

...the word

Newsletter of the Society of Editors (SA)

ISSN 1833-3796

March – April 2006

Next meeting

Monday 10 April 7 pm for 7:30 pm

SA Writers' Centre

2nd floor, 187 Rundle Street

Speaker: Dr Rick Hosking

Chair: Writers' Week Advisory Committee

Contents

Our February guest: Kirsty Brooks	1
...the editorial word	2
...the presidential word	3
IPEd Notes	5
Late news	6
National Editors' Conference 2009	6
Holding on and letting go	7
Book Binding as an Art Form	10
Visit to Lonely Planet	11
Book Binding as an Art Form	13
...the final word	14

Our February guest: Kirsty Brooks

Pamela Ball

Kirsty Brooks, successful author of crime-romances and former SocEds committee member, cheerfully admits that detailed copy editing is not her bag. She's happy to do an editorial critique of her own and other people's writing in terms of big issues, like character development or whether the dialogue rings true, but the more detailed aspects like semi-colons she prefers to leave to her editor. Kirsty was pleased to report that up to now she has experienced excellent partnerships with her editors.

Like many authors, Kirsty told us that her passion for writing arose from a lifelong love of reading. It's hard to imagine, but she says she was a nerd at school, shy and retiring, with her nose always in a book. She did a journalism degree and tried to be interested in writing about the people she interviewed but it was always their inner motivations that fascinated her.

To satisfy that fascination Kirsty decided she would have to write the sort of book that she

would like to read. To prepare herself she put enormous time into reading and re-reading her favourite books to tease out the skills required.

What makes some people really good story tellers?

What makes dialogue engaging and authentic?

How do good jokes work?

She also researched the industry. As she put it, 'You write with your heart but you edit to suit the market.'

Kirsty also knew that a good literary agent was an absolute necessity. They've seen it all before so they can be hard-nosed about your precious manuscript and know which market and therefore which publisher to woo. Her books have gained a global market through her publisher, Hachette Livre, but she points out that success breeds huge demands.

To maintain the market momentum publish-
Continued next page...

Deadline next issue: Friday 5 May

Last meeting

...continued

ers need a steady output — a new title at least every 12 months — so your creative passion must be combined with the sorts of things you read about in *BRW*, like time management, self-promotion skills, and a good head for business.

Can creativity be learned?

During question time one member lamented that she knows she has great writing skills but can't find the trigger for creation. Kirsty commented that she spent a lot of her childhood and adolescence in a semi-fantasy world which persisted and evolved into her strong need to create other worlds in adulthood.

Regarding her manuscript assessment business, Driftwood, Kirsty told us that she sends manuscripts out to trusted assessors, provides advice to the aspiring writers, and when they produce the best possible manuscript, she advises them on using a literary agent whose bona fides are endorsed through membership of the Australian Literary Agents Association.

Passion was a word that cropped up frequently. And somehow, when you look at Kirsty's world, it's just possible that writing a crime-romance excites the nerves and the passions just that little bit more than editing a state government annual report.

I wonder if Hachette Livre generates the same passion in their editors.



...the editorial word

Peter Carter

Did you spot something new on the mast-head? Yes, *...the word* now has an ISSN. I'm not sure if that will bring us international fame, but it does make our newsletter more 'official'.

This issue begins, as always, with a report of the last meeting, this time with Pamela Ball's account of our meeting with Kirsty Books. We continue with the regular IPEd news, a call for volunteers to help with the conference we will be hosting in 2009, and, as you see below, a call for a new administrative assistant.

The major item is Kathie Stove's paper from last year's conference in which she offers her thoughts on the decisions we are forever having to make: do I allow a particular word or expression or change it? There isn't space for more than a snippet of the appendix, alas. The whole thing is fascinating, and I suggest you download the paper, with appendix, from the Web site (or is it website?).

That brings up another point: to help counter spam, Paul Wallace is regularly changing email aliases on the site. To contact us, visit the site and click on an email link.

...the presidential word

Rosemary Luke

An article in *The Australian* of 2 March provokes the first part of these words. It begins:

‘Want to be a doctor? Study medicine. Want to be a lawyer? Study law. Want to be a journalist? Study anything, but not necessarily journalism.’

The writer, David Conley notes that while ‘doctors and lawyers need certification ... anyone can declare themselves a journalist’, more so in these days of the Internet and online blogs/journals.

So it is with editors. Just as training for journalists has moved from newspapers to universities, so training for editors has moved from in-house ‘apprenticeships’ to courses in universities, at TAFE and other VET colleges, and from private providers. Conley notes that some media employers still prefer to train their own journalists and choose ‘general’ graduates ahead of journalism graduates. Employers express disappointment in the ‘job readiness’ of journalism graduates. News Limited, for example, has an extensive in-house training program, available online, which Kym Lockwood discussed at last Style Council.

Within IPEd there are similar discussions between practising editors, who developed and will implement our professional accredi-

tation scheme, and educators, particularly in universities, who want their graduates to be recognised as fully-fledged editors, eligible for accreditation, at graduation. The discussions continue in national working groups and there is merit in arguments from both sides.

In South Australia, there are few opportunities for aspiring editors to learn their profession in-house in the old way. There are some good courses at both the universities and TAFE; others further afield are available by distance and online education. Many were discussed at our June 2005 meeting.

The Society wants to help bridge the gap between academic study and practice for new editors by providing mentoring, and the committee is currently looking at options for mentoring schemes. Most founder on the lack of sufficient mentors. People wanting a mentor tend greatly to outnumber those offering to be mentors. Anyone willing to act as a mentor is asked to contact committee member Pamela Ball.

I’m writing these words as the weather warms up and the tents pop up in preparation for Writers’ Week 2006. I imagine many of us will attend, hoping to catch a glimpse of our favourite writers, hoping to discover authors whom we haven’t read who may become new

favourites, and from time to time wondering about the writers’ editors. With my book group I read a new book by one of the international guests to Writers’ Week and was very disappointed. I found myself jotting down notes as I read and eventually realised that what I wanted was to get my hands on the text and edit it. There weren’t typos or grammatical errors: this book needed a wholesale structural edit. There were many questions and suggestions I would have put to the author if I’d had the chance.

Which raises other questions. Do some authors reach a status where they are ‘beyond editing’; where no-one may touch or improve their work? Was the book written in a terrible hurry to meet a publishing deadline that included this Australian tour? (I’d love to know, but I won’t be game to ask the author.) Is this a symptom of the oft-predicted decline of our profession in the cut-throat field of popular fiction? If we want to make a living from editing, should we stick to government and commercial publications where, fortunately, many of those who produce them realise that their language and presentation *can* be improved?

By the time the next issue of *...the word* comes out, I shall be far from Adelaide,

Continued next page...

...the presidential word

...continued

attending a couple of weddings in the UK, catching up with old friends and relatives and, I hope, exploring bits of France, England and Scotland that I haven't visited before. I will miss the June general meeting but be back for the AGM in September and want to say thanks in advance to the committee members who will manage everything in my absence. They are a splendid group of people. Why not join them after the AGM?

Society of Editors (SA) Administrative Assistant

The Society's committee is looking for an administrative assistant (approx 2 hours per week averaged over the year). In the past this position has suited editing students with a little spare time and an interest in a little extra income. Pay rate is \$14 per hour.

Requirements

- easy access to Kent Town Post Office once or twice each week
- easy access to an ANZ Bank branch
- excellent attention to detail
- honesty and reliability
- ability to use simple spreadsheets (Excel or Word)
- ability to access email daily, and to send and receive email attachments
- filing skills
- interest in and commitment to supporting the work of the Society of Editors (SA)
- ability to collect newsletters from printer at Richmond five times per year
- willingness to attend monthly committee meetings and two-monthly general meetings.

Duties

- collect and take appropriate action on mail received
- maintain membership and financial records
- liaise regularly with President, Treasurer and Secretary
- make bookings for meeting and workshop venues
- occasional other duties as requested by the Committee.

If you are interested in this position, please email a brief expression of interest to <eds@editors-sa.org.au> before March 31.

IPEd Notes

Janet Mackenzie, Liaison Officer

February 2006

IPEd delegates have maintained momentum despite the national torpor that sets in over summer. The Interim Council has taken an important step for IPEd's future by seeking funds from the Copyright Agency Limited. If the submission is successful the grant will make substantial contribution to our costs over the next three years.

CAL is an Australian copyright management company which links creators and users of copyright material, balancing fair payment to copyright owners with community access to information. Through its Cultural Fund it distributes a small percentage of licence fees to support research, education and cultural development projects that improve conditions for copyright creators and benefit the Australian cultural community.

We believe that IPEd's plans to set up a national organisation and accreditation scheme for editors fit the guidelines of CAL's Cultural Fund, and you'll be hearing more about this submission if it succeeds. Our thanks to Shelley Kenigsberg (NSW), Susan Rintoul (SA) and Katya Johanson (Vic.) for their hard work on this.

The Accreditation Board has also been busy preparing its program of workshops to be

held in each state and territory. The workshops have the twin aims of informing members about accreditation and identifying their concerns. Although the basic structure of the accreditation scheme has been agreed, the details are still being explored. Assessors, administrators and potential candidates need to work together on this, so go along to your local workshop and have a say on these plans that are crucial for the profession.

March 2006

IPEd's teleconference in mid-February was a welcome chance to review progress made during the summer. The Interim Council is improving both its communication and its administration. Plans are well advanced for a new website which will not only offer a national forum for members but will also ease IPEd's internal communications and improve our record-keeping and archiving. The Canberra society has offered to hold a sub-account for IPEd funds as an interim measure until IPEd becomes a formal body. Most societies have formally agreed to the proposed levy of \$20 per member to help with the initial costs of setting up the national organisation and have decided how best to raise the money.

Accreditation

Workshops are being held in each state and territory to explain the assessment process

and hear members' concerns. The Accreditation Board, chaired by Robin Bennett (Qld), will collate and analyse the information gained from these discussions to plan the information kit that will be sent to applicants and the guidelines for assessors. Board members will also select questions that participants have raised and publish a response to them in CredAbility, the Board's monthly newsletter column to begin in April. The Board has been deciding on timelines for 2006-7 and is planning to make a detailed presentation to the national conference in Hobart in May 2007. Societies have nominated distinguished editors to assess the first round of applications; a list of their names and brief biographical details will be published shortly, and a very impressive list it is.

Working Groups

We welcome the new convenor of the Promotions Working Group, Kathie Stove (SA). Kathie has form as the leader of the team that created Australian Standards for Editing Practice, so we look forward to her contribution.

The National Organisation Working Group led by Trischa Mann (Vic.) is developing the content of the proposal for a national organisation. They have reached some preliminary conclusions but there are still many details to be investigated, and they expect to present

IPEd Notes

...continued

the proposal to members by mid to late 2006. If members accept the proposal, the new body will be registered soon after.

The Education Working Group under Rosemary Luke (SA) is researching the formal courses in editing offered in Australia by universities, TAFE, private providers and the editors' societies. This survey will provide a picture of what is available and where the gaps are, giving a basis for future planning to develop continuous and comprehensive education for editors. As if that wasn't enough, these energetic people are looking into mentoring as well, so the group's official name is now the Education, Training and Mentoring Working Group.

The Standards Revision Working Group, with Shelley Kenigsberg (NSW) as convenor, is charged with updating Australian Standards for Editing Practice. The group is considering whether to embark on a more thorough revision to rewrite the document in a form that can be used for competency-based learning and training. This would enable the profession to meet demands from an industrial environment that is insisting on more formal vocational educational qualifications, but it is a large undertaking. The group is looking into methods of tackling this project, including funding, timing, and coordination with the

other working groups. The group would welcome more members, especially if they have expertise in developing Training Packages.

Meanwhile, down in Hobart, the conference committee is making good progress in organising the 2007 national conference, which has the theme 'From inspiration to publication'. For more information, see www.tas-editors.org.au/conference2007.htm.

Late news

Writers' Week Monday 6 March

South African-born biographer Lyndall Gordon made a point of acknowledging the significant input of an editor, and the panel of writers discussing autobiographical writings also suggested that good editors had greatly improved their works. Yes!

And SocEds member Kerrie Harrison stylishly and capably chaired the launch of Wet Ink Issue 2. Buy it! Subscribe! www.wetink.com.au

Tuesday March 7: Marion Halligan stated, 'I love being edited'.

National Editors' Conference 2009

The Society of Editors (SA) has agreed to host the 2009 National Editors' Conference, following the success of Brisbane (2003), Melbourne (2005) and Hobart (2007 with planning well in hand: see www.tas-editors.org.au/conference2007.htm) and the conference that kicked off all the later ones, in Canberra in 2001.

Our wonderful IPEd representative for SA, Susan Rintoul, is convening a Conference Planning Committee which is exploring dates, venues, themes, speakers, etc.

An enthusiastic group of members has joined the planning committee and already the ideas are bouncing around. All members are invited to contribute to the excitement (and some hard work) of hosting a national conference. It is likely that over time membership of the planning committee will change, so if you can't join this year, 2007 or 2008 might be the time when the committee can benefit from your ideas and skills.

In the meantime everyone's ideas on the list of items above, and other conference-related matters will be gratefully received by the conference planning committee, so please send your contribution to conference@editors-sa.org.au.

Holding on and letting go

Kathie Stove

Abstract

This lighthearted look, with a serious undertone, at the way editors move, or not, with the times is based on a not-very-scientific-at-all survey of selected editors from across the country who were asked to name about 5 new word or phrase uses they would allow and about 5 traditional uses they could not let go — even in the face of the onslaught of overwhelming popular use — in their practice of editing. The survey asked them to justify, if they could, their choices.

The choices covered a wider than anticipated range but also missed some current language trends the author thought worth mentioning. Though there was disagreement between editors, the fact that they care enough to think about change may well be an indicator of how valuable the profession is to the language.

Introduction

The popular and personal meanings of the terms ‘holding on’ and ‘letting go’ are fine examples of old words put to new use. I doubt there would be an editor in the country who would not allow them to be used in suitable publications in the ‘psychological’ sense with which they are now used.

Yet these are new phrases that have been accepted readily into the language and in a fairly short space of time have become ingrained and well understood. Why them and not some others? Well they fit don’t they. They, and terms like ‘control freak’, describe human characteristics perfectly.

Do they also belong to the editing process? Could ‘holding on’ and ‘letting go’ be necessary characteristics of all editors? Are they counterproductive to the editing process? Could they have something to offer it? Could a little of each be a dangerous thing? Or are they editorial virtues that, like so many good things in life, damaging when indulged in to excess?

I was pondering one day why I so easily accepted hyphenless ‘cooperate’ (after an initial but very brief resistance period) but still cannot abide ‘thank you’ without a space between its two component words. This ponder led me to thinking about the way we as editors make decisions about the text we are grooming to serve its purpose of delivering the author’s message as effectively as possible to the reader.

Many decisions we can justify quite easily and clearly. But there are many others that I, for one, just do because it seems right, maybe right for this particular publication.

I looked at my justifications for choosing to let go of some word or phrase uses and my justification to hold on to others. There did not appear to be much logic in my choices, though individually I could justify any of them to myself at least.

I am not a linguist, nor am I a lexicographer. My degree is in the biological sciences. I went to primary school in the 1950s and had grammar and spelling, and the multiplication tables, drummed into me. I believe I have a very good grasp of grammar. But the grasp is instinctive and I have a lot of trouble remembering the correct terms for what I am doing.

This paper doesn’t aim to supply answers; I don’t know that there are any. But there are certain realities inherent in being an editor; and obligations to the client, the reader, the language and intelligent life.

Whenever editors get together there always seems to come a point when we start on our favourite or most irritating usages. We love having a whinge about the way language is changing. We love being knowledgeable about something that seems to be escaping the attention of most of the population, despite its constant use. We love bagging public service deadspeak or engineering speak. We love Don Watson for putting it in print.

I thought that I could find out if other editors

Holding on and letting go

...continued

were just as illogical as me. I surveyed some Australian editors chosen not at all at random to find out what really gets up their noses and what they are able to let wash over them.

Method

The very simple questionnaire asked two questions:

- What are 5 new word or phrase uses that you allow?
- What are 5 traditional uses that you hold on to in the face of the onslaught of overwhelming popular usage?

Those surveyed were told they could put more if they wanted to. And of course people put more only in the 'holding on' part (though one respondent did have 6 in the letting go section but she made the last two 5a and 5b) and just over half listed fewer than 5.

I sent out 24 surveys and received 17 replies; several of the respondents no longer actively edit in their work, one is a grammarian and one a linguist.

Results

Several respondents were clearly influenced by the field that they work in, naturally enough, but I also suspect that several were probably strongly influenced by the jobs they were doing at the time they responded.

The range of responses I got was wider than anticipated. In the blurb sent with the survey were the examples, disinterested for uninterested and hyphens following an -ly adverb. Most people stayed away from them — I don't know if that was deliberate because I had mentioned them or because they couldn't give a toss about them. But a couple did include them — in different places.

Some people did get off the topics and on to what were clearly personal gripes in formatting and there was a lament on the demise of the semicolon (or does that have a hyphen?).

The most overwhelming responses in allowing new usage were in two matters:

- 5 respondents said they accepted the use of new computing, communications or technology terms such as texting, googling, email with lower case e and no hyphen. The reasons given were that they are accurate and particular, and new terms are needed for new technology.
- 4 respondents mentioned the use of 'they' and 'their' as convenient singular neuter pronouns — 'Inclusivity combined with simplicity' as Amanda Curtin put it.

Apart from those, very few things were common to people's answers.

There were of course some contradictions between what some people would accept and others would not: 'data' was the clearest

example with 3 saying they use it as singular and 2 saying they would not.

Several respondents commented on how much easier it was to think of don't's than do's, and appeared to be dismayed by that. 'I see that I hold on to a lot more than I let go. Oh dear.' or 'I could have gone on but didn't want to encourage the inner pedant!'

However, one of the men — who along with one woman, was the strictest in retaining traditional meaning — wrote, 'I very slightly regret that I can't think of much new that I allow'.

Robyn Colman said in her reply to the survey, 'It worried me that it was easier to think of things I (still) don't like or allow than to think of changes in position. Perhaps it's just that once you make a leap you quickly forget how the "new" usage used to worry or annoy you.'

There was quite a bit of comment to the tune of 'I have given up', 'it's a lost cause'. Karen Disney said she was sick of pointing out that nauseous did not mean one was sick.

The longest list of 'won't change' was 9 items long, one list had 8, and 3 had 7. I was amazed by the restraint.

All responses are summarised in the appendix. My list is given separately in the appendix and I reckon I too have been very restrained.

Holding on and letting go

...continued

Discussion

To my surprise, certain glaring trends in our language, which I constantly rant on and on about, did not appear on either list.

I had expected data and it did appear in 5 responses — 3 for it being used as a singular; 2 insisting that it is plural only (both edit science writing). I had expected they/their as singular and it also cropped up — 4 said that it should be used as a neuter singular pronoun.

What I had expected and what didn't materialise from any respondents, was the collective singular — 'the organisation was very productive', 'our team comes first' — which appears to have been abandoned over a very short space of time by the news services. In the type of editing that I do — government and corporate reports and newsletters — it is holding on — but only just, and especially in documents that I edit.

I can tell you that some respondents were just as inconsistent as I am and others quite consistent — within the very narrow constraints of the survey. In many cases clear reasoned arguments are given for changing or not changing. But you can see for yourself that often the reasons given are pretty much the 'just because' response of the frustrated parent.

How can we be logical when the language it-

self is not logical? In fact illogical seems to be the order of everything I am concerned about here.

The changes that are made by popular usage are illogical and contradictory. I would think most editors would be happy with changes in usage that made things clear and simpler — phrases like 'holding on' and 'letting go' which like technical words neatly explain a certain phenomenon. But that's not the way it happens: data and criteria have become singular when an entity has become plural; we now have 'people that ...' and 'organisations who ...', 'prior to the commencement of' cannot have a single advantage over 'before beginning'.

My personal lament is the reduction in our language's subtlety and variety — the loss of the distinction between disinterested and uninterested, infer and imply, parameter and perimeter — the loss of precision and the generalising of the language — everything is great and it occurs somewhere. Maybe it is part of the general 'dumbing down' — now there's another neat new phrase. Maybe it is yet another symptom of the overworked, constantly rushing world we live in.

The fact that we care about such things stands us in good stead as editors. If we didn't care about language then we wouldn't care about the other things that make us good editors. We wouldn't care about the message being

passed from author to reader, and adjust our radar accordingly. As one prominent editor added when declaring that she hangs on to 'whom' rather than "who" in formal writing' — 'but even I wouldn't be silly enough to use it in informal contexts'.

We can ensure that the correct word is used in the sense of not confusing similar words like 'flaunt' and 'flout'; but we, if we are doing our job properly, encourage the sort of language that is understood and accepted by the audience it is intended for: the national website for Youth Week requires a different language to the environmental impact statement for a new nuclear reactor. I would suggest, though, that a couple of my respondents never take the former type of work — and I'm sure they are sufficiently self aware to not do so.

Editors constantly assess whether what we are doing is right for the client's needs or not, and we need some sort of standard to assess that against. Think of Picasso whose early work followed the rules, until he had enough experience and knowledge — and genius — to invent a whole new approach to painting. Without the rules he would not have learned enough to break them successfully.

Holding on and letting go is part of the function of an editor — we can't open the message to a wider audience without using our judgement on them. They are part of who we are as professionals. And our anguish at letting go,

Holding on and letting go

...continued

our vigour in holding on is because we have a deep affection for language, its subtleties and nuances. We appreciate how words can move, convince, answer, irritate and invigorate. And we can help elicit the desired response.

It is well for editors to reflect on the skills, experience and expertise that they do possess. That said, I think that we have been letting our profession and our language down, though in recent years we have been working to change that.

It is up to us to position ourselves at the pointy end of change. It's time for us to promote our value. We say we are good with words; let's put them to use for the benefit of our profession and the language it nurtures.

A snippet of the Appendix

Author's list

Yes, yes, yes

than

Not 'compared to', as in 'Nepean Bay shows total nitrogen and ammonia concentrations significantly higher at Western Cove and Bay of Shoals compared to other sites'

'which' not 'what'

As in 'Which bird is that? not 'What wastes does this strategy cover?

'have' not 'of'

Not: I could of killed him. Truth is I could have killed them for saying it

probable(y)'

Likely is taking over and I don't like it

'these' instead of 'they'

The swallows are nesting in the roof. These have only been here this year.

the distinction between: 'including' and 'comprising', 'disposed of' and 'disposed', 'fewer' and 'less'

We had four fruits for dessert including apple, pineapple, watermelon and grapes

collective singular

To avoid: 'Australia were able to claw its way back'

help

Apparently we all have to be assisted or facilitated now

nor

Bring it back

semi-colon

Bring it back please

colon

Bring it back pretty please

thank you

Book Binding as an Art Form

Mr Julien Renard is highly respected in the world of publishing, his exquisite designs and bindings often considered an art form in their own right. In this modern era of mass-produced books, it is a rare pleasure indeed to meet a publisher who is so experienced and passionate about his work. All 'bibliophiles' will enjoy hearing him talk, and seeing examples of his exquisite work. Light refreshments will be provided at the conclusion of the talk. Please book early.

Date: Wednesday 22nd March 2006

Time: 6pm

**Venue: Lecture Theatre, Institute Building
Cost: \$10 (\$8 members Friends State
Library of SA)**

For information and bookings contact Helen Williams:

phone 8207 7255, fax 8207 7274, <friends@slsa.sa.gov.au>

Visit to Lonely Planet

Carolyn Cockburn

As a pre-conference activity at the National Editors' Conference I visited the Lonely Planet offices. This provided a fascinating insight into how a small publishing house, started by two people, can succeed with a niche product targeted at a specific audience. Lonely Planet now employs 400 people worldwide, 300 of whom work in the Melbourne office.

The staff is divided into regional teams consisting of editors, graphic artists, cartographers, desktop operators and IT specialists. Writers and photographers are commissioned. Writers are provided with a detailed template and much of their text must be submitted formatted to the template. Maps are from the previous edition, with all changes noted and a marked-up map submitted for the cartographers to integrate into the new edition. Editions have a shelf life of around two years so regional teams are constantly producing both new texts and updated editions.

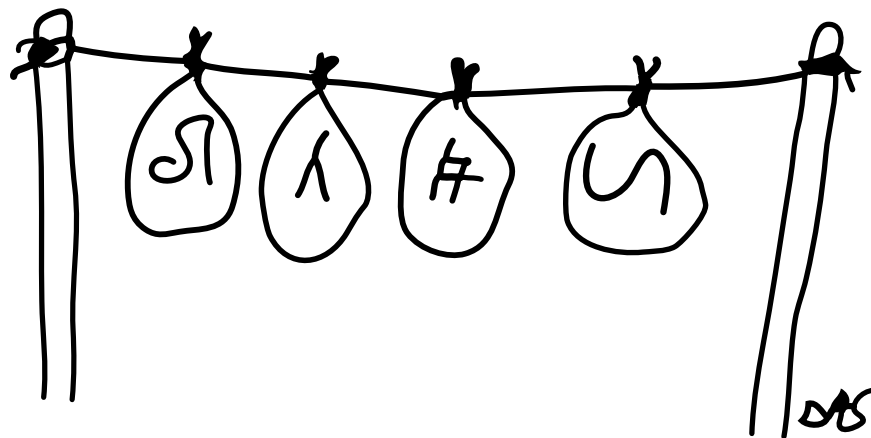
The business has 40 in-house editors and 50 freelance editors on their books. All editing is marked-up by hand and then word-processed. The in-house style guide is about 100 pages long! Their editorial process has four phases: editing, proofing, layout and wrap-up. They

do not proof the final print as they say this process is too costly.

Lonely Planet is also developing a very interactive and up-to-date website for travellers to access the most recent travel information. They are investigating the possibility of allowing travellers to download language guides onto iPods and other types of technology with constantly upgraded online maps to help the traveller.



Missed metaphors



Online editing resources

David Schubert

Society of Editors (SA)

Contact details

PO Box 2328 Kent Town SA 5071

www.editors-sa.org.au

eds@editors-sa.org.au

MessageBank: (08) 8411 6375

Address news, reviews or comments for *...the word* to the Editor: eds@editors-sa.org.au

For further information about the society, contact:

Secretary: eds@editors-sa.org.au

President, Rosemary Luke:

SAPresident@editors-sa.org.au

Treasurer, Nena Bierbaum:

SATreasurer@editors-sa.org.au

Membership

To join the society just use any of the addresses above

or email direct to: membership@editors-sa.org.au

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.

Subscriptions and freelance register fees are due on 1 July each year. You need to be a full member to be included in the freelance register.

\$55 full membership

\$30 associate membership

\$60 freelance register

Society of Editors (SA) membership is due annually on 1 July. If you have an inquiry about your membership status, please email info@editors-sa.org.au.

Freelance register

The Freelance Register is available at: www.editors-sa.org.au/FRregister/FreelanceRegister.htm.

Please contact the society if you'd like your details to be included.

...the word available by email

...the word will be sent to members by email unless a posted copy is specifically requested. This saves the Society considerable sums in printing and postage each year

Society meetings

General meetings are open to all members and prospective members and are held (unless other wise indicated) in the Seminar Room of the SA Writers' Centre, 2nd Floor, 187 Rundle Street East, with drinks from 7:15 pm.

...the final word

Seen on utility poles:

