

Edit from your gut—not your head

Annual general
meeting

25 August

6.00 pm

The Drawing
Room
University
House

Our guest speaker
is Stephen Speer,
Assistant Director
of Visitor Services
at the Australian
National Botanic
Gardens.

Actor, presenter and (although she won't call herself one) journalist Andrea Close spoke to the Canberra Society of Editors this July about her career in the media. Andrea took us through the highs, the lows and the unexpected opportunities she came across going from school to being a copy-writer for Canberra FM, to a radio presenter and announcer, to an actor for both theatre and film.

As she took us through the progression, her production of the radio segment 'shirt-fronts' immediately stood out as one of the most enjoyable parts of her career. Produced for the ABC to broadcast in between longer programs, shirt-fronts consisted of candid interviews with members of the public in random locations across Canberra. Andrea described how she would accost complete strangers in the hope of a good story, and how surprised she was to get one most of the time. 'You would be amazed at the things people tell you,' she said, 'sometimes, I think, people find it easier to be honest with a complete stranger than with someone they know well.' She described how she would have to turn a 10 to 15 minute recording into a five

minute segment: 'the trick is that you always have to edit from your gut, not your head.'

A believer in first instincts, Andrea advised against the error of over thinking content decisions and the importance of putting one's faith in first impressions. She talked about how the juxtaposition of shirt-fronts and interviews with politicians and ministers helped to give the media a more human face. Andrea has archived all of her shirt-fronts episodes and is now looking at a format in which to preserve them for future listeners, or perhaps future readers.

Along with shirt-fronts, Andrea recalls her announcements of winners in the various categories of the 2000 Sydney Olympics as one of the biggest highlights of her career.

Andrea has since undertaken acting training and is now spending her time performing in the theatre in addition to teaching courses that train beginners in journalism.

With her larger-than-life personality and unbridled charisma, Andrea proved that it's possible to follow your heart to shape your career and that with the right attitude, there is absolutely nothing to hinder success.

Maryam Ahmad



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More training courses:

1. Design for non-designers 2. Structural editing

David Whitbread

Saturday 11 September 2010, 9.00–4.00
Members \$150 Non-members \$250

The 'Design for non-designers' workshop is especially relevant to editors who deal with designers and need to know enough about design matters to function fully as editors. Topics are:

- an introduction to design and layout
- typography
- working with colour, photographs and illustrations
- the web and print.

In the first topic, David will tackle the tricky subject of what constitutes 'appropriate' design, including consideration of visual literacy; the principles behind the 'eye flow' of a person reading Western text and the implications of this for positioning text and graphics on the page.

We'll then look at readability and type selection.

The third topic considers two demands of publishing—displaying creativity and working within a budget. This session will be of particular use to editors whose tasks include picture selection and sourcing or commissioning images.

The final topic is on website design conventions and the requirements for smooth navigation and retaining readability.

About the presenter: David Whitbread

David is the author of *The Design Manual* which won an Australian Award for Excellence in Educational Publishing in 2002. The second revised and expanded edition was released in 2009. He also co-wrote and art directed the sixth edition of the *Commonwealth Style Manual for Authors, Editors and Printers* (Wiley, Brisbane, 2002). Formerly Design Director of the AGPS and Head of Graphic Design at the University of Canberra, he is currently the Corporate Communications Manager at an Australian Government agency in Canberra.

The text for the course is David Whitbread's book ***The Design Manual*** (UNSW Press, Sydney 2001, revised 2009). David will have copies for sale.

Bookings: Martin Holmes, martin.holmes-forte@bigpond.com, 6255 8142 or 0431 268 948

Bookings are finalised by payment of the course fee. Electronic funds transfer to:

Canberra Society of Editors, Community CPS Australia, BSB 805 022, account 0342 3503.

Enter 'design' or 'structural editing' in the description box, and your name in the remitter box.

Pamela Hewitt

Friday 8 October 2010, 9.00–4.00
Members \$150 Non-members \$250

Structural editing involves developing the logic and flow of a piece of writing, shaping and presenting the text in harmony with its internal progression. This is an important and creative process. Editors almost always do it to some degree and the process is often intuitive.

Whatever the writing technique, there is a relationship between good writing and clear thinking. First, you need to understand the author's intentions, then to assess how well these aims are achieved. You're looking for the underlying logic to match the shape of the text. If there are gaps or imbalances, what can be done?

The workshop puts structural work in context and makes practical suggestions for approaching the task. Topics to be covered include:

- Why is structural editing important?
- The characteristics of a structural editor
- The process—examination, diagnosis and treatment
- Broad brush techniques
- Fine tuning
- Factors to bear in mind.

About the presenter: Pamela Hewitt

Pamela is a freelance editor, writer and trainer. She is a qualified teacher who has developed and presented programs on writing and editing for universities, vocational educational colleges, writers' centres, literary festivals and editors' societies around Australia and in New Zealand. She has also developed the online editing courses *Professional Editing* and *Editing for Writers*.

Pamela was on IPEd's *National working group on accreditation* and co-convenor of the *National working group on education, training and mentoring*.

Pamela publishes *The Fine Print*, an independent online editing journal, and conducted five national surveys of editors. She is currently investigating ways that editors can survive and thrive in the era of the eBook and the app.

Moving beyond Word 2003



What's new, and why

Until 2007, the different versions of MS Word looked much the same – updates to the program mainly involved adding new functions rather than changing the appearance. However, with Word 2007, Microsoft moved to a quite different layout, based on:

- a ribbon (which Wikipedia tells me is actually called the fluent user interface!)—this is a tabbed toolbar that replaces the menus and toolbars we all know and love
- a button (referred to as the *Office button*)—this includes common commands (print, save, etc) and a *Word options* section, where it is possible to vary settings such as autocorrect and keyboard shortcuts.

The ribbon and the button layout is common to most of the Office 2007 suite of programs. Apparently, the thinking behind the change was to make it quicker and easier for users to find the features they needed.² In reality, most of those who were previously a bit befuddled by the programs just became more befuddled, and many experienced users were driven to fury.³

Seeing the light

I made the change to the 2007 Office suite about 18 months ago. At first, it definitely slowed me down, as I struggled to find the features I was used to working with. For example, I use the comments feature a lot, and went looking for it in the 'Insert' tab (surely the logical place, given that I wanted to 'insert' a comment). I eventually found the comments feature in the 'Review' tab of the ribbon. It's probably an indication of my advancing age, but no matter how I tried, I couldn't stop myself looking first in the 'Insert' tab every time I wanted to add a comment. Luckily, there is a space above the ribbon called the *Quick access bar*, where the user can park icons for commonly used features. I eventually worked out that I could place the comments icon there, by right clicking on it in the ribbon, and selecting 'Add to quick access toolbar'. I can now use that feature easily, without cursing Microsoft each time I need it.

For months, the only things in my quick access bar were the icons for undo, redo (which are there by default), comments and track changes. I got used to the ribbon format, but was not particularly enamoured of it. Then a massive formatting job came along, and I discovered the power of the quick access bar. The document contained numerous tables, many of which needed to be split. The 'split table' feature in Word was in the 'Layout' tab of the ribbon (a tab that

only appears when the cursor is within a table, another confusing new feature). By adding the icon to the quick access bar, I could split tables with a single click. When I finished that particular job, I simply deleted the icon from the quick access bar.

These days, the moment I find myself using a feature a lot, I add it to the quick access bar. If a feature has sat there for a week or so without being used, I remove it. Since I discovered that method of working, I like Word 2007, and believe it has speeded up my work. On the downside, I still struggle with templates and styles in Word 2007, even though I used them competently in earlier versions of Word.

Getting started

There are numerous resources for those who have not yet made the change to Word 2007, although some of these are becoming out of date, because Microsoft has now released Word 2010. Resources for Word 2007 include:

- a step-by-step guide⁴ and an online tutorial⁵ on getting started in Word 2007
- an article on the changes in Word 2007 and the thinking behind them⁶
- useful tips, and a free weekly newsletter from WordTips.⁷

However, if none of this works and you simply can't get to grips with the new version, the classic menu is available as a download—it makes Word 2007 look like the earlier versions).⁸

Hilary Cadman

¹ Microsoft Office 2007, Wikipedia (<http://tinyurl.com/fn8xo>)

² Microsoft Office 2007, Wikipedia (<http://tinyurl.com/fn8xo>)

³ Excel 2007's Ribbon Hurts Productivity, Survey Shows, Excel User (<http://tinyurl.com/ls9k8rF>)

⁴ Moving from Word 2003 to Word 2007, Computing Services Department, University of Liverpool (<http://tinyurl.com/23f19m2>)

⁵ Getting started with Word 2007 – the ultimate guide, The New Paperclip (<http://tinyurl.com/3a24vh7>)

⁶ Explore what is new and different in Microsoft Word 2007, TechRepublic (<http://tinyurl.com/345ax7d>)

⁷ Wordtips ribbon interface (<http://wordribbon.tips.net/>)

⁸ Add old Word 2003 classic menu layout to Word 2007, Technixupdate (<http://tinyurl.com/35jpvsvr>)

Most of the web links used in this article are tiny URLs, generated using the URL shortening service TinyURL (www.tinyurl.com).





Thinking about the three Rs

Reeling and Writhing, of course, to begin with,' the Mock Turtle replied; 'and then the different branches of Arithmetic—Ambition, Distraction, Uglification, and Derision.

Lewis Carroll, *Alice's Adventures in Wonderland*

The Turtle had been explaining to Alice that he had done only the regular course at his day school because they couldn't afford the extras (French, music and washing). However, they did also study Mystery, Seaography, Drawing, Stretching and Fainting in Coils, and some Laughing and Grief with the Classics master. A jolly good curriculum, if you ask me. Carroll's punning on the three Rs is delightful whimsy, but he had nothing to do with coining the term. When Alice was written in 1865, 'reading, 'riting, and 'rithmetic' had already been known as the three Rs for over half a century, ever since a speech made at a Board of Education dinner by one Sir William Curtis, Member of Parliament for the City of London.



My thinking about these Rs was prompted by my U3A French class. They had reached yet another irregular verb (groan, groan ...) and I was trying to explain why *écrire*, 'to write', unexpectedly develops a 'v' in some of its forms—it starts predictably with *j'écris* but then launches off into *nous écrivons*. Why? Well, like most French words, it goes back to the Latin, in this case *scribo*. That wasn't very convincing either—where's the 'v' in *scribo*? But of course, that's in accordance with Grimm's law—the switching about that frequently occurs in the western European languages between f, v, b and p, as in *pater*, *father* and *Vater*. And where's the 's' gone from *scribo*? An *é* often replaces an initial *s* in French, as in *école*/school, *épice*/spice, *état*/state.

Germany had several centuries under Roman domination, so it's not surprising that *scribo* turns up there too—the German for 'to write' is *schreiben*. Latin is a highly inflected language, and at school we would have happily chanted *scribo, scribere, scripsi, scriptum* to remember its present tense, infinitive, perfect tense and past participle. All those bits come back at various times to haunt the etymology of

other languages, which is how in English we have developed scribble, scribe, script, manuscript, and even *shriving* you of your sins when you might have expected short *shrif*.

That's all very well, but it still doesn't explain our word to 'write'. It seems that we are the odd ones out—English is the only common European language

in which the word for 'write' doesn't come in some way from *scribo*. With the World Cup just over, we might look back a few hundred years to when *score* meant just that—we would have kept count of the goals by making a score or scratch on a tally stick. Similarly, the Old English verb 'to write' is *writan*, ultimately from a Proto-Indo-European root *wreid-* meaning 'to cut, scratch, tear'. So when the medieval scribes were scratching away with their plumes on parchment, they

thought of themselves as 'writing'. Indeed, *writan* may have had an even earlier scratchy meaning, to cut or scratch runes into birch bark; runic writing was the system used by the northern Germanic races in the period 300–600 CE.

So, if 'writing' doesn't fit the general pattern, what about 'reading'? Does that come from the Latin? No, 'read' doesn't sound much like *lego* (*legere, legi, lectum*), although the French for to read, *lire* (*je lis, nous lisons*, another irregular verb!), with a bit of tweaking certainly does, and once again so does the German, *lesen*. However, we do have lecture, lectern and illegible. *Legere* also means 'to choose, to collect', so a selection is what we have chosen and a college is where we are collected together. It has other meanings too: to traverse a coastline or scan a document, and the sense of 'to read' comes in somewhere around here.

The early English words meaning 'read' have a variety of spellings and endings, because in those days the English language was fully inflected like German, but mostly they hover around *rædde*. The original meaning of that word implied taking

Redact—professional development for working editors

or giving counsel, or interpreting something obscure or mysterious (modern German *Rat* means advice or counsel—the *Rathaus* is the Town Hall, the Council House). Poor old King Ethelred the Unready (968–1016) wasn't slow getting up in the morning, he was just *unræd*—badly advised. The language evolved, and by Middle English we had variations on *redde*. Only from the 17th century does the spelling standardise on *read*, even though we still pronounce it as *redde* in the past tense. When you come to think about it, the interpretation of those little squiggly marks on the printed or hand-written page and the expression of this in speech is a remarkably clever trick, not to say obscure and mysterious. (We'll have to do a 'Thinking' on the alphabet before long—it has a fascinating history.)

The third R, 'Rithmetic, comes safely home to roost on a classical foundation. The Greek for 'number' is *arithmos* (ἀριθμός), and from there we move to *arithmetikos*, 'the art of counting'. That would have been literally '*ars metrica*' in Latin, and so what should have come over from the Greek safely into Latin as *arithmetika* became distorted by semi-literate scribes in Middle English into *arsmetrike*, and from there via *arismetrik* in Caxton to *arithmetick*, with an ending like *mathematick*. It also wandered off in the direction of geometry and so became *arsmetry* for a time in the 16th century, which sounds much ruder than 'arithmetic'!

Which is probably a good time for me to wander off. See you next month.

Peter Judge

Sources:

Tenniel's illustration of the Mock Turtle is taken from <http://en.wikipedia.org/wiki/Mock_Turtle>. The little chap's name is a pun on the name of the soup, but in the picture he is pictured with the body of a turtle, and the head, hooves, and tail of a calf, the traditional ingredients of the soup—it is both word-play and picture-play. The image is used here copyright-exempt under the Wikimedia Foundation terms that 'non-text media on projects are available under a variety of different licenses that support the general goal of allowing unrestricted re-use and re-distribution'. I have referred to Project Gutenberg's *Alice's Adventures in Wonderland* by Lewis Carroll, at <www.gutenberg.org/etext/11>—'this eBook is for the use of anyone anywhere at no cost and with almost no restrictions whatsoever'.

Oxford English Dictionary Second Edition on CD-ROM (v. 4.0), 2009.

Ernest Weekley, *An etymological dictionary of modern English*, Dover, 1967 (1921).

Encyclopædia Britannica 2009 Ultimate Reference Suite.

Redact is a residential weekend training intensive for experienced editors hosted by the Society of Editors Victoria.

This year it will be held at the Mercure Hotel in Geelong on the weekend of 16–17 October.

If you are considering some professional development in 2010, think about Redact. You will join a small group of experienced editors for in-depth training in a specialist stream of your choice. Plenary sessions and meal breaks will present opportunities to hear about participants' experiences in the other groups, as well as provide the setting for socialising and networking.

Trainers for this event are:

- fiction editing—Mandy Brett
- e-publishing—Tim Coronel and Tamsin Wagner
- corporate and government editing—Janet Salisbury.

Mandy Brett is a senior editor with Text Publishing, working on both fiction and trade non-fiction titles. Previously she was editor and publisher at IAD Books, an Aboriginal publishing house in Alice Springs, handling trade titles as well as education, reference and dictionaries. Mandy has also worked as a freelance editor, as a production editor on a small magazine and as a computer programmer at Penguin Books. Mandy is guest lecturer in fiction editing for the RMIT Grad Dip in Editing & Publishing.

Tim Coronel has been involved in the book industry since 1989. He has worked in a variety of book retailing positions in chain, independent and specialist stores. Tim joined the staff of Thorpe-Bowker in 2002 and was assistant editor of *Bookseller + Publisher* magazine and the *Weekly Book Newsletter* from 2003 until 2005; he then became editor of both magazines. He was appointed publisher at Thorpe-Bowker in 2008. Tim is also involved with the University of Melbourne Book Industry Study.

Tamsin Wagner is Digital Publishing Coordinator for Melbourne-based independent publisher Scribe Publications. Tamsin has been with Scribe since 2005, previously working there as an editor and as rights and contracts manager. From 1998 to 2002, Tamsin worked as a linguist in the Kimberley region of Western Australia where she helped to develop interactive learning materials for several Indigenous languages. She has also worked as a bookseller for Bookery in Melbourne and Ariel in Sydney.

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IPEd Notes

News from the Institute of Professional Editors Limited June–July 2010

The IPEd Council met three times during the period covered by these notes, discussing a wide range of matters bearing on activities and progress in the new financial year. Readers are reminded that the minutes of council meetings, once confirmed by all participants, are placed on the website.

Proposal for a new *Style manual*

The council meeting on 16 June was devoted to just one item: discussion of a proposal to respond to a request for expressions of interest (REOI) for the 'Exploration of Solutions for the Australian Government's *Style Manual*'.

The REOI was released on 12 May by AusTender on behalf of the Department of Finance and Administration, with the closing date for submissions being 29 June. Unfortunately, the council did not become aware of the request until some time after its release, so decisions and actions were needed within an even tighter time frame than that allowed by the department. We were in time to register for an industry briefing scheduled for 27 May but were surprised to be told that it had been cancelled 'due to lack of public interest'.

At the 16 June meeting, councillors agreed that IPEd, through the societies and their members, had the expertise and experience to make a strong contribution to the development of a new edition of the *Style manual*. Also at the meeting was Steven Smith, chief executive of Adelaide-based company Website Criteria. Steven is the author of the *Website Writing Guide* and *Living Websites*, and has built several Australian Government websites. Given the strong focus of the REOI on the need for extensive coverage of online writing and editing, a field that has changed almost beyond recognition since publication of the 6th edition of the *Style manual* in 2002, it seemed clear that a joint bid involving both 'traditional' editors and the 'new breed' of online workers would benefit all stakeholders.

The response to the REOI delivered on 29 June was under the IPEd banner but framed on the understanding that, if the matter proceeds, the work would be done under an alliance of IPEd and Website Criteria, with design input from members of the Australian Graphic Design Association (AGDA) managed by Brenton Murray, its current national president and principal of BMD, a design studio with offices in South Australia and Queensland. A ten-member advisory committee has been established, comprising accredited and

distinguished editors, Website Criteria and BMD representatives, and the IPEd Secretary.

It needs to be understood and stressed that the members of the advisory group would not necessarily be involved in the hands-on activities if the alliance's submission were successful: some might be, some not. It is the council's objective that the bulk of the work would be devolved, on a fee-for-service basis, to as many as possible of the highly skilled and experienced editors who are the members of the seven Australian societies of editors. This is high-level work for our members that would, we believe, bring them professional and personal rewards over and above any fee received.

Because our bid is commercial in confidence, council cannot divulge more detailed information at present. Perhaps it is suffice to say that the council believes that, with our partners, we have made a very strong case for involvement in some, if not all, aspects of the creation of a new *Style manual* for the internet age. I personally believe that it is little short of amazing that a national organisation not much more than two years' old has the capacity to make such a submission—but then editors are amazing people.

What happens next? If our EOI is successful, we will, along with other successful bidders, be asked to submit a firm tender. We do not know as yet when that might be, but the department's timetable gave 16 July as the date by which it would have completed assessment of the expressions of interest. Your IPEd councillor can keep you informed of developments.

Exam lead writer and assessors appointed

The Accreditation Board (AB) has appointed Heather Jamieson DE (NSW) as the lead writer for the next accreditation exam, to be held in 2011. She will be assisted in this role by Renée Otmar DE (Vic.). Also appointed during June, following an invitation to all Accredited Editors, were 11 IPEd assessors: Sofie Bird (Vic.), Helena Bond (Qld), Christopher Brennan (Tas.), Phil Bryan (Vic.), Julie Ganner (NSW), Rosemary Luke (SA), Liz Steele (Vic.), Tina Thornton (Tas.), Susan Wales (Canberra), Lan Wang (Vic.) and Penny Wheeler (Canberra). The IPEd assessors take over the work of the, now dissolved, AB Assessors Forum comprising distinguished editors nominated by their societies.

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English alive: the apostrophic supernova



Last April I saw the sign *Daves taxi's* on a cab outside a hotel in Ireland.

Dave is one of an increasing number of English speakers who sometimes get the possessive and plural markers mixed up—no matter how hard they try:

More foreign fishing vessels's are attempting to reach the Australian mainland.

The use of the apostrophe in non-possessive plural nouns, known as the greengrocer's apostrophe, seems random:

Specials
banana's
pears
avocado's

However, this use of the apostrophe may not be as arbitrary as it seems. It occurs most commonly in the plurals of initialisms, numbers and nouns ending with a sounded vowel:

Most of the bombs have been small-scale IED's.

Many people will postpone retirement until their late 60's.

The dating guru's will teach you how to attract your ideal woman.

Sight and sound issues may underlie the reluctance to place an *s* close up to the end of words in these three categories. Initialisms and numbers do not look like your everyday noun—or any pronounceable word for that matter. And when *s* is added to nouns ending with a sounded vowel, the final syllable looks as though it should have a different vowel length.

Compare the vowel sounds in the final syllables of these pairs:

Plurals	Single morphemes
bananas	gas
gurus	bus
avocados	cosmos
taxis	tennis

In each pair the final vowel plus *s* is spelt the same way but pronounced differently. For example, *taxi* ends in a long vowel; when the plural marker *s* is added, the final syllable looks like that of *tennis*, which is pronounced with a short vowel. So perhaps Dave

was subliminally avoiding a visual or pronunciation miscue by using an apostrophe to separate the final sounded vowel of *taxi* from the plural marker *s*.

What about *Daves*? Can we find a kinder explanation than ignorance or negligence for Dave's omission of the apostrophe in the possessive noun? I think we can.

Dave may be unwittingly participating in the evolution of the English language. Over hundreds of years English has been changing from a synthetic language to an analytical language—that is, it has been relying less on inflections and more on word order to express syntactic relations between words in sentences.

Old English (OE) nouns were inflected to show number and four cases.

Declension of OE *stan* (stone)

Case	Singular	Plural
Subjective	stan	stan-as
Objective	stan	stan-a
Possessive	stan-es	stan-a
Dative	stan-e	stan-um

Today only the plural number and possessive case of nouns are distinguished by an inflection. And the 'de-inflecting' process continues. In relatively recent times the apostrophe has faded from generic phrases such as *bucks night* and *girls high school*. This process is gradual—we currently have, for example, *Flight Attendants Association of Australia* but *National Farmers' Federation*.

The apostrophe has expanded informally and erratically into the territory of non-possessive plural nouns but, like a supernova, it may expand and then implode. Given the trend of shedding inflections over the history of the English language, it is likely that the use of the apostrophe will continue to wane. Perhaps the next candidate will be possessive proper nouns like *Dave's* where a simple *s*, combined with word order, would suffice to signal possession.

Anne Reed

Reference

Albert Baugh, *A history of the English language*, Routledge & Kegan Paul Ltd, London, 1959.

Was Dave avoiding a visual or pronunciation miscue by using an apostrophe?



Letter to the editor

In his letter to the editor in the June issue of *The Canberra Editor*, Gil Garcon shows a great deal of passion about IPEd, but I would like to correct some misconceptions about its aims, structure and governance.

IPEd is not a 'private company'—IPEd is registered as an Australian **Public** Not-for-Profit Company, as reported in the 2008–09 Annual Report published on the IPEd website. It is also listed as such on the Australian Business Register.

The concern that 'councillors now no longer represent their society's interests' is presumably based on Clause 12.2 in IPEd's constitution. This clause, headed 'Councillors' duty', reads as follows:

In accordance with Corporations Law, each Councillor shall be bound to act in the interests of the Company as a whole, and not in the interests of any one or more Members or stakeholders who might have assisted or nominated their appointment to the Council.

If there is any concern that as a result of this clause IPEd councillors can do as they like, then the concern can be put to rest by consulting the *Corporations Act 2001* on which this clause is based.

The intent of the relevant sections of the Act is actually to **prevent** company directors (and our IPEd councillors are company directors) from acting in ways that are contrary to the interests of the shareholders or members of companies. The Act requires that company directors exercise their powers and discharge their duties with care and diligence [s180]. This duty is subject to a business judgment rule that requires a director making a business judgment to:

- make the judgment in good faith and for a proper purpose;
- not to have a material personal interest in the subject matter of the judgment;
- inform themselves about the subject matter of the judgment to the extent they reasonably believe to be appropriate;
- rationally believe that the judgment is in the best interests of the corporation.

They are prohibited from improperly using their position to gain an advantage for themselves or someone else or to cause detriment to the corporation [s182] and are prohibited from using information obtained as a consequence of their role with the company to gain an advantage for themselves or someone else or to cause detriment to the corporation [s183]. The maximum penalty for contravening these provisions is \$200,000 and five years imprisonment.

The 'interests of IPEd' are 'to advance the profession of editing, by planning and implementing national initiatives—an accreditation scheme, promotion and communication campaigns, training and mentoring—and other activities to support Australian societies of editors and their members, and editors in general'. Thus, if councillors are obliged to 'make decisions that promote the interests of IPEd', it is difficult to see how this can be detrimental to the societies of editors or to their members. It is worth reminding ourselves that IPEd is the societies of editors, and so the interests of IPEd and the interests of the societies of editors are the same.

On the matter of the proportion of the CSE membership fee that goes to IPEd, it is the view of many members of the societies of editors that it is not possible to locally and nationally represent and promote our profession with annual full membership fees of \$60 or so. Basic membership of the Australian Graphic Design Association (AGDA) costs \$162.50 per year, with a \$90 joining fee. Membership of the Media Entertainment and Arts Alliance costs up to \$112.80 a year. With greater resources than we have, these organisations can do much more to promote the interests of their members, which might be why they seem, in general, to be much better remunerated than many of us are.

The IPEd council welcomes informed debate—even passionate debate—on how best to achieve IPEd's aims.

Ted Briggs
CSE Delegate and Hon Treasurer, IPEd

Letter to the editor

Hilary's article 'Getting to grips with tracking changes' (June edition of the CSE newsletter) gave me food for thought.

I don't track copyedits because it doesn't take many tracked changes to clutter the page, demoralising the client and obscuring substantive changes, such as rewording, which the client really needs to check. Copyedits are non-negotiable anyway.

Of course, my modus operandi is impractical as I am constantly turning tracking off and, as Hilary points out, 'it's all too easy to forget to turn tracking back on'. (I don't have Word 2007 with the Compare function that Hilary recommends for salvaging untracked changes.)

Furthermore, although it hasn't happened to date, a client may object to spelling, punctuation, grammar and style changes that have not been tracked.

I therefore like Hilary's idea of sending two versions to the client—one with changes tracked and one with changes accepted. I could track everything and then save a second version in which I accept everything except the substantive changes that I want the client to check. Accepting changes selectively in this way would require care and concentration but would not be as distracting as constantly turning tracking on and off.

Anne Reed

President's report

Well, the annual general meeting is almost here, and it's time to think about what editors want from our professional association and how we can go about making it happen. It's also time to look back at what we have been doing.

We've been working on a few projects in this past year to better serve our members, and many are in the 'almost there' phase. We almost have an updated logo, pending some changes after comments from our last general meeting. Our new website is almost ready to be launched: all we are waiting on is design input.

But the big announcement is that our full members now have access to an affordable professional indemnity (PI) insurance scheme. Premiums should be less than \$1000 for individuals earning up to \$100,000 per year. For Canberra editors who are required to negotiate through the standard government contract, this will undoubtedly make life much easier. An option for public liability insurance is also available. The scheme applies only to individuals, and annual claims are capped for the entire society as a group. I don't think an Australian editor has ever been sued, so an annual limit on claims is unlikely to be a significant issue.

There'll be more details on our website soon. You can email me for more information if you need access to the scheme immediately.

By way of history: the Canberra Society of Editors tried to get something off the ground in the late 1990s, but insurers at that stage were concerned that we had no way of vetting the competence of members. The Tasmanians tried a few years later, and conducted a survey to identify our collective insurance needs. The Victorians finally managed it a year or two ago, and we tried again earlier this year. Thanks to Kylie at AON, we now have a group PI insurance option for full members of the Canberra Society of Editors.

On the IPEd front, some members may have noticed that there is still some debate about the role of IPEd and the governance arrangements. A small group is planning to get together sometime over lunch to discuss some of these issues. If you have anything you would like to raise, you are welcome to attend or you can email me at cathy.nicoll@atrax.net.au.

And back to the AGM theme. This year we are moving back to dinner for the AGM, and we will, for the first time ever, have an after-dinner speaker. The venue is one of my favourites for this style of event: University House. It's central, warm in winter, has free parking, and the menu looks great. I can also promise that the president's report will be short, so we can get to the social part of the evening reasonably quickly. I look forward to seeing you there.

Cathy Nicoll





Keeping in touch—emailing

As an editor, you will want to keep in touch with your client, and there are several ways to do this: in person, by phone, in writing.

If a matter is urgent, or if an explanation is required, it works better if you and your client can talk to each other. Tone of voice, gesture, facial expression, ease of interaction are all important, and these have to be replaced somehow when the only form of communication available is email.

Email is not secure. Never write anything to or about someone that you would not be comfortable saying face-to-face. Only send copies (cc) or blind copies (bcc) if absolutely necessary—clogging people's computers with unwanted mail is just not on. Did you ever hear the term 'the paperless office'? This is what email was supposed to bring to us—deliverance from draft after draft of reports etc. Not a bit of it—we draft and re-draft even more than before and sometimes even print every draft out, thus wasting more paper than ever. Try to get it right first time by doing your drafting, reorganising, checking, self-editing on screen yourself, and only sending an email when you are satisfied that it's the best it can be. Your email to your client should be a model of the kind of acceptable English that you would like the client's book, article or thesis to be, wouldn't you agree?

One of my great annoyances is receiving a reply to an email without the original being there to refer to. When you reply to an email, do so above the original text—your recipient will be glad to have their own email there to refer to.

Another pet hate is a subject line that either changes for no good reason or that doesn't change even when the new text has nothing to do with the original subject line. Think about continuing a thread or breaking it and starting afresh.

So much for some of my pet hates. Here are some pet likes:

- I like emails that get to the point in the first sentence—no beating around the bush with introductions like *I am writing this email to let you know that ...*—start with the next words: ... *I have suggested some alterations to Chapter 1 which I would like you to consider.*

- I like short, simple sentences. If a sentence rambles with conjunctions tacking on more and more information, look at splitting the sentence into several shorter sentences.
- I like active voice. It makes for clarity and shorter sentences; and these both help the reader to stay focused on the topic.
- I like conversational language in emails to clients. You'll get a better 'tone of voice' by using *I*, *we* and *you* in business emails (remember, the recipient can't see your friendly smile). It's OK to use contractions in all but the most formal emails; *I've*, *can't*, *would've* etc are useful ice-breakers. Go ahead and end a sentence with a preposition—*I'm not sure what paragraph 3 is about* is less stuffy than *About what is paragraph 3?*

On the other hand, unless you're a born comedian and humour is really going to help, don't try to be funny in a business email. Likewise, stick to non-technical language unless you are absolutely certain your client understands the jargon you are using. By the same token, be careful with the use of abbreviations and acronyms that may not be clear to the client.

Keep paragraphs short. There is nothing more dreary to a reader than a screenful of type with no break anywhere in it.

Unless you are writing a rambling chatter email to a friend, describing your recent holiday, keep emails as short as possible. A single screenful of information is about as much as most people can cope with at one sitting. If you need to write about two matters, I suggest two separate emails.

All the conventions of correct English grammar, spelling and punctuation apply to the writing of emails. An advantage of emails is that you can, on most computers and in most software programs, check spelling and grammar as you go. But do be aware that *Spellchecker* and *Grammar checker* are only guides—you still need to have a good command of spelling and grammar to make use of any suggestions that they make. And remember that *Spellchecker* cannot differentiate between *their*, *there* and *they're*, as they are all correctly spelled English words—you need to use your own judgment about some spellings and word usage.

All the conventions of correct English apply to the writing of emails.

Stick to ordinary English words, in full. Text messaging is for mobile phones—don't let the telegraphic words of that medium creep into emails.

The format of an email is partly set for you, with a place to insert the email address of the recipient, anyone to receive a copy, and a subject. Make the subject line meaningful: *Your Chapter 3* is not as descriptive as *Tautologies in Chapter 3*. Think about appropriate typeface, font size and colour. I regularly receive emails from a friend which are presented on a deep violet background, with a flowery typeface, in a small size and white, and with animated decorations. I find it very difficult to focus on the message with all that going on. For most business purposes, stick to a white background, an easy-to-read typeface such as Arial, in 12 point, and probably in black (though people with vision problems may prefer a slightly larger font size

and perhaps blue. If an attachment is necessary, I suggest attaching it before you write the email, to avoid forgetting it later.

To emphasise everything is to emphasise nothing. It's true. If you overdo exclamation marks, or bullets, or bold type, or underscoring, or 'high priority', you will lose the effect of their occasional use. Just because these facilities are available doesn't mean that we have to use them all the time. As with all writing, consider your reader—I've been thinking here of a client who needs clear guidance from you as their editor.

There is much more to be said about writing effective emails. I recommend to you an excellent electronic newsletter **E-Write, the E-Writing Bulletin** which discusses many aspects of writing emails and material for websites—to subscribe go to www.ewriteonline.com.

Elizabeth Manning Murphy

IPEd Notes (continued)

As well as 2011 exam development, the AB is currently researching the requirements for re-accreditation which IPEd Accredited Editors must seek every 5 years to retain their status. Two potential models are being assessed.

Website renewal

Following an exhaustive tender process, Adelaide design studio BMD (also, coincidentally, a partner in IPEd's *Style manual* REOI) has been awarded the contract to design IPEd's new website.

Work is now proceeding apace, directed by Rowena Austin and Rosemary Luke of the IPEd Communications Committee. Council and AB members are busy writing new copy for the site, for which a launch date of 1 September has been set. To minimise costs, as much as possible of the construction of the new site is being done by our skilled and reliable band of volunteer workers.

The website team seeks your immediate help in building a cache of snappy word or punctuation plays for use as

teasers on the home page. 'Commas They save lives!', which recently did the rounds, is an example of the type of item they are looking for.

Did you see it? It contrasted 'Let's eat, Grandpa!' and 'Let's eat Grandpa!'. Please send your witty and incisive contributions to Rowena Austin <austinr[AT]austinwilliams.com.au>.

IPEd Occasional Papers series

A reminder about IPEd's earlier call for papers in the first of its Occasional Papers series, 'Insights into editing'. This series aims to encourage editors and those working in editing-related fields to share their ideas, views and reflections on editing as theory, as practice and as a profession. The closing date for entries to the first round is 30 September. Full details can be found on the institute's website.

Ed Highley
IPEd Secretary

Redact—professional development (continued)

Janet Salisbury has been the director of the science information consulting company Biotext since 1990. Over the past 20 years, Janet has researched, written or edited proceedings and reports for numerous government departments and agencies, non-government organisations and academic institutions. For many major projects, Janet has been involved with every aspect of document production—from rigorously assessing scientific evidence, to conducting research and literature review and public forums and workshops as well as writing, editing and production management of the final document.

Bookings for Redact are now open. Early-bird registration—a saving of \$100—closes on 13 August. Go to <www.socedvic.org/training/redact.html> to register now.

Course summaries and the current weekend timetable are available on the Society's website and detailed curriculum outlines will be available soon.

redact, v. To put (matter) into proper literary form; to work up, arrange, or edit.



Annual general meeting 25 August 2010

6.00 pm in the Drawing Room at University House

The cost is \$40 per member (\$55 for non-members) for a buffet dinner, sweets and wine.

Booking is essential by email to Margaret Millard <margaret.millard@ozemail.com.au>

and by paying in advance. You can send a cheque, or pay by direct deposit to:

Canberra Society of Editors, Community CPS Australia, BSB 805 022, account 0342 3503.

Enter 'dinner' in the description box, and your name in the remitter box.

Apology

My concern with putting together a newsletter for fellow editors is that I never know how many errors they will notice. I regret that the July issue had inconsistencies and missing text on pages 1, 10 and 12 as the original page 10 was replaced after I submitted the newsletter to the printer. I was not able to edit and typeset the replacement page and do the new proofing.

Editor

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