubic metres) in size.

Well, it could be OK, I suppose, because renting wouldn't mean having any rights to the ground deep underground, would it? Say a metre of depth, 34m wide and 20m long.

But if it spreads to the rest of the real estate industry, how deep will they go? And what will it cost us? *Tom Jenkins*

Annual SOEWA–Women in Publishing joint function: Phoney Festival Quoting Challenge —a real buzz!

I had just returned from abroad when asked if I would make some notes at the annual function jointly hosted at the Royal Perth Yacht Club on 2 September by the Society of Editors and Women in Publishing, and write an account for Book Worm. Some rapid backgrounding was in order! Just what was this Phoney Festival Quoting Challenge? Here goes.

Members were invited to respond to a brief for a non-existent project, The Phoney Festival, as an exercise in the often-delicate art of quoting. Anonymity was assured, with members, through their participation, gaining an opportunity to practise their quoting, see how the assessment process works, get constructive feedback in a non-threatening environment, learn more about what clients are looking for, compare their quote with others, showcase their talents, and spread their wings a little by networking with others to quote as a joint venture.

The brief issued by the Phoney Festival organisers showing the scope of the work to be quoted on is set out below.

The deliverables were:

- a 16-page A5 festival program
- an A2 poster

- an 8-page web site.

Components of the work to be delivered were:

- research and writing
- editing
- design
- project management.

Prospective quoters were advised they could quote on all or part of the project, as an individual or as part of a team.

Other information provided was that:

- the festival had six major sponsors, 20 participating groups, an international director, and the blessing of the minister;
- limited photos would be provided by the organisers;
- final material should be supplied in print-ready digital format;
- the printer would be chosen by the organisers; and
- the quote should be no more than two pages, excluding supporting material.

The brief was rather vague, and this was deliberate because it is sometimes the case in real life that, in order to respond to a brief, we first need to interrogate it to find out just what the client is asking. Six responses, Quotes 1–6 (to preserve anonymity), were received. Quoters were free, of course, to identify themselves if they wished.

The key to all this was the client panel of judges: experienced publications industry professionals who could mentor members by offering feedback and shedding light on the selection process. The organisers were delighted when three top professionals agreed to act as the Phoney Festival client judges. They were:

Marina Valmadre who is the Principal of Oak Ridge Communication Group, one of Western Australia's leading public relations and branding companies. Projects include book publishing, web site development, corporate branding, newsletters, promotional projects and exhibitions, IPOs, brochures, annual reports, signage and three-dimensional projects. Oak Ridge regularly contracts writers, editors, designers and others to work as collaborative partners on projects.

Jo Malone of Concord Training Services who has spent more time assessing the quotes of printers, graphic artists and product suppliers than anything else in the past eight years. Jo's role in supporting education and training has been in putting together the right contractors with the right project, not only in publications, but also in products and services.

Donna Weston who manages the Community Information and Publications Section at the Department of Environment and is responsible for the coordination and quality of all departmental print and electronic publications. She advises staff on the development and production of corporate information products, which frequently means her liaising with suppliers, and inviting and assessing quotes to ensure the best possible outcome.

The judging process

The panel of "client judges" then commented on each of the six quotes which were displayed for the audience by overhead projector, in turn as needed.

It early became clear from the judges' comments that they, the clients, were themselves under pressure to complete projects to a high standard, on time, and within budget for the sponsors or minister or whatever —people who sometimes had only a vague idea of what they wanted, and little understanding of production processes and realistic time frames. Just preparing the brief could

itself be a demanding process and, with many projects to manage at once, the clients wanted most of all to feel confidence in their contractors.

Communication between client and quoters was essential to building confidence and establishing rapport. In collaborative projects the ability to work with others was essential, and if clients felt this was not present, the quote would likely be unsuccessful. Communication also helped clarify expectations for both parties. Quoters should not be afraid to ask what the budget for the project was — no one did! Establish early who it is the quoter will be liaising with, and clarify who will deal with the printer. Where technology is involved in a job, quoters should explain this fully, as clients may be relying on the quoter's expertise. Quoters need to show flexibility in all their dealings, both verbally and in writing.

Presentation of quotes must be thoroughly professional, attractive and easy to read. Errors in grammar and punctuation can be fatal. Avoid gimmicky font types and writing styles. Humorous presentations are out of place, as the intentional levity from the writer of Quote 2, Catchy Cupids Collective, amply demonstrated. (Q2 also lacked a résumé and references, but did manage a quote of \$136,000!)

It is important that a quote display an understanding of the scope of the work and the steps to be undertaken. It needs to be comprehensive and specific, and include any subcontracted work. The timeline has to be practical and realistic. Provision has to be made for draft alterations, and an understanding shown of deliverables. Flexibility needs to be shown with regard to overruns on long jobs (three months or longer) and buffers built in. In regard to web sites, it is most important that all technical information (the platform and software used, etc.) and any extra costs (such as for image manipulation) are stated. And don't forget the GST. Every quoter did, except Q2! Even if the quoter is not registered,

it is still important to inform the client clearly whether the price quoted includes GST or not.

The quoter should also state any expectations of the client: for example, the return of drafts after approval within a specified time, although these should not be made too tight (an arts festival, for example, often depends on volunteer workers).

The judges were not perturbed by the hourly rates quoted (\$40 to \$80 an hour), but one was moved to say that at \$50 an hour a high standard of professionalism was expected. The judges also noted that the number of hours quoted for particular jobs varied a good deal. Given their long experience, they were well equipped to reckon what would be a fair price for a brief. What the judges were really looking for was professional competence and reliability. They were not, not even the government, obliged to accept the lowest quote, and often didn't! A good question from the audience on staged payments for jobs extending over a long time (say three months plus) found that quoters could ask for progressive payment at negotiated stages, and that this applied even to state government work where the amount had to exceed \$2000 and the time three months or longer to qualify. The winning quote of the six actually quoted a range for payment (\$5,800 to \$7,200) which demonstrated very well to the judges the quoter's understanding of the brief.

And the judges' choice was **Jan Knight** and **Michael Ghirardi**, Quote 5. Congratulations, Jan and Michael, on an excellent effort. The whole of Quote 5 is reproduced at the end of this article. Quote 3 (Anonymous) was second and is also reproduced.

Jan Knight of Flying Edits admitted that her quote had taken a solid eight hours' work, which makes quoting a serious business. The client judges acknowledged this and said unsuccessful quoters were always welcome to ask

for feedback on how they might improve in future. Indeed, many quoters show real promise, and it's a shame when they become discouraged after a miss.

Chair for the evening, Amanda Curtin, thanked the panellists for their time and generosity of spirit; the six members who contributed quotes for the Phoney Festival; Roslyn Snyder for her original suggestion; and all the members who had worked to organise the evening. President of the Society of Editors, Anne Surma, thanked Amanda Curtin, Jane Hammond-Foster, Jan Knight and Michele Crawford for their drive and enthusiasm in making the evening another superb and very polished joint production by SOEWA and Women in Publishing—a fascinating and most informative evening.

—James Hansen, Amanda Curtin and Michele Crawford

Quote 5

Flying Edits and MG Computer Graphics – Quotation proposal

Promotional package for The Phoney Festival for research, writing, editing and website design

Quoting entity

This quotation proposal is on behalf of Jan Knight, Flying Edits, and Michael Ghirardi of MG Computer Graphics. Jan would research, write and edit the text for The Phoney Festival program, poster and website, and manage the project. Michael would design the website. The quotation does not include graphic design or the liaison between graphic designer and printer.

Scope of project

16 pg A5 festival program

A2 poster

Festival website (8 website pages of approximately 30 A4 pages of text, 1 pic on each website page, links to 20 other websites)

Suggested timeline

Project stages	Week	Date
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Notification of acceptance of quote	Week 1	8 September 2003
Meet with Festival Director and Major Sponsor Representative (clients)	Week 1	8 September 2003
Source sponsor logos and photos	Week 1	8 September 2003
Research and write draft text for poster and website	Weeks 1–2	8 Sept–19 Sept 2003
Submit draft text for poster and website to clients	Week 3	22 September 2003
Liaise with graphic designer and website designer re draft text and design concepts	Week 3	22 September 2003
Attend design briefings with clients, presented by graphic designer and website designer	Week 4	29 September 2003
Receive text changes for website and poster from clients and take in	Week 4	29 September 2003
Provide final text for website and poster to website designer and graphic designer	Week 5	6 October 2003
Liaise with graphic designer and website designer	Weeks 6–7	13–24 October 2003
Collate draft program details	Weeks 8–9	27 Oct–7 Nov 2003
Proof final printout of poster and website. Oversee corrections.	Week 8	27 October 2003
Graphic designer delivers final poster in print ready digital format to printer	Week 9	3 November 2003
Website fine-tuned and uploaded.	Week 9	3 November 2003
Deliver final program text to graphic designer	Week 10	10 November 2003
Proof final printout of program. Oversee corrections.	Week 12	24 November 2003
Graphic designer delivers final program in print ready digital format to printer	Week 13	1 December 2003
Phoney Festival promotional package delivered to client	Week 14	12 December 2003

Procedures

Research and writing includes standardising the style and formatting of multiple authors, encouraging authors to provide missing material, clarifying queries, and collating and revising draft text.

Editing includes structural editing for clarity, copy editing for consistency and typos, a style sheet showing preferred usage and hierarchy, and the incorporation of the clients' responses into a final draft. The final document will be provided by the writer/editor to the graphic designer and the website designer in Word 2000 unless otherwise requested.

Final proof-reading includes hand-marked corrections on hard copy provided by the graphic designer and the website designer to the writer/editor.

Website design includes a straightforward structure, the ability to be easily modified and for fast download (download time also depends on the viewer's modem, the load on telephone lines and the bandwidth of the host's and recipient's servers). A background image (wallpaper) will be created to be applied on all pages.

The bulk of the text will be ASCII text, that is, the text is displayed on the screen, using a font file already installed on the viewer's computer. This method uses very little memory but is restricted to standard fonts, Times New Roman and Arial. Graphics will be used for headings as this allows smooth contours, a wider range of fonts, drop shadows and 3D effects. A link menu for direct access to all other main pages will be placed at the top and bottom of each main page.

Images will be supplied by the client as digital files, negatives, slides, photographic prints or hard copies. If images require manipulation (removing undesirable items or adding items from another image) or if animation is requested, an extra cost would apply.

The website designer will apply for a domain name with a service provider and for registration with five popular search engines. The quote does not include the costs of these services.

The website design component of the quote will be re-assessed when the final text is provided by the writer/editor. If it is outside the parameters above, the quote will be revised.

Liaison with client

The quote is based on the assumption that we will liaise with the Phoney Festival Director who will negotiate decisions from those involved and respond to the writer/editor in good time.

We keep very careful time sheets and only charge for hours worked even when below the quoted hours. If unexpected problems arise and the job looked like running over the

hours quoted, we would advise the Phoney Festival Director and agree on the best approach.

Tasks breakdown and estimate of hours

Task	Who	Hours
Writer/editor: Liaise with clients, performers, graphic designer and website designer. Source information and photos, logos. Research and write draft text for program, poster and website. Revise and finalise texts.	JK	55 to 65
Website designer: Liaise with clients and writer/editor. Draft website. Revise and finalise website.	MG	45 to 55
Writer/editor: Final proof of desk-topped program, poster and final website.	JK	10 to 15
Project management	JK	15 to 20
TOTAL HOURS		125 to 155
TOTAL COST		\$5800 to \$7200

Rates and Payment Arrangements

The consultancy rate is \$50/hr for Flying Edits and \$40/hr for MG Computer Graphics. MG Computer Graphics requests a deposit of \$200 before work begins and regular progress payments of \$500 as work to that value is completed. Flying Edits requests payment upon delivery of final text documents to graphic designer and website designer.

Quote 3

This quote is for all components of the Phoney Festival (2004) promotional package.

Deliverables

- A 16-page (A5) festival program, provided as a PDF file configured for 4-colour process printing.
- An A2 poster, in the same electronic format as above.
- An 8-page website, each page 760 pixels wide by 820 pixels high. Supplied as pre-linked HTML files and associated graphics ready for uploading.

Schedule

In accordance with information provided by the organisers, the proposed review and delivery schedule is shown below.

2 September 2003 Notification of acceptance of quote.

15 September Concept designs for poster and website submitted for approval.

6 October Draft of poster submitted for review.

13 October Draft of website submitted for review.

27 October Final draft of poster submitted for review.

3 November Final draft of website submitted for review.

7 November Concept design of program submitted for approval.

14 November Poster and website delivered.

21 November Draft of program submitted for review.

1 November Final draft of program submitted for review.

12 December Program delivered.

Draft Formats

Drafts of the poster will be provided as PDFs, but if preferred they could also be submitted in hard copy form – scaled down to A3 and printed on an ink-jet printer. Website drafts will be in the form of HTML files and can be viewed directly from the provided CD-ROM via a web browser.

Program drafts can be provided as either Microsoft Word or PDF files, or in hard copy. The final layout will be performed in PageMaker.

Assumptions

This quote is based on the following assumptions.

- The photos provided by the organisers will be sufficient and no others will be required.
- Organisers' staff will be available at all reasonable times for discussions and to provide information as necessary.
- Previous festival programs will be made available as a guide.
- Material submitted for approval and review will be returned in marked-up form within two working days.

Costs

The following costing gives a breakdown into the individual activities.

Research and writing

Writer	150 hours @ \$45	\$6750
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Editing

Editor	10 hours @ \$55	\$550
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Design

Writer	5 hours @ \$45	\$225
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Graphic Artist	30 hours @ \$45	\$1350
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Project Management	10 hours @\$55	\$550
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Total Cost		\$9425
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Payment

Payment will be required within 14 days of submission of invoice following acceptance of the deliverables.

Editing academic theses

Janet Mackenzie (from the Society of Editors Victoria) is representing CASE in discussions about editing academic theses with the Council of Deans and Directors of Graduate Studies (more appealingly known as dee-dogs). She has recently reported a successful meeting with two dee-dogs members. Janet presented them with a copy of the CASE Standards for Editing Practice—and they were so impressed that they're going to recommend that the DDOGS guidelines for editing of theses be based on the Standards. Both members are also keen, Janet reports, to use the Standards to educate their students about the role of editors.

Call for submissions to new handbook

Beryl Hill and Elizabeth Flann are currently researching a revised and updated edition of *The Australian Editing Handbook*. They would very much appreciate any input from members about what they would like to see in the updated version: what needs expanding; what could be cut or deleted; what is most/least important to them. We would be particularly interested to hear stories about members' experiences with on-screen editing. Success stories and horror stories are equally welcome. You can email Beryl at bjhill@bigpond.net.au or Elizabeth at flanne@deakin.edu.au.

Forthcoming meetings

October general meeting: introducing new SOEWA members

All members are invited to this informal networking evening when we will invite three new members to introduce themselves and tell us about their experiences in different editing contexts, and share the trials and tribulations of getting established in the industry. There will be plenty of time for discussion, so take this opportunity to network with colleagues, ask questions and raise issues.

Our three speakers are Susan Hall, Helen Shurven and Tanya Marwood.

Susan Hall took up editing as a career nine years ago while living in Japan. Studying Japanese and teaching English there was good preparation for working with words. Becoming a proofreader was not too difficult in a culture where paying attention to detail and being aware of the context are crucial to everyday interactions. Moving to China, Susan found it easier to be a writer and enjoyed putting together articles that took in the huge sweep of Chinese history and culture. In Singapore she had the chance to combine her writing and editorial skills with her expatriate experiences to provide content for an expatriate relocation web site. Along the way, she has worked with people from many different cultures and countries, and now enjoys helping writers who are communicating in English as a second language.

Helen Shurven has an Honours degree in Psychology, a Masters in Education and a Bachelor of Laws. She has taught Law and Education at tertiary level and has practised dispute resolution as a family mediator, and solicitor. Most recently, she has worked in the public sector to conciliate health disputes. Helen has published non-fiction articles in the area of law and social sciences and has an interest in both fiction and non-fiction writing and editing.

Tanya Marwood holds an Honours degree in education a Masters in Philosophy and a Diploma of Freelance Journalism.

Before her decision to work as a freelance writer and editor in early 2000, she learnt the basics of working in the print media by assisting in the publication of various periodical reports on the mining industry and by undertaking a short Diploma of Journalism course.

She now writes feature articles, brochures, flyers, proposals, reports, newsletters, press releases, marketing letters and other commercial requirements. She also undertakes the rewriting, editing and proofreading of various types of manuscripts, including fiction, autobiography and technical (engineering/scientific).

Tanya has also edited part of the manuscript of *God's Callgirl* (by Carla van Raay), soon to be published by Harper Collins, as well as various other fiction and non-fiction manuscripts.

When: 7.30 pm, Tuesday 7 October 2003

Where: Tresillian Community Centre, 21 Tyrell Street, Nedlands

Cost: \$2 cover charge

RSVP: Amanda Curtin (phone 9377 2091; curtin@highway1.com.au)

November meeting: state accreditation workshop

Please note: The State Accreditation Workshop takes the place of the November general meeting. There will be no general meeting at Tresillian on the first Tuesday of the month.

This is your opportunity to have your say on the CASE Accreditation Working Party's proposal for a national scheme of accreditation for the editing profession (proposal reproduced in this issue of Book Worm and posted on the SOEWA web site).

When: 1.30 – 4.30 pm, Saturday 22 November 2003

Where: Kimberley Room, Ground Floor, Alexander Library, Cultural Centre, Northbridge

Cost: No charge

RSVP: Amanda Curtin (phone 9377 2091; curtin@highway1.com.au)

Enquiries about the CASE proposal to: Betty Durston, SOEWA Accreditation Representative, bdurston@cygnus.uwa.edu.au

Deadline for November 2003 Book Worm issue: Tuesday 21 October 2003. All submissions gratefully accepted.

Remaining 2003 *Book Worm* deadlines

Issue	Deadline
November 2003	21 October 2003
December 2003	18 November 2003

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