

BOOK WORM

NEWSLETTER OF THE SOCIETY OF EDITORS (WA) INC.

July 2006

Editorial

Oh my – another huge edition this month! Much of it consists of more detailed information about the national accreditation assessors; we certainly have some distinguished people amongst them!

You will notice there is no 'From the chair' this edition, as our President Kerry Coyle is off on a no doubt well-deserved break. On her return she will submit her summary of Tom Jenkins' informative talk (at the June meeting) for inclusion in the next *Book Worm*.

We also have what appears to be our first ever 'letter to the editor' (thanks Jan!) in which we hear about a positive outcome from airing one's wants in this forum (hooray!)

There is also a humorous piece, 'Us and them', from the SOE Vic. Newsletter. Thanks to Janet Blagg for spotting this one!

Keep those contributions flowing and good reading to you all...

Tanya Marwood

Forthcoming meetings

July Meeting: "What do you understand by the term 'political correctness?" with Janet Blagg

Join us for an investigation of the term 'political correctness'. When the Prime Minister says education authorities are 'succumbing to political correctness' how do you think he intends you to feel about these authorities? Roll up your sleeves and pitch into this political minefield in a discussion led by Janet, who will argue (amongst other things) that the expression has made a 180-degree turn since its inception, so that it is now used almost exclusively by the old power base.

When: Tuesday 4 July 2006, 7.30-9.00 pm

Where: CWA House, 1174 Hay Street, West Perth, third-floor Boardroom. (Enter via back door and take the elevator. Free parking is available at the rear of the building.)

Cost: \$2 members, \$5 non-members

RSVP to James Hansen, 9293 1972, jehansen@westnet.com.au

More great meetings for the rest of the year:

August is our mid-winter break: no meeting.

On September 5, three WA book designers, Robyn Mundy, John Douglass and Becky Chilcott will be our guests, showing examples of their work and focusing on their interaction with editors.

The October 3 meeting will be a workshop on English usage facilitated by James Hansen. Last year we looked in detail at sentence structure, and at the optimum placement of verbs and adverbs. The October theme, for the moment, is open. James would appreciate suggestions on topics which he may prepare for group discussion. Examples from the work of clients (suitably disguised) would be welcome. Please email your ideas to jehansen@westnet.com.au with the word TOPIC in the subject line.

Letter to the Editor

My whinge about the scarcity of bookplates (June 2006 *Book Worm*) uncovered two devotees in the eastern states. Shelley Kenigsberg skenigs@bigpond.com receives *Book Worm* as a NSW Society of Editors committee member and kindly forwarded the inaugural newsletter of The New Australian Bookplate Society to me. There I read about personalised, artist-designed bookplates and the contribution of Australian artists to this genre since the 1890s. Such bookplates are described by author and historian Dr Mark Ferson m.ferson@unsw.edu.au as '... both a beautiful design tradition worthy of historical study, and a contemporary expression of a love for books and art.'

This beautifully illustrated newsletter featured a profile of bookplate designer Mary Keep marykeep8@hotmail.com. A few days later Mary emailed me with two sources of bookplates: the National Library and the Blackheath, NSW, art gallery 'Stop Laughing This is Serious' (truly, that's its name).

My happy experience may encourage *Book Worm* readers to air their pet hates or tricky want-lists in future issues. Serendipity is percolating happily through the ether – who knows what might turn up!

Jan Knight

Member's notice: a rare opportunity

This year I was fortunate enough to be selected for the Residential Editorial Program, run by the Australian Publishers Association. This innovative program, designed to provide mentoring and professional development for book editors, has been run every second year since the first in 2000.

Of the twelve participants for the 2006 REP, ten were in-house editors, from Penguin, Random House, Allen & Unwin, HarperCollins, UQP and Pandanus. I

was one of two freelance editors involved, and I am grateful to the Literature Board of the Australia Council for sponsoring my placement.

The program was run over a week at Varuna Writers Centre, Katoomba, in the Blue Mountains near Sydney. We were given a draft manuscript to read and take notes on prior to the program, and each morning we worked collaboratively in our mentor groups, discussing in detail what we saw as the issues that would need to be addressed during a structural edit. The three mentors—Jo Jarrah, Judith Lukin-Amundsen and Jacquie Kent—are among the top editors in the country. Between them, they have worked with writers such as Tim Winton, Kate Grenville, Michael Wilding, Richard Flanagan, Delia Falconer, Gail Jones, Amanda Lohrey, Robert Dessaix, Brian Castro, Helen Garner, Peter Corris, Robert Drewe, Rodney Hall, Christopher Koch and Sue Woolfe. Each of us also had a one-on-one session with our mentor during the course of the week, and this was a unique opportunity to learn from the best.

Writers, publishers and editors travelled to Varuna to present a range of talks that fully occupied our afternoons and most evenings. Debra Adelaide, the keynote speaker, spoke about the role of the editor as 'literary back-seat driver'. Two editor-and-writer 'double acts'—Julie Watts and Paul Jennings, and Christos Tsiolkas and Jane Gleeson-White—were illuminating about the way their particular relationships work. Screenwriting guru Linda Aronson explained how the principles of narrative structure used in film could also be applied to prose works, while Patti Miller encouraged us to appreciate the risks writers take when exposing their work to an editor. Issues in Indigenous writing, editing and publishing were addressed by a distinguished panel of three: novelist and solicitor Terri Janke; writer, editor and publisher Bruce Pascoe; and Marg Bowman, until recently senior editor with IAD Press in Alice Springs. The erudite Murray Waldren, literary editor of *The Australian*, entertained us with a talk on the joys and responsibilities of reviewing books, and Louise Thurtell spoke about her time in New York, researching the editing of crime fiction, undertaken as a Beatrice Davis Editorial Fellow. HarperCollins publisher Linda Funnell talked about different approaches to copyediting generally, and then used a section of the workshop manuscript to illustrate her points.

The final session of the week was eagerly anticipated. The editor responsible for working with the author to develop the manuscript we had been workshopping all week revealed how the work had progressed since our working draft, and how she had approached the various concerns identified. I have to say that I stand in awe of the author who bravely and generously offered up their draft to the minute scrutiny of fifteen editors! Obviously, we undertook to keep details confidential.

If pressed to nominate a highlight from this packed week of education and ideas, I would be floundering. But I think I benefited most from the workshop sessions, mentored in my case by the wonderful Jo Jarrah. These provided a forum in

which to discuss a wide range of practical and conceptual issues, and I learned not only from Jo but also from my colleagues. The experience also reinforced for me one of the points we discussed during the SOEWA Accreditation Workshop in April: that there is no one 'right' way to edit a manuscript. The three mentoring groups each came up with different approaches to the workshop manuscript, and even within groups there were varying responses and insights. However, it was satisfying to know that the issues we each identified were largely the same—a validation that we were 'on the right track'. For me, as a freelance editor, this collaborative exercise was a new and stimulating experience, and I feel privileged to have had the chance to work with, and learn from, an extraordinary group of editors.

Amanda Curtin

Us and them (reprinted with permission from SOE Victoria)

By Kerry Cue

Kerry Cue is a humorist, columnist and sage (on a good day) as well as the author of 17 humorous and educational books, including *Australia Unbuttoned* and *I Left My Heart in Chinkapook and my Knickers in New York*.

Delighted as I am to answer your questions about the relationship authors have with their editors, I must point out that you are editing me before I begin by suggesting (editors never insist—they just keep making suggestions until you agree with them) that answers be 'personal and immediate in tone' as well as 'providing food for thought' and 'entertainment'.

Before slipping into a structured response, I must say this: 'Editors have, over the years, honed my rambling thoughts, directed my enthusiasms, sanitised my diseased MSs, metaphorically beaten a better MS out of me, saved my skin—especially due to my inclination toward creative spelling—and had me banging the walls with my bare fists in frustration. (One editor had a thing about 'at'. You don't walk in the door, I was told. You walk in 'at' the door. She wanted to add 500 'ats' to the MS. I suggested a page of 'ats' at the end would do nicely.) For all these contributions by editors, I am grateful.

Now in my most 'personal and immediate tone', I will attempt to answer your questions.

What three words describe your relationship with your editor?

Informed dictator.

What did you expect from working with an editor? Did your editor surprise you?

Editors seem to know what semi-colons are for. They could spell even before spellchecker. They remember what you wrote in Chapter 2, especially if it contradicts what you wrote in Chapter 9. And the especially talented editor—the one you trust—can, where necessary, sift the gold dust out of the dross of your tangled words and muddy thoughts.

Were you happy with what you were able to achieve together? Why?

A good editor provides feedback. Writing a book is like building a house from the inside. An author can't see their work from the outside. So you need someone to tell you what it looks like. A good editor can tell you that you've forgotten to include the #\$\$@#\$\$ front door. Or the like.

How critical to the success of your published work was the editing it received?

Dunno. They didn't publish the raw MS.

Some people have described writing as an intensely personal process. Is this so for you? How does your editor fit into this process?

It is personal. But returning to the house-building metaphor: there is no point building a house if there is no front door. No one else can get in. And the author can be trapped in its structure.

How important is trust and respect to the relationship between author and editor?

Absolute.

Did you feel your intentions were respected by your editor?

Not with all editors. One or two seemed bent on writing their own book with my words.

What was the most valuable contribution your editor made?

Being a friend.

What was the least helpful thing (if any) the editor did?

Sending me some blank pages—this was pre-computers—with a note attached saying 'Put more humour here'.

Would you consider changing your publisher to retain your favourite editor?

I have.

Please provide a short description of your most recent book and/or of the work you have discussed in the questions above.

This is a compilation of the editing style associated with the 17 or so books I have already published. My last book was *I Left My Heart in Chinkapook and My Knickers in New York* (Lothian). My current book has been ten years in the writing. Think of the time invested in each word. The major attribute needed by my next editor will be, I suspect, extreme bravery.

IPed notes
News from the Institute of Professional Editors
May-June 2006

At the Interim Council's teleconference on 30 April we heard of steady progress on all fronts.

Deborah Edward, one of the NSW representatives on the National Organisation Working Group, has volunteered to be convenor. Thanks to Deborah for undertaking this vital role.

The Education, Training and Mentoring Working Group is making progress with its survey of editing courses available in Australia at all levels - postgraduate, undergraduate, TAFE, private, and those offered by the Societies of Editors. The next step is to map the courses against *Australian Standards for Editing Practice*. The group is also looking at methods of mentoring for junior editors.

The Promotions Working Group is refining a draft brief for a PR campaign and obtaining rough estimates of costs.

The Accreditation Board is continuing its program of workshops and is also considering the methodology for assessing portfolios submitted for accreditation. The choice is between peer review and some form of competency-based assessment, which would include performance criteria. Since the yardstick for accreditation is *Australian Standards for Editing Practice*, the revision of that document is central to this decision. The Accreditation Board is working closely with the Standards Revision Working Group to determine the best way to proceed.

The National Organisation Working Group has suffered a setback with the resignation of its dynamic convenor, Trischa Mann, because of family illness. The group may be able to find a new convenor from among its members, but if you are interested in shaping the profession at a national level and can spare a couple of hours a week for the next six months, your IPed delegate will be delighted to hear from you. It is most important that this group should proceed with its work of identifying the best structure for a national organisation and drawing up a proposal to put to members.

The Interim Council was disappointed to hear that its application for funds from the Copyright Agency Limited has been refused. We will be revising our application and resubmitting it with hopes for success. The Council has also adopted a code of practice for its internal communications, which has been published as part of the statement on structure and operations on the website, www.iped-editors.org. The website is also making progress and we look forward to being able to use the forums.

Janet Mackenzie
Liaison Officer

First cohort of assessors for accreditation

The names of accreditation assessors were listed in the May issue of *Book Worm*. The following is a more detailed list of this inaugural pool of distinguished editors, nominated by their societies.

Australian Capital Territory

Elizabeth Murphy (generalist)

Elizabeth Murphy is an experienced generalist editor and an author of books and articles on aspects of writing, editing and training in the use of plain English. Her consultancy in Canberra, Elizabeth M. Murphy & Associates, has operated for nearly 30 years.

She edits mostly government documents—reports, manuals, forms, presentations—and other public material such as booklets, guidelines for writers and advertising. She also edits academic theses and enjoys editing creative writing for a change. She works both online and manually, and is familiar with online editing tools including Track Changes and the WordPro equivalent.

Elizabeth aims to help authors understand why edits are necessary, frequently including a training element in her editing. Particular interests are in editing work by writers whose first language is not English, and in helping new editors to develop editing skills.

Qualifications: BA (Hons, Linguistics), Australian National University.

Chris Pirie (generalist, government, commissions of inquiry)

Chris Pirie has been a freelance editor and writer for over 25 years. Apart from being responsible for editorial standards and production for more than 150 volumes of government publications dealing with a wide range of subjects, she has specific expertise in dealing with multi-author works and the reports of royal commissions and other types of inquiry.

In 1999 Chris was appointed one of the principal writers and editors for the sixth edition of the *Style Manual for Authors, Editors and Printers*; this involved writing four chapters, rewriting a number of others, and editing almost all the manual.

Recent highlights have been editing the reports of the HIH Royal Commission, the Inquiry into the Operational Response to the January 2003 Bushfires, the Council of Australian Governments Inquiry into Bushfire Mitigation and Management, and the Cornelia Rau and Vivian Alvarez inquiries.

Loma Snooks (generalist, government, corporate)

Loma Snooks has more than 25 years' experience at a senior level in editing, information design and publication team management for professional services organisations and as a freelance. Career highlights include assembling and leading the team preparing the sixth edition of the Commonwealth's *Style Manual*

for Authors, Editors and Printers; recruiting, mentoring and managing a team of around twenty editors and designers working throughout Australia and in the US and Asia on high-profile public reports; and creating a new brand (including logo, marketing material, web site and writing guidelines) for a publicly owned legal firm.

Loma played a key part in the establishment of editing societies in South Australia and Canberra, and was inaugural president of the Canberra Society of Editors, of which she is an honorary life member. She was also the ACT representative on the working group that produced *Australian Standards for Editing Practice*.

Loma's areas of speciality include corporate and government reports, newsletters, manuals, history, law, urban development, environment, engineering, and all aspects of design.

Qualifications: BA (1st Class Hons, English, History), Flinders University.

New South Wales

Heather Jamieson (generalist, academic, fiction)

Heather Jamieson has 15 years' experience in editing and publishing, having received her basic training while working for Cambridge University Press. She has been an in-house editor for Fine Arts Press and Random House and has undertaken numerous freelance editing projects, with a particular focus on academic and educational books and fiction. She has strong formal English skills, and since 2004 she has worked as a teacher of tertiary literacies at the University of Wollongong.

Qualifications: BA (1st Class Hons, English Languages), PhD, University of Sydney.

Sybil Kesteven (educational, vocational)

Sybil's area of expertise is the project management, from manuscript to printer, of business (trade titles), and medical and secondary texts. Sybil has some experience of primary titles. Her first career was as a secondary teacher of English and History. Sybil's publishing career, from 1977, has included work as: verifier then production manager, Australian Consumers' Association; production manager, Universal Magazines; production editor then production manager, Professional and School Divisions, McGraw-Hill Australia.

Qualifications: BA, University of Queensland; Secondary Teacher's Certificate, Queensland.

Pam Peters (generalist)

Pam's area of specialisation is language and linguistics, especially reference works such as dictionaries, usage guides and style manuals. She has worked on the *Macquarie Dictionary* since 1986, edited eight volumes of Style Council conference

proceedings (1987–2002), and 24 issues of *Australian Style* magazine (1992 to present). As director of the Macquarie University Postgraduate Program in Editing and Publishing, Pam has taught and assessed trainee editors since 1989. She also assesses manuscripts for Cambridge University Press, Melbourne.

Meryl Potter (generalist, education, corporate)

Meryl has many years of experience editing books in education (school, university and adult levels), including both instructional design and assessment. She has taught editing for the Diploma of Book Editing and Publishing at Macleay College since 2000.

Meryl has worked in book, magazine, journal and custom publishing, as well as corporate and government communication and publishing, for more than 25 years—in-house and freelance, as commissioning editor, studio and production manager, managing editor, publisher and corporate practice leader. Companies include New South Wales University Press, Oxford University Press, Penguin Books, Murdoch Magazines, Reader's Digest, the National Gallery of Australia, the Powerhouse Museum, William M. Mercer and Watson Wyatt Worldwide.

Qualifications: BA (Hons); DipEd; Diploma of Financial Advising.

Queensland

Susan Addison (legal editing, humanities)

Susan has been employed as a writer and editor in Brisbane since 1983. Her clients have included the Queensland Law Society, whose monthly magazine *Proctor* she wrote for and edited (1985–93), government departments, University of Queensland Press and the Museum of Brisbane.

She developed courses and taught editing at the University of Southern Queensland (1995–2000) and was training officer for the Society of Editors (Queensland) 1999–2001. As founding editor-in-residence at Griffith University (1995–2001) she provided individual assistance, conducted workshops, and wrote weekly email bulletins on academic writing and editing for postgraduate students.

Susan has provided editing services for a number of Museum of Brisbane exhibitions: *Bite the Blue Sky: Brisbane Beginnings* (2004), *Brisbane at War* (2004), *Migrant Gardeners in Brisbane* (2005) and *Doubletake* (2006). She is co-editor of the *Australian Friend*, the quarterly journal for Australian Quakers.

With Dr Judith McKay, she co-authored *A Good Plain Cook: An Edible History of Queensland* (Queensland Museum, 1999). Her memoir *Mother Lode: Stories of Home Life and Home Death* (UQP, 2001) won the 2002 Steele Rudd Award for best Australian collection of short stories. She is presently working on a novel.

Paul Bennett (education, business)

Paul's specialisations include syllabuses and curriculum materials, government and business publications, plain English. Has Certificate IV in Assessment and Workplace Training.

Rosanne Fitzgibbon (fiction, history, education)

Rosanne was senior editor (in-house) at University of Queensland Press, and responsible for fiction list, literary fiction and scholarly publications. Fiction, educational texts, history and biography.

Judy Heinemann (education, government)

Judy Heinemann has had 20 years' experience in the publishing industry in both the private and public sectors. She specialises in educational and government publishing, including developmental publishing in these fields.

Judy has worked in the publishing and communications units of several government agencies, including Education Queensland, the Queensland School Curriculum Council and the Department of Training. She is currently working as principal communication officer, Disability Services Queensland.

Judy was an in-house editor at the former Jacaranda Wiley and has undertaken freelance work for clients such as Macmillan, McGraw-Hill and the Australian Institute of Health and Welfare. Judy has also worked as a part-time teacher in the Diploma of Editing and Publishing course at Southbank TAFE.

Jill Morris (children's and adult fiction)

Jill was Founding Director (1986) of Greater Glider Productions. She has published three series for the Curriculum Corporation and done freelance editing on several projects for children and adults. Jill has also undertaken hundreds of manuscript consultancies in all fields.

Her special skills are publishing and marketing consultancies and children's books. Jill's special interests are art books/the arts, children's books (especially illustrated children's books), educational books (primary, secondary, tertiary and above), fiction, poetry, plays, reference books, and sciences (especially zoology).

Barbara Ker Wilson, AM (generalist)

Barbara received her editorial training at the Oxford University Press, UK. Subsequently she worked in London as a managing editor at The Bodley Head and then William Collins before coming to Australia in 1964, where she held positions as a managing editor at Angus & Robertson, Hodder & Stoughton, The Reader's Digest and the University of Queensland Press. Since retiring from UQP, she has worked as a publishing consultant and as a freelance editor and mentor. Her areas of expertise are fiction and biography for both adult and young readers.

As a writer, Barbara (a member of the ASA) has produced some forty books for adult and young readers in various genres.

She was founder president of the Society of Editors (NSW) and is a former president of the Society of Editors (Queensland).

Ruth Ridgway (generalist, writer, trainer)

Ruth has 23 years' experience as a writer, editor and managing editor for publishing houses, other private enterprise companies, government departments, not-for-profit groups, and her own business. She has edited and written for a wide range of publications in many subject areas (including sciences, social sciences, technology and humanities) for many different audiences. Her skills include clear and effective writing, proofreading, copyediting, structural editing, management of design and production, and overall management of publishing projects. During the past 14 years, Ruth has also run various forms of training for editors and writers.

Ruth is currently national communications manager for major engineering consultancy Parsons Brinckerhoff (PB). In this role, she is responsible for PB's marketing communications, and for corporate communication and visual identity standards. She also works on major proposals, and runs workshops for PB's national writing skills program.

Qualifications: Bachelor of Arts (Hons), Flinders University; Bachelor of Science, Flinders University; Diploma in Library Studies, University of Adelaide; Master of Science, Griffith University.

Jan Whelan (generalist)

Jan was founding member/past president and honorary life member of Society of Editors (Queensland). School and college texts, professional and reference books, general books and government reports.

South Australia

Karen Disney (generalist, engineering)

Karen has 30 years' experience in editing. Having started out at Rigby Publishers and Wakefield Press, she joined a consulting engineering firm in 1986 (Kinhill, now KBR) where she continues to work in the editing and corporate communications field. Her editing experience encompasses engineering reports, manuals, forms, work methods, training materials, newsletter articles, media releases, advertisements and marketing brochures. She has also managed the editing, design and production of a number of multi-author technical publications including mining feasibility studies, environmental impact statements and the winning bid for the Alice Springs to Darwin Railway. Her online experience includes establishing the company's Asia Pacific intranet site and preparing materials for the Internet. Karen is a founding member and past president of the Society of Editors (South Australia), and is South Australia's inaugural representative on the Accreditation Board.

Most recent employment: KBR (formerly Kinhill) consulting engineering firm.

Other skills: Project management, production, preparing materials for an intranet and the Internet.

Qualifications: BA, Toronto; Teaching Diploma, Ontario.

Celia Jellett (generalist, children's books)

Celia trained as an editor with Omnibus Books, working there from 1982 to 1987 and returning in 1997 as senior editor after 10 years as a freelance. Her editing work in children's books encompasses fantasy, non-fiction, picture books, and adolescent and junior fiction. She has been a part-time instructor for the Professional Writing Unit of the Adelaide Centre for the Arts (TAFE) since 1988, and has written course books for editing subjects in the Advanced Diploma of Arts (Professional Writing) course. As a freelance, Celia has edited fiction, biography and non-fiction books for Wakefield Press, among many other assignments for government departments and private companies. She has also edited curriculum manuals and public examinations for the Senior Secondary Assessment Board of South Australia. She was a founding member of the Society of Editors (South Australia) and a council member from 1990 to 1997.

Most recent employment: Omnibus Books.

Other skills: Book production, teaching, writing.

Qualifications: BA, University of Adelaide; BA (Hons), Flinders University of SA.

Susan Rintoul (general editing, education)

Susan Rintoul is a partner in Professional Editing Services, established in 1991. She is also a partner in Seaview Press, which has produced more than 500 titles for self-publishers. She has been a part-time instructor for the Professional Writing Unit of the Adelaide Centre for the Arts (TAFE) since 1995, and has written course books for editing subjects in the Advanced Diploma of Arts (Professional Writing) course. She is the South Australian delegate to the Institute of Professional Editors, on its interim council. She is a committee member of the Society of Editors (South Australia), convenor of the 2009 national editing conference, a Registered Indexer with the Australian Society of Indexers, and a member of the Australian Society of Authors.

Most of her freelance editing work has been in the educational and health fields, with clients including federal, state and local government departments, large and small businesses, publishers and individuals. She has edited fiction, and non-fiction including theses, teaching resources, manuals, and annual reports. She has also edited CD-ROMs and web sites.

Most recent employment: Professional Editing Services and Seaview Press.

Qualifications: MA (Internet Communication Strategies); BA (Librarianship).

Other skills: Book production, teaching, writing.

Kathie Stove (generalist, science, environment)

Kathie is a freelance editor and writer of 15 years' experience whose work comes mainly from government agencies. As managing editor she has delivered large multi-authored projects such as five South Australian State Budgets, state of the environment reports and environmental impact statements. She is just as much at home copyediting and proofreading many types of smaller documents, both print and online.

She is a member of the prestigious Board of Editors in the Life Sciences, is a past president of the Society of Editors (South Australia), and was convenor of the working group that developed the original CASE *Australian Standards for Editing Practice*.

Most recent employment: Freelance.

Other skills: Writing, teaching, information architecture.

Qualifications: BSc (Botany); Grad Dip (Library and Information Management).

Tasmania

Janice Bird (generalist)

Most recent employment: Since 1999 freelance editor of books/manuscripts, reports, land management plans, theses, newsletters, marketing and educational materials. Subjects include travel, environment, health, biography and fiction. Clients include Lonely Planet Publications, Tasmanian Parks and Wildlife Service, National Oceans Office, Retirement Benefits Fund Board, Tasmanian Conservation Trust and individual authors.

Other skills: Writing.

Qualifications: BA (Hons, Literature), University of Essex, UK, 1977. Institute of Chartered Secretaries & Administrators, London (1982): Office Administration & Info Systems, Law & Procedure of Meetings, English Business Law, Financial Accounting I.

Other: First year of BA Architecture (1973–74). Many classes/workshops including structural editing, copyediting, indexing, desktop publishing, creative writing, writing for the web, marketing, fundraising and sponsorship, public speaking, computer programs (Publisher, Excel, Word).

Victoria

Elizabeth Flann (generalist)

Elizabeth has worked in fiction, children's books (fiction, non-fiction and educational), general education, science, government reports, technical manuals and, for some reason, a lot of health and well-being publications.

Her main interests are in structural editing, copyediting, inclusive language. She has done a large amount of technical editing. Co-author (with Beryl Hill), *The Australian Editing Handbook*.

Beryl Hill (generalist, writer)

Beryl's career has spanned all levels and topics of non-fiction, as well as humour and some fiction, She has worked on many areas – from mud bricks, desert travel, cat care, gardening, educational packages, dictionaries, self-help, biographies, to obstetrics, poetry and cookery books. Co-author (with Elizabeth Flann), *The Australian Editing Handbook*.

Janet Mackenzie (generalist, writer, lecturer)

More than thirty years' freelancing in academic, trade, fiction and educational books, corporate publications, and government reports and submissions, including science and economics for the general reader and to Year 12. Some experience editing on-screen publications. Clients include most major publishing houses. Author, *The Editor's Companion*. Janet has conducted training for editors at all levels.

Qualifications: BA (Hons); Grad Dip Permaculture.

Renée Otmar (generalist)

Renée's expertise ranges from education (primary secondary, vocational and academic) to health sciences, behavioural sciences, Indigenous studies, history, natural history, public health, anthropology, sociology.

She speaks Afrikaans, Swedish and German (to some degree) and her professional editing has been in the areas of psychology, speech therapy, special education, parenting and parent education. Trade experience includes travel guides, adult reference, adult fiction, young fiction, school/career guides, marketing.

Her other experience covers corporate, research, non-government, drugs and drug prevention, issues related to immigration/asylum seekers, gay/lesbian, feng shui.

Susan Keogh (education, non fiction)

Susan's editing expertise lies in academic works, literary non-fiction, travel guides (wrote Lonely Planet in-house style manual) and tertiary texts.

Western Australia

Janet Blagg (children's and adult fiction, non-fiction, Indigenous writing)

Most recent employment: Janet Blagg currently works for Fremantle Arts Centre Press and other freelance clients. She has more than 20 years' experience in book editing (in-house and freelance), in non-fiction and adult and children's fiction. She was senior editor at Victoria Press (Melbourne) and has worked for publishers in Victoria, the Northern Territory and Western Australia. She was Australia Council editor-in-residence at the Institute for Aboriginal Development in Alice Springs in 1995. Janet has been short-listed for the Beatrice Davis editorial fellowship, and is a former Society of Editors (WA) vice-president.

Other skills: Manuscript assessments and reader's reports for publishers; manuscript development and assessment for writers.

Qualifications: BA (Politics and History), University of Western Australia, 1973; DipEd, University of Melbourne, 1983; BLitt (1st Class Hons, Psychology), University of Western Australia, 1999.

Anne Surma (generalist, corporate, technical, academic)

Most recent employment: Dr Anne Surma is currently Senior Lecturer in English and Professional Writing at Murdoch University, Perth, and the author of *Public and Professional Writing: Ethics, Imagination and Rhetoric* (Palgrave Macmillan, 2005). Prior to her present position, she had 10 years' experience in writing and editing, both in-house (British Council, London; Kinhill Engineers, Perth) and freelance (corporate quality systems, proposal and tender documents, academic texts and theses). She is a former Society of Editors (WA) president, and is currently state delegate to the Institute of Editors, on its interim council.

Other skills: Development and presentation of tailored workshops on writing to corporate clients.

Qualifications: BA (1st Class Hons, English), Reading; Postgrad. Cert. Education (Secondary English), Reading; MA (English Literature), Warwick; PhD, Warwick.

New members

Welcome to:

Sue Straiton of 2/85 Grovedale Rd, Floreat, WA 6014

E-mail: sstraito@bigpond.net.au

Pamela Weatherill of PO Box 135, Leederville, WA 6903

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Royce White of PO Box 3036, Carlisle South, WA 6101

E-mail: royceton@bigblue.net.au

Nicholas Mastaglia of Unit 11, 16 Coolgardie Ave, East Fremantle 6158

E-mail: nick@ricgroup.com.au

Penny Springthorpe of 18/303 Cambridge St, Wembley WA 6014

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Deadline for August 2006 *Book Worm* issue:

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All submissions gratefully accepted.

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