

## Chapter events

### What do MS Word, Styles, Section 508, XML have in common?

By April Michelle Davis, [amd@editorialinspirations.com](mailto:amd@editorialinspirations.com)

Although Microsoft Word is a program that most everyone in the editorial world uses, there are so many features within it that there always seems to be more to learn. Members of the EFA's Central Virginia chapter met in March over bagels to hear **Bevi Chagnon** discuss “Get a Grip on Word Files” and came away with handouts, copious notes and a new grasp on using Word better.

Chagnon, founder of PubCom ([www.PubCom.com](http://www.PubCom.com)), has worked in publishing since the early 1970s and with digital media since the early 1980s. She fell into the publishing field while

pursuing a degree in architecture; her ability to type 160 words per minute without errors paid her way through school and helped her land her first job—in publishing, when she could not find work in architecture.

Many people know how to type, write or edit with Word, but comparatively few people know how to use “styles” within it to make their files more user-friendly for desktop publishing, Web use and XML coding. Did you know that, within Word, you can tag a file with keywords, which helps with search engine optimization (SEO) and screen readers for the blind?

The goal of the session was to demonstrate how to use Word to better use other technologies. Chagnon began by showing the Really Simple Syndication (RSS) feeds on her iPhone, all tagged with XML coding.

Chagnon explained that being only a writer or editor is not enough these days; many clients now need someone to “tag” content so it can move among the many forms of media. Today's audiences can choose in what format they want to receive content, but the content is all the same.

With this in mind, publishers are looking for how to make the technology work for them. And with Section 508 (readability, especially for the disabled) and XML users both want-

*Continued on page 6*

#### Contents

Book reviews .....	3
New members .....	4
EFA elements –	
Accidental benefits of board membership ..	5
Dealing with stress ..	5
Membership survey highlights .....	7
Calendar .....	7
Typos & slip-ups .....	8



## Business tips for word workers

### Eight tips for negotiating contracts

By Amy Rose, [rosenwrites1@yahoo.com](mailto:rosenwrites1@yahoo.com)

*This is a regular feature addressing common payment and contract issues we all face as freelance editors and writers. I will address your concerns and questions here if you e-mail them to [newsletter@the-efa.org](mailto:newsletter@the-efa.org) with the subject line Contracts and Payments. In no case will the identity of the member or of other parties be divulged.*

*If you are a writer who requires one-on-one help with contract negotiation, payment problems or related issues, I urge you to join the National Writers Union ([www.nwu.org](http://www.nwu.org)). One of the chief benefits of NWU membership is the individualized help provided free of charge to members by trained volunteers.*

*Editor's note: The author of this article is not an attorney, nor is what is offered here to be construed as legal advice.*

In the last issue of the EFA's *Freelancer* newsletter, I presented some of the ingredients of a good writing contract. In this one, I offer a few contract negotiation tips. These are especially useful to keep in mind when you are having an in-person or telephone discussion with a publisher, editor or other client.

**Remember that all contracts are negotiable.**

It is not uncommon these days for a client to present an editorial freelancer with a contract and, when you suggest modifications, to say, “This is our boilerplate contract. We use this with all our writers. It can't be changed.”

*Continued on page 2*



### EFA Board & Committees

#### Co-executives:

Margaret L. Moser, J. P. Partland

#### Treasurer: Open

Interim Secretary: Cindy Corliss

Chapter Development: Kristine Hunt

Education: Lisa L. Owens

JobList: Sheila Buff

Membership: Maria Carlson

Newsletter: Ruth E. Thaler-Carter

Publications: Barbara Magalnick

Website: Open

#### Members at Large:

Scott P. Bogue, Chuck Brandstater,  
Amy Fass, Barbara Magalnick,  
Amy Rose, Erin Wilcox

#### Office Manager:

Judi Greenstein

THE **FREELANCER**

**Ruth E. Thaler-Carter,**  
Newsletter Editor

**Laurie B. Clemmer,** Proofreader

**Marie Shear,** Book Reviewer

Copyright © 2010  
Editorial Freelancers Association, Inc.  
ISSN 1094-4567

The *Freelancer* is published six times  
a year by the Editorial Freelancers  
Association, Inc.

71 West 23rd Street, 4th Floor  
New York, NY 10010-4102  
newsletter@the-efa.org

Phone: 212-929-5400  
Toll-free: 866-929-5400  
Fax: 212-929-5439  
Toll-free: 866-929-5439  
E-mail: office@the-efa.org  
Web: www.the-efa.org

No portion of this newsletter may  
be reproduced in whole or in part  
without specific permission of the  
individual authors, who retain the  
copyright to their articles, or permis-  
sion of EFA. Acknowledgment should  
be made to the *Freelancer* when it is  
the first publisher. Contact the EFA  
for more information.

Subscriptions to the *Freelancer* for  
nonmembers: \$20/year (6 issues).

**Tax season may be over, but the EFA's recent Tax Teleconference with Julian Block offers information of value year-round. For a members-only recording of the teleconference, go to:**  
**<http://the-efa.org/mem/downloads.php>**

## Negotiating, continued

Don't be intimidated. Until you sign the contract, you can make any (legal) changes you and the client agree on. You may want to start with small changes (e.g., corrections or minor re-wordings) before you address bigger issues such as pay rate and assignment of subsidiary rights.

### ❑ If you can, present your own contract first.

Ideally, you will present your own contract first. That allows you to stipulate exactly the terms you want. Then the client is the one who must propose changes, and you can accept them or not. This puts you in a position of greater control.

### ❑ Read the whole contract before you sign.

Never sign a contract until you have read it—and understood it—in its entirety. Take your time to read and re-read, and make sure you know exactly what terms are being offered. Once you sign a contract, it is usually very difficult, if not impossible, to go back and make changes.

### ❑ Ask the client about any unclear terms.

This is a corollary to the previous tip: If you have questions about what something in the contract means, ask the client. You do not have to be challenging or aggressive; simply ask politely. Signing your name to something you do not understand is as good as asking for trouble down the road.

### ❑ Know that you are strongest when someone wants you.

When the client comes to you, and it is clear he or she wants you for a project, you are in a strong negotiating position. This is a time when, if the client offers X dollars, you can say, "I usually get more," and see what he or she proposes.

### ❑ Start a little higher than you expect to get. It's easier to negotiate down.

When you are asked to name a rate or price, remember that the client is not going to offer more than you initially ask for. Don't be afraid to start a little high. This will allow room for negotiating, and you may end up with more than if you had asked for a lower amount.

### ❑ Don't rush. Take a break if necessary.

Never be in a rush to accept or agree to terms during an initial conversation, unless you are sure you have obtained exactly what you want. It's much better to take a break before committing yourself. Some writers never agree to terms over the phone. Instead, they say they'll review the terms and get back to the client as soon as possible.

### ❑ Stop talking after you say what you want.

One of the most useful pieces of negotiating advice I ever got was this: After you have given your price or named your terms, stop talking. Let the client respond. Anything you say at this point is likely to be (or to sound like) qualification or uncertainty. Even if there is an uncomfortable silence, wait until the client responds to your request. ■

## Book reviews

**Sending and Strunk, e-mail and E.B.**

© 2010 Marie Shear, EFA Freelancer book reviewer, emshear@juno.com

- David Shipley and Will Schwalbe, *Send: The Essential Guide to Email for Office and Home*, New York: Alfred A. Knopf, 2007, 247 pages, \$19.95, hardcover, \$14 paperback 2010.
- Mark Garvey, *Stylized: A Slightly Obsessive History of Strunk & White's The Elements of Style*, New York: Touchstone, 2009, 240 pages, \$22.99, hardcover.

We send too much e-mail, say David Shipley and Will Schwalbe. It clutters other people's inboxes and promotes dithering, creating the illusion of action when nothing is happening. If we are unsure about which e-mail is genuinely useful or aren't well-versed in the fine points of writing and sending it, *Send* will tutor us.

Its authors say e-mail is essential when it requests, responds, informs, thanks, apologizes or connects. That last category seems the most essential to them—the messages that simply keep human beings in touch with each other.

Dispatching mindless and incendiary e-mail or putting an itchy finger on the Forward button, *Send* warns, can humiliate a recipient or start a war. E-mail we thought was deleted can even send us to the slammer. Shipley and Schwalbe explain how to judge who should receive an original message, a cc or a bcc. They compare the merits of e-mail to those of phone calls, faxes, snail mail, text messaging, instant messaging and face-to-face contact.

The authors know that certain painfully obvious points need reiteration. *Send* says that “what you write should be readable,” probably in 12-point type. Thank you, gentlemen.

It's also gratifying to read that people of both sexes should be addressed appropriately: “[W]omen are Ms. and not Rita or Sweetie.” “People you don't know are always Mr. and Ms.” (Strangers send me e-mail that “Maries” me or calls me “Maria.”) And the authors

vary the gender of pronouns that refer to archetypal people, like “a correspondent” and “the poor soul.”

Shipley and Schwalbe's advice can be stern. Often it's enlivened by drollery. They send a hypothetical e-mail to Charlie Brown. They quote real e-mail from Michael Brown of the Federal Emergency Management Agency (FEMA), whose messages showed less concern about helping Hurricane Katrina's victims than about finding a dog-sitter. “If you're working with weasels,” say the authors, “watch their e-mails like a hawk.”

*Send*'s sensible message—“Think before you send”—gains strength because the book is detailed, unpretentious and sophisticated.

# # #

*Stylized* is a love letter to *The Elements of Style*. Mark Garvey's “wild-eyed crusading” for it is nearly religious: “To believe in Strunk and White is to believe that truth exists ...”

Garvey traces the history of the four editions that have turned William Strunk's 1918 “wisp” of a booklet into one of the most venerated textbooks ever published.

E.B. White, a student of Strunk's, became a noted essayist, author and Pulitzer Prize winner. At the urging of Macmillan editors, he repeatedly updated and enlarged Strunk's pamphlet. The editions published in 1959, 1972, 1979 and 1999 have sold more than 10 million copies.

Critics of *Elements*, whom Garvey quotes, reject its edicts as repressive

and say that good writing has many flavors. Although White tartly rejected an editor's plea that he make the book less dogmatic, he nonetheless told one reader that anyone who finds *Elements* inhibiting should chuck it into a bonfire. For his part, Garvey calls the book “a liberating force” that enhances creative freedom. I like *Elements* for stressing that writing is “a matter of ear” and for advocating the serial comma.

The 1999 edition, published after White's death, is the first without the bias against women that White had insisted on retaining. He was patronizing toward “the girls” who supposedly wanted ludicrous changes. Similarly, Garvey endorses White's refusal to “appease” critics of “supposed linguistic slights.”

Garvey doesn't seem to know that White's own publisher issued guidelines for avoiding sexism and racism in educational materials back in 1975, as many publishers did during the 1970s, and that White was clinging to discredited usage.

(A bibliography of guidelines appears in Shear, “Equal Writes,” *Women's Review of Books*, August 1984.)

Today, by sounding smug about gender bias, and by interviewing 10 male writers and one female for his own book, Garvey is even more parochial. Referring to citations of female authors in the fourth edition, he says he misses “the banished boys”—as if citing women consigns men to Elba. Although he acknowledges the “club-

*Continued on page 4*

## Welcome to new members

**T**he EFA is pleased to welcome these new members. See you at the EFA discussion list and EFA events—your membership will be of the greatest value if you are active and visible in the association!

- **Amanda Bach**, Port Murray, NJ
- **Sharon Kebschull Barrett**, Chapel Hill, NC
- **Daniel Levin Becker**, San Francisco, CA
- **Kathy Boltz**, Phoenix, AZ
- **Maria M. Boyer**, Palmyra, PA
- **Valerie Brooks**, Santa Fe, NM
- **Silvia Fernandez Brugge**, Vienna, VA
- **Alyssa Burns**, Port Charlotte, FL
- **Diane Cameron**, Guilderland, NY
- **Jennifer Carey**, Brooklyn, NY
- **Andrew Carpenter**, Deerfield, IL
- **Maureen Staley Cary**, Wellesley, MA
- **Sheila M. Cassella**, Chicago, IL
- **Barbara Chandler**, Deerfield, IL
- **Tony Chu**, Toronto, Ontario, Canada
- **Janice Culhane**, Old Lyme, CT
- **Christopher Curiali**, Eastport, ME
- **Stephanie Carlson Curtis**, Carmel, IN
- **Len Diamond**, Seal Beach, CA
- **Jane Dineen**, Lovell, ME
- **Eileen R. Ecklund**, San Francisco, CA
- **Mandy Erickson**, San Mateo, CA
- **Jerry Estill**, Rileyville, VA
- **James John Farrell**, Tucson, AZ
- **Shelby Fraser**, Philadelphia, PA
- **Melissa Graves**, College Station, TX

- **Susan Greene**, Montclair, NJ
- **Lauren Gudath**, Novato, CA
- **Paul Guttry**, Jamaica Plain, MA
- **Walter Hadler**, New York, NY
- **Piri Halasz**, New York, NY
- **Jeanne Hansen**, Colorado Springs, CO
- **Jennifer Read Hawthorne**, Vero Beach, FL
- **Margaret Hentz**, Westfield, IN
- **Kathy Heshelow**, Seminole, FL
- **Daniel Heuman**, London, England
- **Nancy L. Hoffmann**, New York, NY
- **Whitney Howell**, Durham, NC
- **Martha Brown Humphries**, Dallas, TX
- **Thomas Jaroszewski**, Madison, SD
- **Lloyd John**, Chico, CA
- **Dana LeAnne Johnson**, Wyoming, OH
- **Lisa Kasarda**, Hudson, OH
- **Susan E. Kennedy**, Londonderry, NH
- **Kathie Kramer**, Bainbridge Island, WA

- **Kathleen Ann La Point**, Greensboro, NC
- **Lise Lingo**, Herndon, VA
- **Susan Mary Malone**, Ennis, TX
- **Stacie L. McClintock**, Portland, ME
- **Mary Kelly McColl**, Eagle, ID
- **Sarah A. Moulton**, Omaha, NE
- **Amy H. Paradysz**, Gorham, ME
- **Vicki M. Pettus**, Frankfort, KY
- **Julia Bolton Quinn-Szcesuil**, Boston, MA
- **Wendy M. Raymont**, Washington, DC
- **Jean Redmond**, Columbus, OH
- **Velany Brenden Rodrigues**, Mumbai, Maharashtra, India
- **Cynthia Rowell**, New York, NY
- **Danielle Safka**, Seattle, WA
- **Amy L. Scott**, Flemington, NJ
- **Kathleen Shapiro**, Lombard, IL
- **Jan Sokol**, Overland Park, KS
- **Martha Sowerwine**, Tucson, AZ
- **Paul Howard Serman**, Orange, CA
- **Jovey Stewart**, Madison, WI
- **Kristin Stieffel**, Orlando, FL
- **Brenda Stoltz**, Leesburg, VA
- **Sara (Sally) C. Strong**, Houston, TX
- **Natalia Sucre**, Brooklyn, NY
- **Kristin Swanson**, Portland, OR
- **Ralph Tachuk**, New York, NY
- **Ricki Walters**, Austin, MN
- **Erica Weiland**, Seattle, WA
- **Christine Wenc**, Roslindale, MA
- **Margaret Norton Whichard**, Greensboro, NC ■

### Reviews, continued

business” of the editions before 1999, he complacently says he is “in favor of pretty girls who smell good.”

If you revere *The Elements of Style*; want to track the editorial process that produced it; are interested in correspondence between White and his editors, readers and Strunk himself; feel cheery about condescension toward women; and don’t mind type that ignores the Macmillan editor who advocated “pleasantly legible” print, you’ll probably like *Stylized*.

Otherwise, you may prefer Arthur Plotnick’s iconoclastic advice to writers in *Spunk and Bite*, reviewed in the *Freelancer’s* May–June 2009 issue. ■

**If you would like to run for the EFA board but haven’t received the call for nominations yet, send a request to:**

**elections@  
the-efa.org**

**2010 EFA  
Annual Meeting:**

**Wednesday, June 16**

**at the EFA office**

**Details to come**

*EFA elements***EFA board membership and unexpected benefits—accidental exposure (no, not that kind)***By Cindy Corliss, interim EFA secretary*

It's EFA election time again. For those of you as yet undecided about running for office, the following story may be of interest.

Those who serve on the EFA board are a group with a diverse array of talents. Take, for example, **Scott Bogue**, who volunteers as a member at large (MAL) and is also the coordinator of the North Carolina chapter. We know Scott as a bright, easygoing fellow who gets his point across with tactful diplomacy. Scott describes himself as a writer and editor of manuals and similar materials for training providers, along with books, marketing copy, and other technical matter for manufacturing and industry.

Oh, but there's more.

Recently, Scott was contacted by someone curious about the EFA, specifically the North Carolina chapter. Scott did his best to provide answers and promote the benefits of belonging to the organization. Then, as often happens in the course of conversation, one topic led to another and Scott discovered that the writer lives in a rural community in NC. Scott is from New Jersey, but has called North Carolina home since 1979. The writer had created Vibrant Village, a website about small-town living and its merits. Scott has written a series of short-short stories that take place in a fictitious town called Coltrane,

told through the words of a character known as "Grampa Charlie."

Scott did not mention his writing at first but, after correspondence continued through several more e-mails, it occurred to him that his stories might bring a little touch of nostalgia coupled with humor to Vibrant Village, in keeping with the site's focus. He submitted a story, which was well received and is now posted at Vibrant Village ([www.vibrantvillage.com](http://www.vibrantvillage.com)), where you can read the first installment, "The Carpenter and the Cards." Although he is too humble to say so himself, it is an entertaining and amusing

*Continued on page 8*

**How to deal with stresses and anxieties***By Stanley Popovich*

Stress and anxiety are very common nowadays in the writing and editorial business. Here are some techniques that an editor or writer can use to help manage daily stresses and anxieties at their jobs.

Sometimes we get stressed when several things happen all at once. When this happens, take a deep breath and try to find something to do for a few minutes to get your mind off the problem. You could take a walk, listen to some music, read the newspaper or do an activity that will give you a fresh perspective on things.

When facing a current or upcoming task at your job or business that overwhelms you with anxiety, divide the task into a series of smaller steps and then complete each of the smaller tasks one at a time. Completing these smaller tasks will make the stress more

manageable and increase your chances of success.

Challenge your negative thinking with positive statements and realistic thinking. When encountering thoughts that make you fearful or depressed, challenge those thoughts by asking yourself questions that will maintain objectivity and common sense.

Remember that no one can predict the future with 100-percent certainty. Even if the thing that you fear does happen, there are circumstances and factors that you can't predict that can be used to your advantage. For instance, you are at your place of work and you miss the deadline for a project you have been working on for the last few months. Everything you feared is coming true. Suddenly, your boss comes to your office and tells you that the deadline is extended and that he forgot to tell you the day before. This

unknown factor changes everything. We may be 99-percent correct in predicting the future, but all it takes is that 1 percent to make a world of difference.

In dealing with your anxieties about your work, learn to take it one day at a time. While the consequences of a particular fear may seem real, there are usually other factors that cannot be anticipated and can affect the results of any situation. Get all the facts of the situation and use them to your advantage. The more control you have over your stresses and anxieties, the better off you will be in the long run at your job and other business endeavors. ■

*Stan Popovich is the author of A Layman's Guide to Managing Fear Using Psychology, Christianity and Non-Resistant Methods. For additional information, go to: <http://www.managingfear.com/>*

## Word, continued

ing content tagged, publishers need to figure out how to do this and what to do with the content.

Even though many freelancers work alone in their homes, Chagnon noted, we are still part of teams. The writer creates a “baby”—the content—and it is the job of the other people on the team to raise the baby. One way is by using styles when the baby is still living in Microsoft Word.

When people use Word’s manual formatting tools at the top of their screens (under Home in Word 2007) to indicate things like italics or boldface or different font names and sizes for aspects of a publication, they are creating muck for the designer and Web person, according to Chagnon. Instead, they should be using the styles palette. Styles make laying out a file in a layout program such as InDesign much easier; the designer no longer has to guess whether something is a heading 2 or a heading 3.

Chagnon’s Rule Number 1 is to show all hidden characters; no blank returns are allowed. The author or editor of a document may insert one paragraph return to move to the next line, but may not insert several more to create a larger white space. We should use styles and adjust the space before and after the paragraph to create the desired white space. Why? Because each paragraph return is a character of white space, and too much white space will cause the bottom of the screen on an iPhone, for instance, to be blank. An average viewer will see this, think it is the end of the RSS feed and not scroll down to see the rest of the content.

Rather, we should use styles and modify those styles so a document will look the way the client wants it to look. When designers receive files that have been created using styles, they can easily modify the styles to fit the new

medium, and so can Web people. Using styles helps to separate the content from the medium and lets it adapt more easily to the various ways that people get access to content in today’s technology-savvy world.

To view styles in Word 2007, click the Office button, select Word Options, scroll down to Display, and set the Style area pane width to 1 inch. To view the styles, use Normal View; styles will not appear in Print Layout.

To show a listing of possible styles, click the arrow in the bottom right corner in the Styles section on the Home tab. Now it is time to prep the file.

Prepping the file includes what many editors already do: eliminating excess spaces between sentences. Next, highlight all of the text (Ctrl + A) and select Clear All from the Style pane—many designers would rather see no styles than the manual styles that many of us insert into our documents.

---

**... using styles may sound like a lot of work at first, (but) once we become used to them, they will be easy to use ...**

---

After editing the content, it is time to look at the big picture of the file and apply styles. Normal should be used for body text, and Heading 1 should be used for the title of the article or chapter—there should be only one Heading 1 per file.

Use “Strong” for bold and “Emphasis” for italics. Why this change in wording? Blind people may not know what bold and italics are, but they do know what “strong” and “emphasis” mean. Screen readers for the blind can see these terms, and blind people can understand them; using them helps

editorial professionals implement Section 508 requirements for access.

If editors have regular clients who use the same styles, the editors can create style templates for each client. This will save the styles so that each project will already have formatted styles, which, in turn, will save editors from having to remember what a Heading 3 is supposed to look like for a particular client.

Chagnon also recommended inserting spaces around em dashes if the content will be repurposed. Many forms of technology, she said, don’t “know” that they can make a line break around an em dash, which is what leads to those excessive white spaces seen at the end of some lines.

Finally, Chagnon demonstrated how to insert keywords into a Word document. We editors and writers are the best people to do this, she said, because we know the content. The keywords can be used by Web people when putting the content online and will be embedded into a PDF if that is the only destination for the document. Those keywords will help with SEO—getting the information seen and found on the Web.

So how do we add keywords? Click the Office button, go to Prepare, Properties. Type in the title of the article exactly as it appears in the document. For subject, type a one-sentence ad-like blurb about the article, and then type in keywords, using commas to separate each one. Chagnon has a blog entry about doing this: [http://www.pubcom.com/newsletter/2009\\_08-22.html](http://www.pubcom.com/newsletter/2009_08-22.html).

Although using styles may sound like a lot of work at first, once we become used to them, they will be easy to use and save time when applied.

With the rapid increase in the ways content can be “repurposed,” using styles will not only make the jobs of others who work on the same content easier, but it will also increase the skills we bring to a project. ■

# Membership survey finds variety within and about EFA

The EFA's recent membership survey revealed a wide range of backgrounds and interests. Here are some of the highlights; more will be in upcoming issues. (Sequence may differ from original for spacing.)

## • How long have you been freelancing?

- Less than one year, 31, 6.07%
- One or two years, 60, 11.74%
- Three to five years, 73, 14.29%
- Six to ten years, 114, 22.31%
- 11 to 20 years, 136, 26.61%
- More than 20 years, 97, 18.98%

*Total, 511*

## • Why did you start freelancing?

- Lost a staff job, 134, 20.09%
- Tired of working in-house, 132, 19.79%
- Personal circumstances required a flexible schedule, 157, 23.54%
- Always worked freelance, 29, 4.35%
- Freelance supplements income from staff job, 56, 8.40%
- Other, 159, 23.84%

*Total, 667*

## • How many hours per week, on average, do you devote to your business? (Include both billable hours and nonpaying work such as marketing and administration.)

- 15 or less, 79, 15.58%
- 16-25, 101, 19.92%
- 26-35, 140, 27.61%
- 36-45, 89, 17.55%
- More than 45, 71, 14.00%
- Don't know, 27, 5.33%

*Total, 507*

## • Would you ever give up your freelance work for a staff job?

- No, never, 179, 31.96%
- Yes, if the right job came along, 202, 36.07%
- Would prefer staff job but can't find one, 25, 4.46%

- Currently have staff job and also freelance, 39, 6.96%
- Other, 115, 20.54%

*Total, 560*

## • What do you like most about freelancing?

- Flexibility in work schedule, 425, 35.01%
- Variety of assignments, 271, 22.32%
- Ability to turn down work that isn't interesting, 164, 13.51%
- Potential to earn more than in a staff job, 103, 8.48%
- Freedom to develop new skills and new directions for business, 175, 14.42%
- Other, 76, 6.26%

*Total, 1,214*

## • What do you like least about freelancing?

- Uncertain income stream, 323, 34.73%
- Having to find work, market myself, 235, 25.27%
- Uneven, feast-or-famine workload, 206, 22.15%
- Isolation of working alone, 83, 8.92%
- Demands of clients, 28, 3.01%
- Other, 55, 5.91%

*Total, 930*

## • What did you do before you began freelancing?

- Staff job in publishing, 244, 47.94%
- Other staff job related to the freelance work I do, 88, 17.29%
- Staff job unrelated to my freelance work, 85, 16.70%
- In school, 15, 2.95%
- Raising a family, 15, 2.95%
- Other, 62, 12.18%

*Total, 509*

## • How many professional organizations, in addition to EFA, do you belong to?

- None, 203, 40.28%
- One, 128, 25.40%
- Two, 84, 16.67%

- Three, 45, 8.93%
- Four or more, 44, 8.73%

*Total, 504*

## • Where do you usually work?

- In my home, 470, 86.24%
- In an office rented for my business, 11, 2.02%
- In my clients' offices, 7, 1.28%
- Sometimes in my own office, sometimes in my clients', 36, 6.61%
- In a public venue (Starbucks, library, Internet cafe, etc.), 21, 3.85%

*Total, 545*

## • Describe the equipment you have dedicated to your freelance work. (Please check all that apply.)

- Only one desktop computer, 179, 18.57%
- Only one laptop computer, 187, 19.40%
- More than one computer, 173, 17.95%
- Dedicated phone line, 118, 12.24%
- Dedicated fax line, 94, 9.75%
- Freestanding copy machine, 98, 10.17%
- Other, 115, 11.93%

*Total, 964* ■

## Calendar of EFA events

Unless otherwise specified, General Meetings, special events and Affinity Group meetings are held at the EFA office, 71 West 23rd Street, 4th Floor, New York, NY, and begin promptly at 6:30 p.m., with networking for 30–45 minutes beforehand. Contact the office for late-breaking information.

For April and May Scrabble and chapter events, please go to the EFA website:

<http://the-efa.org>

### 2010 EFA Annual Meeting:

Wednesday, **June 16**, EFA office.

To start a new EFA chapter or become an EFA regional liaison, contact **Kristine Hunt: [chapters@the-efa.org](mailto:chapters@the-efa.org)**

As the EFA's publication of record, the *Freelancer* may include events that have taken place when you receive it.



EDITORIAL  
**FREELANCERS**  
ASSOCIATION

71 West 23rd Street, 4th Floor  
New York, NY 10010-4102

**First-class mail**  
**Dated material**

FIRST-CLASS MAIL  
U.S. POSTAGE  
PAID  
JERSEY CITY, NJ  
PERMIT NO. 295

## *Typos and slip-ups*

**T**hese reports from the field are a great reminder of why our clients need us. Looking for such errors hones the editorial eye, and clipping them is a good way to add to a portfolio. If you make a “great catch” before a project gets into print, or

notice an egregious or especially funny typo in published material, send it to [newsletter@the-efa.org](mailto:newsletter@the-efa.org).

• **From Lisa Bullard**

“In 17th century Venice, Italy, the esteemed Miotti family was commissioned by the Doge to create Adventure glass for the interiors of Venetian palaces ... It was described as ‘stellaria’

– reminiscent of a starry night – and is used in this exquisite pendant”

—*full-page ad for a \$61,020*

*Chopard pendant*

• **From Kristin Roth**

“They’re going to sound the sirens to air on the side of caution and make sure there’s enough time to get people out of the evacuation zones, which are the coastal areas that may be affected.”

—*CNN article about the earthquake in Chile*

• **From Ruth E. Thaler-Carter**

“... I’m wearing a dipper so I won’t be going very far from home till I feel more comfortable about being in public ... your good thoughts and prayers ... defiantly helped.”

—*e-mail list message about a colleague’s successful surgery*

• **From Toby Yuen**

“Lowe is on the ABC drama ‘Brothers & Sisters,’ but announced last month he was living the series. He said his departure is bittersweet.”

—*item in the New York Times, February 6, 2010* ■

## **Accidents, continued**

tale that does indeed take the reader straight into small-town America by way of narrative that rings true of a storytelling grandfather. Read it yourself and see if you disagree.

And there you have it: the accidental discovery of previously unpublished fiction suddenly exposed online to a large audience, all because of Scott’s willingness to devote some of his time to bettering the EFA. What began as a promotion of the NC chapter resulted in publicity for an individual’s piece of fiction. Whether

or not he decides to submit additional stories to the site, Scott has already gained a larger audience for Grampa Charlie—as well as for the EFA.

If you have preconceived notions of those who serve on the board, please reconsider. Heck, some of us come equipped with a reasonable sense of humor. We find the time to do our work, help the EFA and even manage to write fiction. Won’t you join us? Please consider running for office and see where the path takes you.

*Note: An appreciative thanks to Scott Bogue for (reluctantly) agreeing to share this experience.* ■