

# THE CANBERRA editor

Newsletter of the Canberra Society of Editors

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## FROM THE PRESIDENT AND COMMITTEE

Have no doubt! Your President and Committee have been 'on the job' since your last newsletter—doing what management committees are elected to do: keep the show running for the benefit of the Society's members. Most matters are simply 'administrative'. Some other matters are at the heart of our professional development and growth.

Here's a short version of your Committee's business during the past four months, in no special order.

### FINANCIAL POSITION

Each month, Treasurer Geoff Dawson has repeated the news of CSE's very sound financial position. This was enhanced in no small measure by the substantial surplus from the 2015 IPEd Biennial National Conference, which we hosted jointly with Canberra Region Indexers. This year, our Professional Development workshops have made a small surplus, and the rate of new and renewing members throughout the year has not diminished. We were able to help a number of deserving members attend the 2017 IPEd conference in Brisbane. And, as usual, we make a small loss on our AGM and Christmas end-of-year dinners.

We are awaiting confirmation of the independent audit, but we're confident that it will confirm that CSE is about \$6,000 better off than we were on 1 July last year. We're clearly doing something right, and your Committee is now considering how some of the reserves can be more generously used to benefit members.

### VENUES FOR GENERAL MEETINGS

One of the benefits of CSE's strong financial position is that we can afford to pay the new room-hire fees now being charged by the National Library, where we hold our monthly general meetings. It is only recently that the Government made it unavoidable that NLA start charging not-for-profit organisations like CSE to use NLA facilities.

Your Committee has been exploring suitable alternative venues for some months, but few have emerged as being more preferred and affordable. So Committee has resolved to renew the agreement with the NLA to use the Ferguson Room for another year.

## 2018 ANNUAL GENERAL MEETING—NOW NOVEMBER

For the first time in many years, we started looking beyond University House for a suitable venue for the AGM and dinner. When we finally found that University House could once again affordably meet our needs, it was too late to secure the preferred rooms. Consistent with the CSE constitution and with legal requirements, Committee resolved at its last meeting to reschedule the AGM to November and to combine the AGM dinner with the Christmas/end-of-year dinner at University House, while hosting an entertaining guest speaker. Watch your emails and this August journal for further news.

## IPED DEVELOPMENTS

The restructured Institute of Professional Editors (IPEd), which CSE alone no longer 'owns' or 'belongs to' (since 1 July 2016), has been bedding down its systems and procedures and staffing. IPEd engaged the Associations Forum to review its constitution and by-laws, a review that includes consideration of CSE's unanswered 'sticking points', which contributed to the 2015 and 2016 decisions of CSE members not to wind up and become a branch of a single unitary IPEd.

CSE Committee members have met twice with IPEd executives and have had numerous exchanges about the review. CSE and IPEd have also been working collaboratively on a few matters of interest to editors at large, and our relations with IPEd are as they should be. We are currently awaiting further communication about the outcome of the Associations Forum review and IPEd's response to it.

## PROFESSIONAL DEVELOPMENT

Professional development and networking are the two reasons most cited by new members for joining CSE. Our PD activities in March and April were focused on helping our members prepare for the accreditation exam on 19 May. Cathy Nicoll's copyediting workshop and Elizabeth Manning Murphy's grammar workshop, run on consecutive days in March, focused on the exam. Both were very well-attended, with generous delivery and follow-up by their presenters.

After the exam tumult, Kaaren Sutcliffe's workshop on fiction editing in early July was a big hit with its enthusiastic participants. One more PD workshop for 2018 is being planned for September—probably on substantive editing.

Committee is reviewing the 2017 CSE survey of members' PD needs, as we sketch out a program for 2019 so that the incoming Committee after the AGM has a flying start.

Members should remember that CSE still has reciprocal rights for generous member discounts at PD activities run by IPEd branches. Editors NSW runs excellent PD workshops in Sydney at affordable prices, which CSE members are usually alerted to by our broadcast email. These events can be managed as a day-trip with a combination of car and train if you don't mind getting up very early.

## WEBSITE AND MEMBERSHIP

Web Manager Cathy Nicoll and Membership Secretary Linda Weber have been collaborating on combining CSE's cumbersome membership database with a new members-only section of the CSE website. It is currently being trialled within Committee, and, if successful, should be ready to go live later this year.

Committee has been very pleased to consider and accept many new members into the Society in the past few months. It continues to be an encouraging reflection of CSE's value that so many editors want to become Full, Associate and Student members of the Society.

Members whose renewals are based on the financial year should have received their reminders in recent weeks.

## MENTORING

ACT Coordinator for the IPEd National Mentoring Program, Geoff Dawson, is now also on the national coordination team with Elizabeth Manning Murphy and Ted Briggs. The Mentoring column ([page 5](#)) gives a more detailed report of the current status and nationwide success of this CSE-initiated program.

The national coordination team is preparing for the IPEd national conference in Melbourne in May 2019, which will include the launch of a revamped video that can be used remotely to explain the mentoring program to members in all IPEd branches. Committee has reviewed the existing 2013 video and made suggestions for how it can be updated.

## TRANSFER OF RIGHTS TO *WORKING WORDS*

CSE's first—and perhaps only—publishing venture has been wound up, with the transfer of all rights to the author.

In April, Committee began sorting out legal arrangements for *Working Words*, written by CSE Honorary Life Member Elizabeth Manning Murphy, and published by CSE in 2011.

The book has been well-reviewed, and all copies have now been sold—including a separate printing in South Africa. Lacuna Press in Armidale—run by Linda Nix, who spoke at CSE's general meeting last January—will be publishing a revised edition later this year, in print and e-book form. Committee prepared a 'letter of reversion' of all rights, signed by the President and Secretary. This reversion was celebrated with some champagne at our June Committee meeting, where author Elizabeth recorded her thanks to the successful publishing partnership with CSE, especially to the publishing team—Tracy Harwood, Cathy Nicoll, Leanne Pattison, Kerie Newell and Ara Nalbandian.

## PROGRESS TOWARDS PRODUCTION OF *STYLE MANUAL, 7TH EDITION*

The journey towards a 7th edition of the much-referenced Commonwealth *Style Manual* has been long and fraught, with recurrent changes and uncertainty in the attitudes and approaches of successive Australian Governments. CSE members were heavily involved in the 6th edition (especially Loma Snooks and Chris Pirie), and CSE Committee has relentlessly advocated that the editing profession be a core part of the 7th edition's production—if it were ever to happen.

IPEd formed a group to consult with the Government's Digital Transformation Agency (DTA) within the portfolio of Prime Minister and Cabinet, and also surveyed IPEd members about the *Style Manual*. CSE is part of the IPEd group, but is also able to communicate with DTA directly and separately. CSE in turn formed a small working group to support Geoff Dawson, who takes part in the intra-IPEd discussions and in DTA's consultations.

DTA has created a timeline for setting up and consulting with an expert panel to oversee a writing team, which DTA hopes to populate from within the public service. The timeline appears unrealistic, the process is unclear, and there are other significant questions still unanswered about the scope and coverage that DTA envisages for the product, including the balance of digital and print versions and ensuring easy 'searchability'. IPEd has written a well-reasoned letter to DTA on these matters.

This is a very significant project, warranting CSE's serious and continued attention. There is reason to be concerned about how it progresses, and CSE is working with IPEd in pursuit of ensuring that editors are centrally involved in the program.

## FINALLY ...

Several Committee members, while fulfilling their committee duties, find it difficult to attend all Committee meetings in person, and have to give apologies. Committee is investigating the prospect of holding Committee meetings with a Skype connection, as a way to enable more Committee members to still take part in meetings.

Committee also wants to publicly record its appreciation to Farid Rahimi, Editor of *The Canberra editor*, and Gabby Lhuede, Assistant Editor and Designer, for their persistence and enduring patience in publishing the Society's flagship journal. May their efforts never go unacknowledged.

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## MEMBERSHIP

Linda Weber AE ELS Membership Secretary and Public Officer

A warm welcome goes to the following new members:

### FULL MEMBERS

Craig Cormick  
Amanda Dickerson  
Gina Dow  
Cathy Frazer  
Jennifer Robertson  
Maria Antonia Rodriguez  
Emma Rossiter  
Catherine Ryan

### ASSOCIATE MEMBERS

Elizabeth Dimo  
Thomas Fearon  
Chloe Groves  
Kayleigh Lawrence  
Alex Ness

### RESIGNATIONS

Aine Dowling has advised that she is resigning her membership of the Society due to her retirement from editing. The Society wishes Aine well!

### MEMBERSHIP NEWS

Renewal notices have been sent out by email to those members with 'financial year' membership (i.e. those who joined before 1 July 2016) whose membership was current in 2017–2018. Renewal notices have been, or soon will be, sent to members on the 'calendar year' membership (i.e., those who joined after July 2016) if their membership is or about to be due.

My apologies to all our members for the somewhat disorganised state of the membership database (and hence membership renewal reminders) of recent times. Our webmistress Cathy Nicoll is about to remedy all that with a new database which will be part of the Society's website. More news soon!

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## MENTORING IN THE ACT

Geoff Dawson AE, CSE Treasurer and IPEd Mentoring Program, ACT Coordinator  
[geoffdawsoneditor@gmail.com](mailto:geoffdawsoneditor@gmail.com)

Mentoring in the ACT is motoring along nicely. Some members sought help from mentors in preparing for the recent accreditation exam, and we have some more recent starters.

In the mentoring program, any aspect of editing or related business topics is fair game (Mentoring Program Guidance Notes on the IPEd [website](#) contains some suggestions). It's not intended to be only for younger or early-career members—editors at all stages in their careers may well want to expand their skill sets in targeted ways that mentoring can help with.

If you're interested in being mentored or offering to be a mentor, send me an email and I'll be happy to get back to you to discuss further.

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# IPEd NATIONAL MENTORING PROGRAM

Ted Briggs AE [tedbriggs@grapevine.com.au](mailto:tedbriggs@grapevine.com.au)

Geoff Dawson AE (deputy) [geoffdawsoneditor@gmail.com](mailto:geoffdawsoneditor@gmail.com)

Elizabeth Manning Murphy DE [emmurphy.words@gmail.com](mailto:emmurphy.words@gmail.com)

Joint National Coordinators

You think you'd like to be mentored in some aspect of editing, or you have some skills that you'd like to share with a mentee who wants help. Good first step! Welcome to the IPEd National Mentoring program. We'd love to have you on board. Here's how you can get involved:

**First, please read the *Mentoring Program Guidance Notes***, the latest version of which is on the Canberra Society of Editors [website](#) and on the IPEd [website](#).

**Then contact your local state coordinator**, if you have their details. Otherwise, contact one of the three national coordinators above, who can put you in touch with your state coordinator. The coordinator will be happy to discuss your situation and can send you an application form to be either a mentor or a mentee. Write as much as possible about yourself, your needs or skill areas in particular, and return the form. The more information you give about yourself the easier you make it for your local coordinator to find a match for you. You need to meet three simple requirements:

- you must be a member (at any level) of a recognised editing group
- you must have undertaken some training (university or local workshop) in basic copyediting
- you must have done at least some copyediting, either paid or voluntary. The program is not designed to teach basic copyediting.

**Then book in for a mentoring workshop.** This is a must for prospective mentors, but it's open to everyone, even people who don't qualify to be part of the program yet. It's free and it's usually run by Skype, so distance is not an issue. It usually lasts 1.5–2 hours (from 7.30 pm Canberra time), depending on how chatty we all become. Workshops are run on an 'ad hoc' basis, when there are sufficient people on a waiting list. We usually run about three workshops a year with anything up to about eight participants. We can also run workshops 'in person' by arrangement with coordinators.

## WHAT HAPPENS DURING A MENTORSHIP?

When someone wants a mentorship, the state coordinator finds a mentor for them using the information that mentors have given us about their skills and interests. The IPEd program is different from most other mentoring programs in that no topic is out of bounds. A mentorship can be about any aspect of editing. It can be something quite short like helping you to update in certain technology, or it can be something quite complex like helping you to transition from in-house editing to freelancing. There are suggestions for possible topics at the end of the *Guidance Notes*.

**Your mentorship** can be as long or short as you want to make it, but the average is about eight sessions of approximately 1 hour per session—in person, by email, by Skype, whatever suits you best.

**The mentee pays a fee** (approximately what it might cost you locally to attend a workshop in any aspect of editing). This fee is paid to IPEd. Part of the fee is then paid as an honorarium to the mentor. The remainder stays in a Mentoring Fund for use in bettering the program in one way or another.

**During a mentorship**, both mentor and mentee have access to the local coordinator and, if necessary, to any of the national coordinators. They can give advice and discuss any problems. All advice is confidential.

**At the end of a mentorship**, both parties are invited to give feedback on how it went. This information is also confidential to the coordinators and can help us improve the program for future participants.

Many mentees have so enjoyed the experience that they have gone on to become mentors themselves. We hope that might be the case for you too. Local and national coordinators are available by email to answer any queries, help resolve problems, whatever is needed.

We look forward to welcoming you to a workshop if you haven't attended one. Contact one of us, and we'll take it from there. You'll enjoy the evening, particularly as we ask you to bring your own choice of drinks and nibbles to the Skype table with you. It's meant to be informative but also a fun experience. Enjoy!

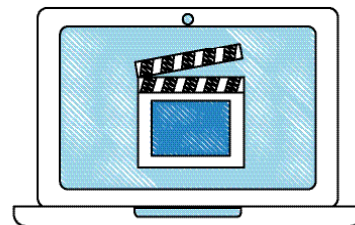


# GENERAL MEETING

JUNE

## SCRIPT EDITING: HOW TO MAKE IT WORK

Dr Moira Byrne AE



Editing a film script is similar to editing any other narrative: telling a story, considering community interests, while trying to fulfil an author's intent while satisfying executives. But there is one main exception. Costs of producing a movie mean that generating a well-edited script is vital, so that resources are not wasted on producing unused sound and vision.

Abra Pressler is a professional writer, editor and Board Director for the ACT Writers Centre, with formal qualifications in screenwriting from RMIT University and experience as a fiction editor. She supports professional learning and development of young writers in the ACT. Abra's presentation to the Canberra Society of Editors in June was fascinating and peppered with well-known film scripts and plot examples. Moreover, Abra's insights into script writing and editing offered lessons for story editors more generally.

Abra began by explaining the role of a script editor: to make the script the best it can be to satisfy the demands of both screenwriter and producer. An obvious parallel is that of any editor satisfying both authors and publishers. And as with general editors, script editors wear a number of hats and do a bit of everything: mediate a writer's creative desires with practical commercial expectations; evaluate a screenplay from different perspectives; remind screenwriters of production costs and markets; and help screenwriters and producers realise the potential of screenplays.

A good script editor will support relationships between writers, actors or interviewers, and producers. Nowadays, when technology has enabled many more people to participate in film and video making, many script editors combine editing with other skills like video production or communications and marketing. Of course, sometimes a script is not actually a script. At times, it may be a written transcript developed post-production; a stunt or action sheet and pre-production briefing; notes or footage from a film shoot. It can even be nothing. In such cases, the script editor's role is to build a narrative from available material.

Abra noted that in script editing, as with manuscript editing, editors should ensure a script is properly formatted. This can mean the difference between a script being read or discarded. There are software programs that automatically format scripts. The accepted script format should include scene descriptions, which importantly convey an image in as few words as possible, while still providing enough detail. Unspecific scene descriptions are pitfalls for some writers. For example, a description of 'an external scene of a boat during the day' is inadequate. Is the boat in a harbour, in the ocean, in Australia, in the world? Is it moored or at sea? Is the boat a tinnie, a cruise ship or something in between? Is it morning, early afternoon or sunset? What is the weather like? Is the water calm or choppy?

What makes a good story—and the editor's role in shaping and conveying the story—involves examining language and style. Abra showed a well-written script (*You've Got Mail* by Nora and Delia Ephron) and a more overwrought early draft script (*Pearl Harbour* by Randall Wallace) as examples. She encouraged us to study early drafts of scripts (many of which are available online) and compare them with the final version: the movie.

3.

INT. KATHLEEN'S BEDROOM - DAY

And looks out the front window as Frank walks out onto the street and turns toward Broadway.

He's gone. Good.

She sits down at her computer. An expression of anticipation and guilty pleasure as she clicks the mouse.

INT. COMPUTER SCREEN - DAY

As we see the logo for America On Line come up and Kathleen's code name: Shoppirl. She logs on and the computer makes all its little modem noises as the computer dials the access number and connects and we hear the machine:

COMPUTER

Welcome.

And we see Kathleen, listening for the words she's waiting to hear:

COMPUTER

You've got mail.

And Kathleen smiles as her mail page comes up.

INT. COMPUTER SCREEN - DAY

We see a list of letters:

Big Cash Op: You can make \$\$\$ in your spare time. OIL MKT: You can turn \$20 into \$20,000 THIS REALLY WORKS U CAN DO IT: Maximize your selling ability nowwww!!! NY152 Brinkley

Kathleen hits the "delete" key and the first three letters -- all of them junk-mail -- are deleted and drop offscreen.

Then she selects the "Read Mail" key for "NY 152 Brinkley".

And the letter comes up:

To: Shoppirl  
From: NY152  
Re: Brinkley

Kathleen starts to read the letter aloud:

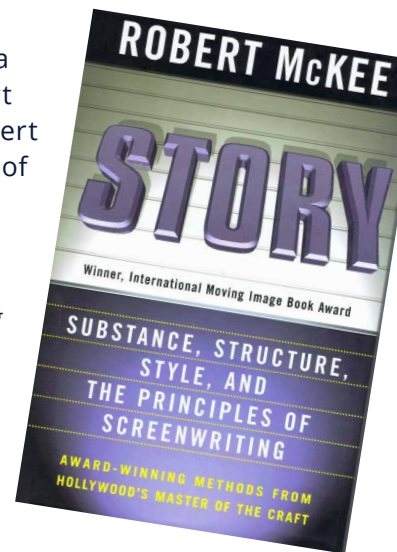
KATHLEEN

Brinkley is my dog. He loves the streets of New York as much as I do --

Developing a relationship with the writer is important, because in film as in text, creators often need to kill their darlings (as suggested by Stephen King). Abra outlined some common issues found while editing scripts: superfluous scenes, unworkable dialogues and poor story flow. Scenes should forward the plot and add to the narrative; otherwise, they can be cut. It is expensive to film scenes that are likely to be cut in the final product. Dialogue should make sense, be realistic and be readable by the actor or speaker. Poor story flow can often be corrected by moving a scene from one place to another, potentially improving storytelling and pacing of the film.

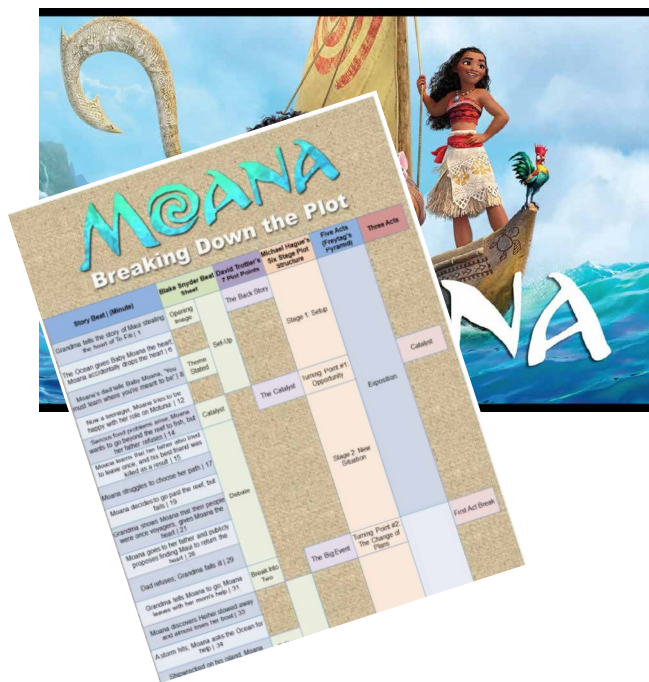
Most scripts tend to be variations of a few typical plot structures, which are often employed as frameworks for telling a story. No structure is 'best'; rather, a script editor uses the model that works best for the story they are telling. Expert screenwriters and editors can deviate from typical constructions, adapt or subvert them, but as with good writing, one must master one's craft and the rules thereof before taking it on. Abra recommended *Story* by Robert McKee as an excellent book on structural storytelling.

A film that deviated but also adhered to a variety of frameworks was examined in detail as an example: Disney's *Moana* (read Angela Bourassa's article *Breaking Down the Story Structure of MOANA – An Infographic on scriptmag.com* for more information). A writer will always know where their script is weak. It's better to edit a script rather than trying to fix an issue post-production, because 'post-production is only as good as pre-production!' At a writers centre in Melbourne, first drafts with editors' mark-ups are framed. This encourages writers to remember that their work is never a final product when it is first created. The script editor is one of many contributors to the story; as Abra says, 'it takes a village to create a story.' To illustrate, she showed the end credits from *Moana*.



Finally, Abra explained how storytelling can be woven into our other skills to improve the way we can market ourselves as editors. Understanding structure, character and pacing means noticing things the writer may not be able to see, and keeping the script within the project scope. Abra noted the evolving nature of the workforce and predicted automation in the future and said as editors, we should bank on our ability to notice and craft stories. And stories, in the words of Robert McKee, are the most powerful way to put ideas into the world.

Those who could not attend the meeting missed a treat, but there is good news: with enough interest from editors, a script-editing workshop may be held. I, for one, hope so!



The *New York Times* 2018 award for the best and most original lexophilic phrase (and, yes, we know there's no such word as 'lexophilic' but then what is the adjective of 'lexophile?') goes to: **'Those who get too big for their pants will be totally exposed in the end.'**

# THE 2018 ACCREDITATION EXAM: SOME PERSONAL REFLECTIONS

## A. Candid Candidate

Be assured that sitting the accreditation exam is not to be taken lightly. But neither is it unfrontable or overly scary—except perhaps for ‘old fartz with exam nerves’.

Before I launch into an indulgent commentary on my personal experience and reflections, I want to make one all-encompassing point very clear.

Everything about the way IPed and the Accreditation Board and all its helpers go about setting up and running this exam is highly professional and pretty well exemplary. The amount of help offered to intending candidates is peerless—sample exams and their sample answers (which I know many disagree with), comprehensive instructions and guidance notes for candidates about how to register, what the conditions are for withdrawing, why you might consider not registering, how to prepare for the exam, how the exam will be structured, what to expect and how you will be treated in the exam room, and so on and so on and so on. I felt very well catered for and had no significant questions that were not answered in the plethora of preparatory guidance material.

Added to that, every exam-related person I spoke to, every post I saw on the *Secret Editors’ Business* Facebook page, every generous presenter of an exam-prep workshop or seminar, and every study-group convenor made very clear that IPed really wants us to pass the exam, and they will do all they can to ensure that we do—except, of course, lower the standard.

In my view, all those involved in this endeavour, this event, deserve our gratitude for their knowledge, skill and commitment in offering, preparing for, delivering, supervising and marking what I believe should become a threshold standard to be highly respected in the editing profession.

That doesn’t mean that you can’t be a top-notch editor without an AE title. I know a lot of good editors who are not AEs. And I’m not too bashful to assert that I’m one of those. When we know the results, that might still be my situation!

I don’t know if I’ll pass or not. And I’ve been so busy editing and living since the exam, I haven’t thought about it until writing this—when was it again? I still haven’t even fully unpacked my exam bag! And since there’s nothing I can do now to change the outcome, why worry? And I’m not.

Having said all that, permit me to recall as best I can my own preparation and the exam itself. It may be of value to future aspiring AEs.

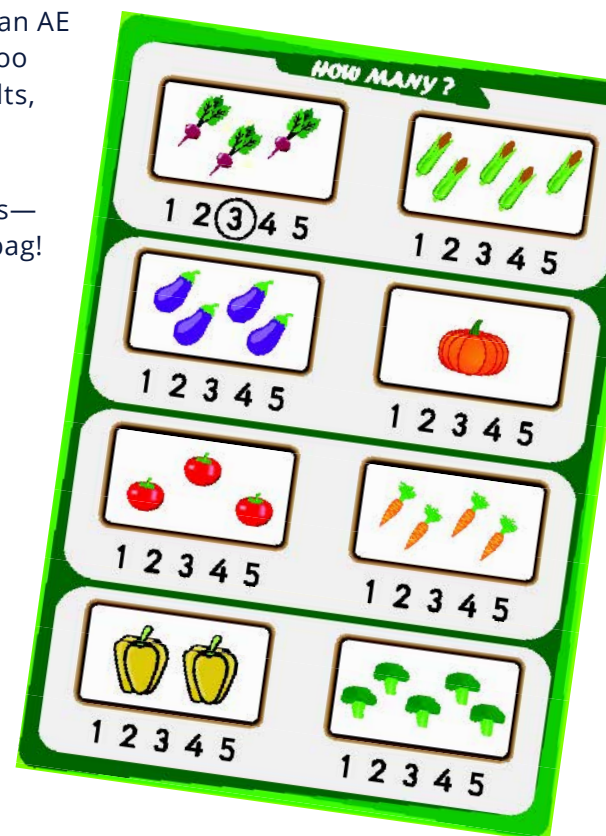
## RECOLLECTIONS

The most important single thing about the exam in my view is that you have to practise. And practise. And practise. And when you’ve done lots of that, practise some more. Do full three-hour practice sessions with the clock ticking. Several times.

I didn’t practise as many times as I should have, and when I did, I ‘sat’ only each of the three parts of the sample exams separately in its recommended time. In my life, that was all I could spare at any one time. Not good enough, A. Not good enough.

And then, the next most important thing, in my view, is this:

- *after* you’ve practised the sample exams, and especially practised making Style Sheets up the ying-yang (I did do this) and practised contriving Author Queries (I did not practise enough ‘contriving’, and I suffered for it)
- *after* you’ve tagged every salient reference in the *Style Manual* and *The Editor’s Companion* and *Effective Writing* and *The Australian Editing Handbook* (I did a lot of this, but probably not enough), and mastered your use of *Macquarie Dictionary Online* (I’ve never used it, so I took my 1987





Second Revision of the 1985 Revised Edition of the 1981 First Edition held together with race-tape, and I used it several times)

- *after* you've prepared, compiled and bound your own summary notes and copied extracts of all the subjects you reckon you're good at or need a crib sheet for (I made good notes, which I used)
- *after* you've convinced yourself that you can sit still and concentrate for three hours without needing to go to the dunny (Easy. I do that when I'm driving.)

then ... prepare yourself for the prospect that you may be disappointed.

Why 'disappointed'? (That's code for something I'm not going to write publicly.)

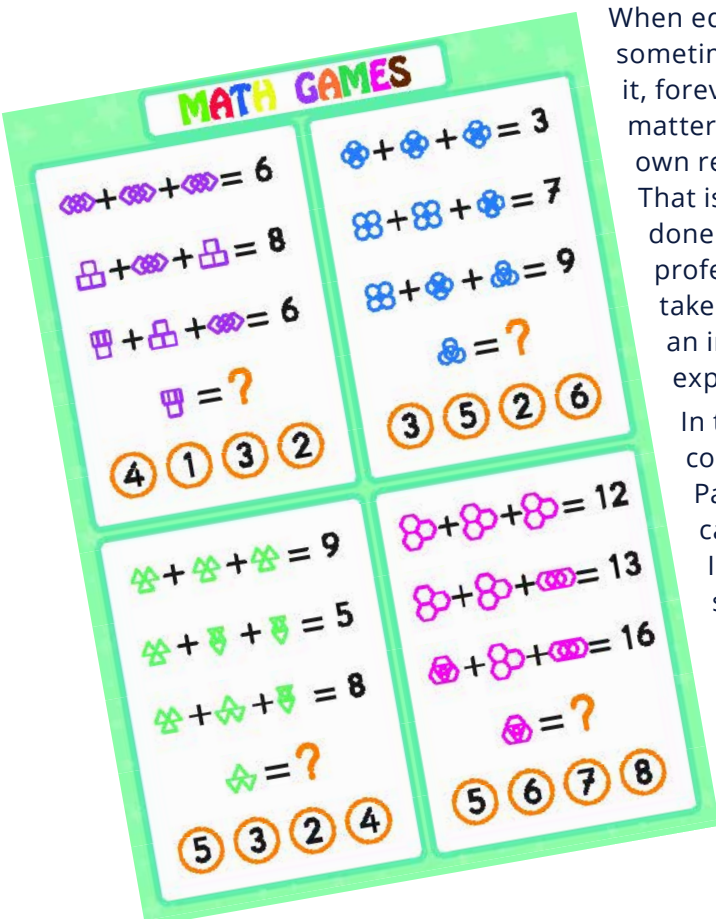
For me, there were three main reasons. Here they are, in no special order.

**One.** In Part 3, of the four questions out of ten that we needed to answer—despite my having expected and prepared for the likelihood of more options—there were only four I could confidently tackle in the time available. So no choices for me! That discovery raised my heartbeat more than a little, to be sure. There was nothing on Plain English (I would have thought a specialty of *all* editors, therefore worth testing), and nothing on thesis editing (I've done a few; many editors specialise in it; it's an expanding field but endlessly contentious; and it's therefore worth testing). Just saying.

**Two.** In the References question in Part 3, one part of it was too mechanical for an exam—simply clicking and scrolling and deleting and typing and 'fixing' all the inconsistencies—and it thus ate up valuable time unnecessarily, thus penalising one's time for more useful indicative tests of editorial competence. Once you'd started on that part of the question, you couldn't bail out. Or I couldn't anyway, because I had no other Part 3 questions to turn to. Annoying, because it was out of my control.

**Three, and overall.** The exam is eminently doable. And it is certainly passable if you know your stuff, *and* if you're good at exams. I suspect I will have fallen short in the latter category in *this* exam. I was more 'out of practice' than I thought, not having sat a three-hour exam since Environmental Law in my ANU post-grad in 1979 (which I passed). But that's not the point.

The point of this third reason is that the exam did not test the way I work. This is personal, and it may be a problem for which there is no reasonable solution. Clearly it is not universal, because there are many AEs out there, and very deservedly so.



When editing documents on very diverse subjects, as I do—sometimes only once, so I don't need to 'learn all about it, forever'—and when confronted with various unfamiliar matters and patterns that require either an AQ or one's own research to avoid asking, I often take the latter path. That is, I do it myself, and then, perhaps, explain what I've done. (Maybe that's a disadvantage of a decades-long professional life fixing other people's writing). That can take time, the 'cost' of which I absorb because it's always an investment in my own professional knowledge, skill and experience.

In the exam, with my references at hand, I could have confidently chosen from at least two more questions in Part 3 if I'd had a more flexible timeline, as would be the case in my real life. The exam doesn't allow for that. But I can't easily think of a workable way the exam can be set that could do so.

In Part 2, I can recall a few places where I cocked up—not helped by the exam pressure, but not always because of it. But I also saw quite a few instances where there was scope for interpretation and for straightforward disagreement among editors—and perhaps with examiners.

This phenomenon was evident when doing the sample exams—and it came up repeatedly during exam-prep workshops and study-group discussions. It was frequently raised by exam-prep workshop presenters! Part 2 could be open to more interpretation and disagreement that one might expect.

## SO, WHAT NOW?

Having said all this, I am not offering to design the next exam! I am full of admiration for the exam team. The 2018 exam was a good test of our editorial skills. It was fair. It was reasonable. For those that pass at 80% (with the internal 65% passes), it will confirm that good editors are good editors. As it should. But some will not pass, *and not always because they are not good editors*. That's life.

If I pass, as I hope? Woo-hoo! Add AE as a 'title', and perhaps give potential clients who don't already know the quality of my work more confidence to engage me. That was my objective. And I'd be another AE to add to the growing band of AEs that will eventually shape the way clients perceive this proud and undervalued profession.

If I don't pass (a likely outcome)? C'est la vie. I would know that I had not passed *this particular* exam. That's it. Equally, I would know that it does *not* mean I am not a good editor. As Malini Devadas stressed at an exam-prep CSE general meeting, 'get your head around all the possible outcomes'. (Her sentiments. My words.)

One of the 'security challenges' of the exam—sadly, in my view—is that an unsuccessful candidate cannot be shown specifically where the examiners marked them down. This deprives any unsuccessful candidate of the very best advice they could have—not necessarily for how to be a better editor (because the candidate may disagree), but for how to 'pass the exam' next time—should they choose to have a next time. This is a significant downside to the process. I would try to find a way to get around this problem.

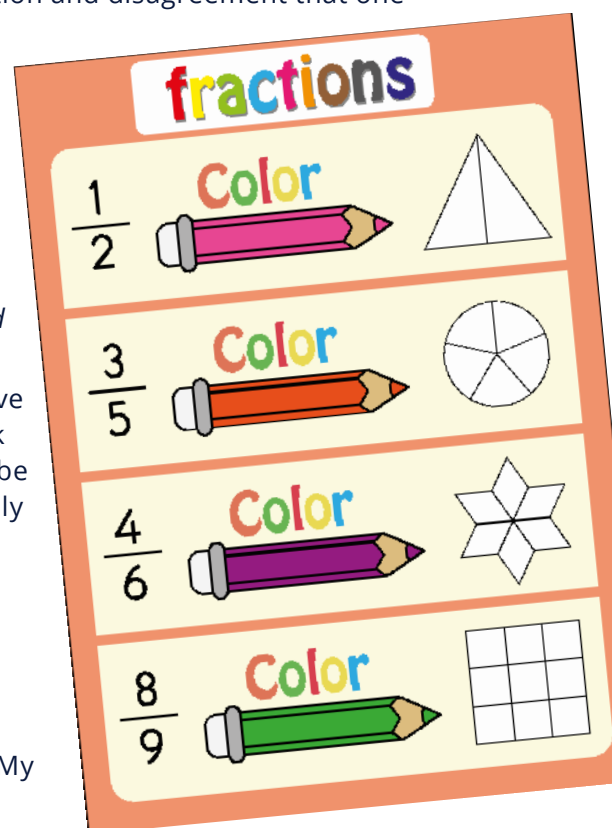
Would I appeal if I fail this time? Maybe. But not likely. That would be an expensive gamble beyond the discretionary means of a non-gambler, and way too far down my list of important things to do with my life. As a septuagenarian, I'm still working on what I'll do when I grow up. Setting up a new household property, helping build up my family's other enterprises, and my successful classic motor sport career all continue unabated.

Would I sit again if I don't pass this time? I don't know. I guess it depends on whether my consistent flow of work suddenly dries up! And whether I'm prepared to set aside more time in my life to devote to practising for an exam.

I suspect this personal—and some may say, indulgent (feel free)—perspective may be irreconcilable with the way the exam must be run to 'cover all the bases'. To that I can say, 'Tough shit, A. If you want to pass the exam, practise harder (without the benefit of the examiners' specific mark-downs)'.

And while I and others may take issue with some parts or emphases of the exam, there is no question that it is generally a good test of editorial competence. And all strength to the IPEd Accreditation Board! Keep it up!

*A. Candid Candidate submitted this article before IPEd announced the exam results.*



# PRESS RELEASE

## Intelligent Editing launches PerfectIt Cloud

DANIEL HEUMAN, CEO & FOUNDER, INTELLIGENT EDITING.

daniel@intelligentediting.com | United Kingdom: +44-161-408-7568 | USA: +1-718-514-2714

IN RESPONSE TO HUNDREDS OF USER REQUESTS, PROOFREADING SOFTWARE IS NOW AVAILABLE FOR MACS, IPADS AND WORD ONLINE VIA THE MICROSOFT STORE

LONDON – 26 June 2018. Today Intelligent Editing, the leading provider of software for professional editors, announced the launch of PerfectIt Cloud. Now PerfectIt can run on any device, which makes it available to Mac users for the first time.

PerfectIt Cloud is one of the first proofreading tools available via Microsoft's Office Store. PerfectIt finds consistency mistakes, enforces style manuals, and picks up a variety of other errors that no spelling or grammar checker can find.

Microsoft's introduction of the Office Store made it possible to build a Mac-compatible version of PerfectIt. Users will have the same experience using PerfectIt Cloud on any Office 365 device, whether working on Mac, PC, iPad or Word Online.

The release of PerfectIt Cloud is a response to over 700 Mac users requesting a compatible version of PerfectIt. 'Customers have been asking for a Mac version since 2009. We're delighted to finally deliver PerfectIt Cloud', said Daniel Heuman, CEO and Founder of Intelligent Editing.

Response from users has been impressive. The beta version of PerfectIt Cloud has 4.5 stars in the Office Store, and more reviews than almost any other MS Word add-in available there.

Intelligent Editing will continue to sell PerfectIt 3 for PC users. A subscription to PerfectIt will now give users the choice of PerfectIt 3 or PerfectIt Cloud (and users with multiple devices can install both with a single license). Some features (such as footnote checking and customization of styles) are not yet available in PerfectIt Cloud, but Intelligent Editing plan to add them as soon as possible.

'Because we grow organically and are guided by our users, developing a Mac-compatible version has been a priority for us', said Daniel Heuman, CEO and Founder of Intelligent Editing. 'And since so many editors, writers, communications professionals, marketers, and authors are based on Macs, we wanted to bring the PerfectIt Cloud as soon as we could. PerfectIt Cloud has a sleek new interface that mean it's easier and faster to use than PerfectIt 3. And we've got plans to build in all the functionality too', he continued.

### ABOUT PERFECTIT

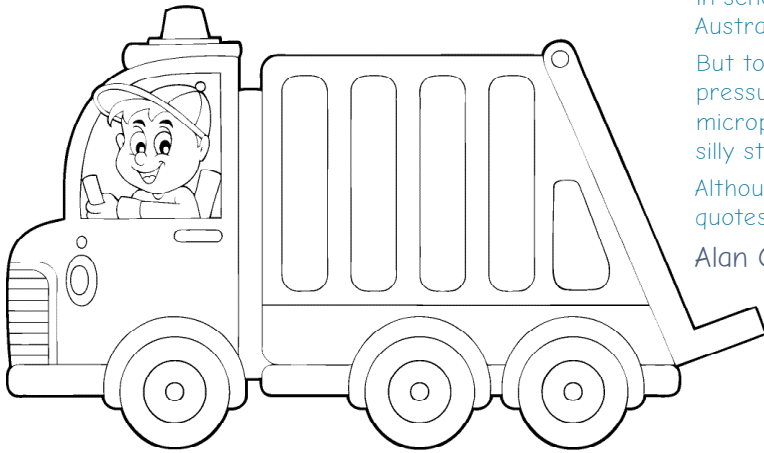
PerfectIt is an add-in for MS Word that has more than 6,000 users in 72 countries. It is used by governments, transnational institutions and Fortune 500 companies around the world.

### ABOUT INTELLIGENT EDITING

Intelligent Editing Ltd specializes in software that delivers faster, more accurate editing for professionals. We believe that humans make the best editing decisions and that they always will. We build technology to help them edit faster and better. Our software lets you write your way. It works with every house style and every format. It helps you make corrections, and create the best impression, no matter how tight your deadline.

RELATED LINKS <http://www.intelligentediting.com>  
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# COMICAL COLLECTIONS



My literary garbologist/truckie mate in Harden-Murrumburrah has forwarded yet another of the spam emails that land in his inbox far more frequently than they do in mine.

These alleged quotes from past and present AFL players, coaches and commentators shines light on just how well the teaching of the English language in schools has served the last few generations of Australians. Hmmm!

But to be fair, perhaps if I had to keep talking under pressure just to 'say something' with a camera and microphone stuck in my face, I might make similar silly statements. I'd rather not be tested!

Although I can't 'verify the veracity' of the alleged quotes, I found it hard not to laugh. I hope you do too.

Alan Cummine

'I owe a lot to my parents, especially my mother and father.' *Shane Wakelin*

'Nobody in football should be called a genius. A genius is a guy like Norman Einstein.'  
*Mick Malthouse, Collingwood.*

'I'm going to graduate on time, no matter how long it takes.' *Peter Bell, Fremantle on his University Law studies.*

'You guys line up alphabetically by height' and 'You guys pair up in groups of three, then line up in a circle.' *Barry Hall, Sydney Captain, at training.*

*Brock Maclean, Melbourne, on whether he had visited the Pyramids during his visit to Egypt.—'I can't really remember the names of the clubs that we went to.'*

**THIS IS PRICELESS!** ... 'He's a guy who gets up at six o'clock in the morning regardless of what time it is.' *Kevin Sheedy on James Hird*

*Jonathan Brown, on night Grand Finals vs Day Games—'It's basically the same, just darker.'*

*Ron Barassi talking about Gary Cowton—'I told him, 'Son, what is it with you? Is it ignorance or apathy?' He said, 'Barass, I don't know and I don't care'.'*

*Barry Hall, Sydney, when asked about the upcoming season—'I want to kick 70 or 80 goals this season, whichever comes first.'*

'Luke Hodge—the 21-year-old, who turned 22 a few weeks ago.' *Dermott Brereton*

'Chad had done a bit of mental arithmetic with a calculator.' *Mark Williams*

**At least this one could have been ironic?** 'We actually got the winning goal three minutes from the end, but then they scored.' *Ben Cousins, West Coast Eagles*

'I've never had major knee surgery on any other part of my body.' *Luke Darcy*

'That kick was absolutely unique, except for the one before it, which was identical.' *Dermott Brereton*

'Sure there have been injuries and deaths in football—but none of them serious.' *Adrian Anderson*

'If history repeats itself, I should think we can expect the same thing again.' *Andrew Demetriou*

'I would not say he [Chris Judd] is the best centreman in the AFL, but there are none better.'  
*Dermott Brereton*

'I never comment on umpires, and I'm not going to break the habit of a lifetime for that prat.'  
*Terry Wallace*

*Garry Lyon—'Have you ever thought of writing your autobiography?' David Swartz—'On what?'*

'Well, either side could win it, or it could be a draw.' *Dermott Brereton*



## YOUR COMMITTEE 2018

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## THE CANBERRA EDITOR

### THE CANBERRA SOCIETY OF EDITORS' NEWSLETTER

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### SCHEDULE FOR NEXT NEWSLETTER

The next edition of *The Canberra editor* will appear in **October 2018**. The copy deadline for that issue is **27 September**.

Send your contributions by email to [newsletter@editorscanberra.org](mailto:newsletter@editorscanberra.org). All articles must be in <.doc> format.

### ADVERTISING RATES

*The Canberra editor* is available from [www.editorscanberra.org](http://www.editorscanberra.org). Regular features include reports on the general meetings, professional development, mentoring news, interesting and relevant articles and much more.

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