



... the word

Newsletter of the Society of Editors (SA)

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IPEd Accreditation

How to attain it

Accreditation helps you gain recognition for your skills as an editor. Editors who pass the accreditation exam are certified by the IPEd Accreditation Board and can use the postnominal AE (for 'accredited editor').

By applying for accreditation, you are supporting the drive for high standards of competence in the editing profession and demonstrating a commitment to your own professional development. The more editors who are accredited, the more successful we will be in raising the profile of professional editors.

The next **IPEd accreditation exam will be held on 3 May 2014** in each of the state capitals (subject to demand). **Applications will open on 6 January 2014 and the closing date will be 3 April 2014.**

For detailed information about the exam and how to register, visit the IPEd website at <http://ipededitors.org/Accreditation.aspx>. If you have any questions, please contact Val Mobley (val.mobley@gmail.com) or Adele Walker (adeleanderson@aapt.net.au)

Preparing for accreditation

In order to give you the best possible opportunity to understand the format of the exam and, if you decide to sit for it, to do well, the Society of Editors (SA) is offering members a free **'Preparing for the Exam' workshop**. It will be conducted by accreditation expert **Meryl Potter (Society of Editors NSW)** in the Board Room of the SA Writers Centre on **Saturday 8 February 2014, from 9.30 to 4.30**. A small charge will be made for catering. Members will receive a notice and registration form for this workshop early in the new year, but please note it in your diary now.

Renewal of Accreditation

Accreditation through IPEd lasts five years, after which accredited editors (AEs) must apply to have their accreditation renewed. **For the first AEs, accredited in 2008, renewal is due by 31 December 2013.**

There is no exam for renewal of accreditation. You will need to show that you have been actively involved in the editing profession and that you have undertaken appropriate professional development activities to maintain and extend your editing skills.

You will find the guidelines and application form at http://ipededitors.org/Accreditation/Renewal_of_accreditation. If you have questions about renewal of accreditation that are not covered in the Guidelines, please email your query to abchair@iped-editors.org

Welcome to new members

The Society of Editors (SA) gives a warm welcome to our newest members:

Philip Paasuke (Full Member)
Alexia Kohlmorgen (Associate Member)
Christine Ostermann (Associate Member)
Annie Waters (Associate Member)
Louise Rodbourn (Associate Member)

Good news on self-education tax deductions

On 6 November, 2013, Federal Treasurer Joe Hockey announced that the Government would not be proceeding with a number of proposed Labor tax reforms, including putting a \$2,000 cap on tax deductions for self-education.

This is important for not-for-profit organisations such as ours, which rely on member contributions to assist us in running workshops and seminars, as well as enabling and facilitating accreditation.

As Tony Steven, President of the Australasian Society of Association Executives stated:

This is great result for the Australian association and non-profit community and reflects the hard work put in by a number of organisations to oppose these retrograde initiatives. It is great to see the sector coming together to address issues of mutual concern.

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The presidential word

Marianne Hammat

The hot topic this month is/was the vote on the future structure of the national editor's body, the Institute of Professional Editors – IPEd. It may seem far removed from all that we do here in South Australia, but in fact IPEd affects the Society and, in particular, editing in Australia in many ways behind the scenes. In the future IPEd will be more visible to members of state societies and I hope will lead the profession to a more prominent stage. I thank those who took the time to read the information on the IPEd website (<http://iped-editors.org/>) and have their say on the future of our national peak body.

Back home in SA, planning for next year's program is well under way with the committee and, in particular, the program sub-committee working to bring you topics such as the 'Digital workflow and eBooks' and 'Promoting our profession', as well as a panel of editors talking about their career pathways. Next year, the National Editors Accreditation Exam will be held on 3 May, and the Society will be running a pre-exam workshop to hone up editing skills and exam technique. So if you are considering accreditation, check out the information on the IPEd website, talk to some accredited editors (we are all listed on the website), and come to the workshop, which will have only a nominal fee. We are here to help you achieve your accreditation. We hope you will support and enjoy the program we have planned for 2014. If you have any topics that you would like covered, please send me your suggestions: SAPresident@editors-sa.org.au.

As the year draws to a close it seems appropriate to review the year that was. For the committee members it has been a big year, starting with our strategic planning workshop, followed by the AGM and a change in some of our key members.

We had three excellent workshops which hopefully catered for editors at any stage of their careers – Editing for the web, Sharpen your Skills, and Project Management for Editors – all run by some of the most experienced editors in the country, probably in the world.

And we have had some excellent speakers at our general meetings:

- A panel of editors talking about editing theses – a way to make money for many freelance editors; a topic which is naturally close to our hearts!
- A panel of speakers from the creative writing courses around Adelaide, which was perhaps closer to our souls.
- A duo speaking about A Day at Hansard, which spoke to the professional in each of us.
- And our annual book club meeting which must surely reflect the joy that brought us to our profession in the first place.

I wish you all a safe and happy holiday season and new year.

SAPresident@editors-sa.org.au

Eventzilla – what's it all about?

Registering for our events is now a little easier.

You can now register using Eventzilla, an online ticketing website, where you can RSVP to our workshops, dinners and meetings, print a copy of your ticket and receipt, keep track of event information and all at no additional cost to you or the Society.

We have decided to join the online ticketing world as it allows us to keep track of all registrations and payments easily and also helps us to promote our events through linking into our Facebook and Twitter accounts.

Although we still require payment via EFT or cheque, we will be investigating the option of credit card payment facilities at a later time, but as this comes at additional cost we have decided to keep our EFT option as our preferred method.

We welcome any feedback on our new ticketing system so please forward any comments to rsvp@editors-sa.org.au.

From the editor

Adam Jarvis

All I want for Christmas...

If, like me, you have been racking your brains trying to come up with a gift for that special someone in your life, especially if that someone has a love of words and language, well here is your answer:

Proceed via the link below to a website which offers for sale some rather unique Grammar T-shirts, hoodies or coffee mugs that offer explanations on correct word usage in, ahem, rather robust language. These are definitely not for the politically correct!

Hence, if you are not easily offended, this may solve a gift-giving dilemma or just simply amuse you:

<http://www.shotdeadinthehead.com/grammar-t-shirt-mens.html>

Many thanks to Kathie Stove and Michael Vnuk for this.

Thankyou very much

Speaking of correct word usage, I am sure that all you eagle-eyed editors will have spotted the mistake above, which is use of the now contracted and noun form of 'thank you'.

Is it just me, or are you too seeing this 'typo' pop up just about everywhere, from signs in public places, on many a website and in countless emails? I have seen this on large signs in two major shopping centres and a new supermarket recently.

However, while it would be easy to start sledging those in the sign writing industry, I think it's worth considering a couple of things. Firstly, these people work to their 'brief' and give the client what they want, or sign off on – so who is ultimately to blame? Secondly, it probably reflects common usage, which inevitably becomes 'correct' when enough people adopt it.

Indeed, it was only when I checked my own well-thumbed Big Mac (*Macquarie*) that I realised the contracted form is now also an 'alternative' for the verb.

I guess that is the ultimate point: language is a living, dynamic and evolving thing, which is what makes it so fascinating. If you are at all interested in linguistics (and as editors, we all should be), I heartily recommend Kate Burridge and Jean Mulder's excellent publication *English in Australia and New Zealand*; it is an engaging and very readable introduction to the subject. Perhaps another gift idea?

Get with the program/programme?

All of which nicely segues into this piece, which was brought to my attention by the redoubtable Michael Vnuk, who is always on the look-out for things editorial.

It seems that our Federal bureaucrats are confused about which version of the word to use in official missals. Perhaps like most, I assumed that 'program' was the modern, shortened version of the word. Not so – apparently this version was being used hundreds of years ago and even appears in Shakespeare's works!

While a senior bureaucrat apparently told the media that this angst was "trivial f---ing nonsense", those who are in the profession of editing may beg to differ. After all, if the mandarins in Canberra who are actually responsible for setting the standards can't agree...

Anyhow, I recommend that you follow this link and get the full story from the erudite Markus Mannheim, who is Public Service editor for *The Sydney Morning Herald*: <http://www.smh.com.au/federal-politics/program-clash-confuses-canberra-20131002-2usv3.html>

And to all a good night

Finally, I join Marianne in wishing all our members a safe and joyful festive season and a great new year.

'REP' reminder

As flagged in the last edition of our humble newsletter and by our seemingly inexhaustible communications person, Miranda Roccisano, the **Residential Editorial Program (REP)** is on again next year.

The program (golly, which spelling do I use?!) has now been finalised and promises to be absolutely cracking for those who are lucky enough to attend. Writers Charlotte Wood, John Flanagan, Alice Pung, Ellen van Neerven and Ali Cobby Eckermann will all be key speakers.

If that's not enough to get you excited, representatives from Text, Black Inc and Random House will also be involved, some presenting with their authors – interesting, to say the least.

Susannah Chambers, the **2013 Beatrice Davis Editorial Fellow** will also talk about her recent spell in the high-flying world of publishing in New York (she was a participant in the REP in 2012). For full details about the program and anything else, go to the website of [Australian Publishers Association](http://www.australianpublishersassociation.org.au).

The REP is held at Varuna, the Writer's House in Katoomba, NSW from 5-10 May 2014. **The closing date for applications is Monday 13 January 2014.**

Honorary Life Membership conferral – Celia Jellett Thursday 17 October

Following the discussion of IPEd at the extraordinary general meeting in October, **Honorary Life Membership** was conferred upon **Celia Jellett**, who was a founding member of the Society of Editors (SA).

The conferral recognises the significant amount of hard work that Celia has dedicated to the society over the years, for which we are all very grateful.



Celia Jellett (right) receives her Honorary Life Membership from Sue Fleming

Photo: Elizabeth Galanis

Government grants for editors

No, you are not seeing things. The literature division of the **Australia Council** has finally seen the light and is offering grants of up to **\$15,000** (yes, really) to cover "course fees; travel and accommodation costs; mentoring costs; and freelance costs."

The division has identified as an area of need "support for publishing and professional development for editors..." This is great news for anyone involved in the field of literary editing.

Naturally, some terms and conditions apply – this one-off grant opportunity is available to those already engaged in the field of literary editing with at least two years' experience and a bit more besides.

Application forms will be available on the Council's website in about mid-December:

<http://www.australiacouncil.gov.au/>.

Applications close on Mon 14 February 2014.

Meeting report Editors' book club

**Guest Reader: Sue Fleming, Author and
Course Coordinator, Professional Writing,
Adelaide College of the Arts, TAFE South
Australia
Thursday 17 October**

Marianne Hammat

The 2013 book club meeting was the perfect dessert after the hefty main course of IPed discussion at the extraordinary general meeting earlier in the evening. Our guest reader, Sue Fleming, started us on the path of creative non-fiction when she described *The Promise of Iceland* by Kári Gíslason. At the age of 27, the author decided to contact his father in Iceland and there begins the tale of his travels between Australia and Iceland in search of himself. The book is about resolving the conflict between two worlds – Iceland and Australia – two families, living on either side of the line where two continental plates meet in Iceland. Sue is intrigued by the effect of landscape on authors and this book has plenty to think about on that score.



Michael Vnuk explains his text at the Editor's Book Club

Photo: Elizabeth Galanis

Diane Brown followed up with another book set in Iceland – also creative non-fiction – *Burial Rites* by Adelaide author Hannah Kent, which is about the last woman to be executed in Iceland. Di found Hannah to be 'a master writer who knows how to build a plot'. She described the location as amazing: desolate and cold; and the weather unforgiving. The author's observations were so insightful, Di found the book quite disturbing.

Val Mobley spoke about how much she has valued belonging to a book group and how it has changed her reading habits and introduced her to many new authors.

She spoke about several books, one of which was *The Scapegoat* by Daphne du Maurier, which she felt was not fully appreciated when it was first published. It is a story about a British academic, on the verge of ending his life, who meets a Frenchman who looks exactly like him – a count, no less – and they switch places. Val found this a thoroughly enjoyable book, which led her to read other books by the Daphne du Maurier as well as the author's biography.

Mary Lou Tucker took us back to creative non-fiction and landscape by relating her enjoyment of a gift subscription to *Ploughshares Literary Magazine*, which publishes award-winning poetry, fiction, essays and memoirs. Some emerging authors and some more experienced writers, writing some very 'real' stories about real things. 'It's like you're eavesdropping on people's lives', she said. *Ploughshares* is published by Emerson College and is also available as an e-book. It's something that Mary Lou always comes back to.

Denny Rosey talked about her passion for politics. It infuses all her reading and viewing choices. She had, however, put off reading Mark Latham's autobiography until she saw him on the ABC show Q&A and found his comments heartfelt. His book, *The Latham Diaries*, reveals things about the author that are self-destructive, his enormous trouble with his first wife, and his passion for his children and second wife. He tells about the Labor Party arriving in government and being disinterested – overwhelmed. Denny found the book hard to put down and discovered that Latham was a man of far greater talents than she had imagined.

Mary Ann Came spoke about a book by Prue Leith entitled *Relish*. Mary Ann attended the same school as the author in South Africa and she was curious to read this story of Prue's life. Prue went to the UK in the 1960s where she started her own restaurant, and became a successful caterer, cookbook writer and food columnist, overcoming many trials and tribulations along the way. Mary Ann found the book inspiring as Prue persisted when most people would have given up.

Pam Maitland spoke about another inspiring autobiography, *Everybody Matters* by Mary Robinson. Mary Robinson was the first female president of Ireland, who went on to become the UN High Commissioner for Human Rights. The book highlights her courage, ability, drive and incredible passion for human rights. Not the most eloquent writing, Pam said, but the content moved her to tears again and again. It is one of those books that make you feel stronger.

Michael Vnuk described a book that was first published in 1988, *The Psychology of Everyday Things* by Donald Norman, which is now published as *The Design of Everyday Things*. The latter is perhaps a more apt title since the book is about how much time we waste trying to use things that have been designed more for form than for function. Donald Norman's book is essentially a cry for user-centred design; the catchcry also of editors, who aim always to keep the reader/user in mind. This book changed Michael's approach to life. It is an approach that has been applied to technical writing where designers who often know everything about a system are designing for people who know nothing

about it. Mary Lou (a technical writer) said that, 'Every technical designer over 40 would have read this book. Donald Norman is the 'guru of usability', so well worth a read by today's editors.

Valerie Williams talked about *Beneath the Darkening Sky* by Majok Tulba, who came to Australia as a refugee. She couldn't put it down. It's a beautiful story about a child soldier in South Sudan. A fictional work, but very credible.

Another book mentioned that I couldn't leave out of the report is *Life is So Good*, the autobiography of a incredibly optimistic American negro man – George Dawson - who learnt to read at age 98. The author wakes up every morning wondering what he might learn today; the American version of *A Fortunate Life*. A very hopeful story.

Finally Pamela Ball talked about Michelle de Kretser's new book, *Questions of Travel*. Michelle is an outstanding writer and she has written a big book, in a flowing and light style that's easy to read. It has an interesting narrative style of relating two different stories of two different characters – a Sri Lankan man and an Australian woman Laura who travels to England. Laura's travels paralleled Pamela's own travels to the UK, and Pamela enjoyed the subtle, amusing and deep description of life in England. When the Sri Lankan moves to Australia, the language changes to the Australian vernacular. The writing style changed with the landscape of the narrative.

And so we came full circle in our discussion of the effect of landscape on the author. With many interesting books to choose from, I wish you happy reading.

Editors' lunches

Michael Vnuk

The next editors' lunch will be in January and the venue will be somewhere central, say, North Adelaide. Look out for the email notice after the Christmas season.

The last two lunches have been successful. In September we met at the Tranquilo Restaurant in Stirling. Several editors living nearby were able to join us. The November lunch was really a day trip to Kangaroo Island. It was our biggest event, with fifteen members and guests at lunch (eleven took the ferry across). Among the many topics of conversation was working at a distance from clients, contributors or customers. For instance, one of the guests, Nicola Boss runs an e-publishing business specialising in romantic fiction from her rural home. After lunch, Adele Walker's husband Stewart (whose day job is chemistry professor) entertained us with a few tunes on his fiddle. Thank you to Kathie Stove for suggesting the lunch venue and coordinating transport on the island. Thank you to Karen Disney for afternoon tea.

I have told the president that I will continue organising a lunch every two months until the next AGM – unless someone else wants to be the organiser, of course! I might even schedule another day trip.

Project Management for Editors workshop

Saturday 9 November

Adele Walker

On Saturday 9 November a number of members had the privilege of attending a workshop given by Distinguished Editors and past presidents of the society, Karen Disney and Kathie Stove, who both hail from Kangaroo Island. Together they presented a wealth of information and advice on managing projects large and small.

Karen has 25 years' experience of working as an editor for a global engineering company, and one of her major projects was a bid document for the Alice Springs to Darwin railway contract, which extended to seven volumes. She headed a team of editors and production people, and faced challenges such as ensuring consistency in a multi-author work, getting to grips with technical terms, and having to decide on the binding without knowing the final size.

Kathie has worked as a freelance editor for more than 20 years, mainly on scientific and government publications. Her first large project was the state government budget, which she was called in to edit at a late stage in the production with no prior knowledge. She described how she spent the first week just trying to work out what was going on before being able to take control.

Together we looked at the role of the project manager and identified important attributes such as staying calm, being organised, encouraging teamwork and thinking ahead. Good communication is key and problems should not be hidden but discussed openly in order to find a good solution.

Next Karen and Kathie outlined the steps in setting up an editing project and discussed the importance of identifying the scope of the editing services required and the resources needed. Decisions have to be made regarding style and a template prepared for authors. A schedule of tasks has to be drawn up and risks assessed, and of course a budget has to be established.

Pitfalls for editors working as project managers include our tendency to be timid when we need to be in charge and sort out the problems, and of course our desire for perfection, which can be in conflict with the commercial reality of the project. Karen also warned that a large project may extend to volumes and be very heavy once printed, so the logistics and expense of storage and distribution should also be considered in advance.

We also looked at useful tools for the job. Excel spreadsheets can be used for project management, but customised software is also available to assist with scheduling and keeping track of tasks. Wetransfer and Dropbox were mentioned for transferring and sharing files within the team, and the importance of backups and version control was stressed. Both Karen and Kathie also swear by traditional tools such as an exercise book to record every step of the project and a whiteboard to

allow everyone involved to see at a glance the status of the different tasks.

Together we carried out some exercises on identifying priorities and troubleshooting. Tips were shared on managing the demanding final stages and staying in control. Finally, Kathie delighted us with her seven phases of a project:

1. Enthusiasm
2. Concern
3. Disillusionment
4. Panic
5. Search for the guilty
6. Punishment of the innocent
7. Praise and honours for the non-participant.

Many of the participants had not managed a large project before and gained some valuable insights into the area. Others who were more familiar with this role were able to share some of their stories and tips to complement those of the presenters. It was a worthwhile afternoon that left the novices less daunted while providing the experienced with some fresh ideas. Our thanks are due to Karen and Kathie for sharing their time and expertise, and to the program committee for facilitating such a useful event.

Society of Editors (SA)

Mail: PO Box 2328, Kent Town SA 5071

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Email: <eds@editors-sa.org.au>

Facebook: <www.facebook.com/SocEdsSA>

Twitter: @SocEditorsSA

For further information about the society, contact:

President, Marianne Hammat <SAPresident@editors-sa.org.au>

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Membership Secretary, Adele Walker
membership@editors-sa.org.au

Membership

To join the society, go to:

www.editors-sa.org.au/Membership.aspx

Full membership of the society is open to anyone who is engaged professionally in any aspect of editing for publication, on a full-time or part-time basis, or who has had such experience in the past. **Associate** membership is open to any interested person.

Subscription fees are due on 1 July each year, and cover the 12 months until 30 June in the next year. The annual fees are below. Rebates are available to those studying full-time in a recognised editing or related course, or living over 50 km from the Adelaide GPO.

\$95, full membership

\$60, associate membership

If you have an enquiry about your membership status, send an email to: membership@editors-sa.org.au

Freelance register

The freelance register is available at: <www.editors-sa.org.au/Find_an_editor.aspx>.

Full membership is required for inclusion. The fee is \$65 per year and the entry is displayed during the society's membership year. More information and a form are at www.editors-sa.org.au/Membership/Freelance_register.aspx

General meetings

General meetings are open to all members, prospective members and guests and are held (unless otherwise indicated) in the Seminar Room of the SA Writers' Centre, 2nd Floor, 187 Rundle Street, Adelaide.

Newsletter

The society's newsletter, *...the word*, is issued six times a year. It is emailed to members. After a few months, each issue also becomes publicly available on the website.

Send news, reviews, letters or comments to:

Editor, Adam Jarvis newsletter@editors-sa.org.au.

Or send to the society's PO box (listed above).

Contributions to the newsletter

As mentioned in the previous edition, we are very keen to get members' contributions into this newsletter. Your offerings do not strictly have to be around the subject of editing, although that is always useful.

For example, your own personal stories or profiles may be interesting or even inspiring to fellow members of the society.

How about a book review? Again, it need not be related to the field of editing, but if so it may be of use to other members.

Any and all ideas, feedback, suggestions or pieces to be considered for publication in your newsletter are most welcome at newsletter@editors-sa.org.au.



I love deadlines. I love the whooshing noise they make as they go by.

– Douglas Adams