

The Canberra

editor

Canberra Society of Editors Newsletter

Volume 18 | Number 6 | July 2009

Next meeting
6pm,
Wednesday
29 July

Seeing the wood and the trees: structure mapping for longer documents

presented by
Dr Neil James

Neil is the Executive Director of the Plain English Foundation, which combines plain English training, editing and auditing with a campaign for ethical public language. He has published widely on language and literature and is also a regular speaker on plain language in the media and at conferences in Australia.

As part of its work, the Plain English Foundation has developed a structure mapping tool, which evaluates and scores longer texts against a set of criteria. As editors we all have to deal with long documents where it is far too easy to be drawn into the details and lose sight of the overall structure—a classic case of not seeing the wood for the trees. Having a tool to tackle this problem would be a clear advantage. The foundation has been trialing its approvals with success over the last five years in the finance, government, law and community service sectors and that is what will be covered in this talk.

Neil will, firstly, demonstrate the use of the tool using a chapter from a government report. Then he will outline the research base and some of the trial results.

Where: Friends Lounge,
National Library of Australia

When: Wednesday 29 July

Time: Meeting starts at 6:30pm; networking and nibbles from 6pm

President's report



The two main things I have been doing over the last month have been taking part in a discussion hosted by our newsletter editor Virginia Cooke regarding future directions for the newsletter, and discussions on the role our website plays in the Society. Virginia will be seeking your input into the newsletter and I encourage you to let her have your ideas, as well as volunteer to offer contributions, so please give some thought as to how you might be able to assist.

We have been thinking about the role of the website following comments in Joe Massingham's report. Personally I would like it to support all our objectives, but I would particularly like to see it promoting contact between editors, playing a role in communication from the Society to members, and helping members provide feedback to the executive. We are also looking at design options to help us achieve all this. Again, your thoughts on this are always welcome.

Have you noticed that the Freelance Register is now called the Editorial Services Directory?

Another great meeting last month, and we have finally managed to get back to our practice of including a summary of the talk in the newsletter. Bruce Moore's talk reinforced how colourful our Australian English is, and the extent to which it has influenced other forms of English. This is good news for those of us who had been feeling that our language was being unduly influenced by British and American forms.

Don't miss the next meeting either—Dr Neil James is a very entertaining speaker and his topic, structuring large documents, is very relevant to editing. I look forward to seeing you there.

Ted Briggs

The Canberra Editor

© Canberra Society of Editors Inc. 2009

ISSN 1039-3358

Published by
Canberra Society of Editors
ABN 77 022 481 553
PO Box 3222
Manuka ACT 2603
www.editorscanberra.org

Opinions in signed articles are the responsibility of the authors.

Newsletter schedule

The next newsletter will appear in late August 2009.

The deadline for submissions to the next issue is Wednesday 12 August. The editor welcomes contributions by email to <virginia.cooke@gmail.com> using a .doc file format.

Committee members 2008–09

President

Ted Briggs
6161 4924; 0407 018 433
tedbriggs@grapevine.com.au

Vice-President

Sharon Eacott
sharon@capital-letters.com.au

Immediate past President

Virginia Wilton
0417 691 269
vwilton@hotmail.com.au

Secretary

Brian O'Donnell
0419 620 714
odonnell1@netspace.net.au

Treasurer

Margaret Millard
6288 6754 (h); 0402 029 552
margaret.millard@ozemail.com.au

Web minder, membership files
Peter Judge
6296 6211 (w/h/fax)
peter.judge@bigpond.com

Membership Secretary

Dallas Stow
6247 3111 (h)
dallas.stow@dsto.defence.gov.au

Training Coordinator

Martine Taylor
6260 7104 (ah)
martinetaylor@hotmail.com

Newsletter editor

Virginia Cooke
virginia.cooke@gmail.com

Catering coordinator

Tina Toth
tinamariatoth@yahoo.com.au

General Meeting coordinator

Kevin Maguire
0417 244 675
kevinmag@bigpond.com

Committee members

Gil Garcon
gil.garcon@ato.gov.au

Kerie Newell
0412 042 974
kerie.newell@deewr.gov.au

Damaris Wilson
6247 3111 (h)
damaris.wilson@afp.gov.au

Elena Guarracino
wildcroft.1@bigpond.com

Public Officer
Helen Topor
6275 7222 (w)
helen.topor@afp.com.au

IPed delegate

Virginia Wilton
0417 691 269
vwilton@hotmail.com.au

IPed Accreditation Board delegate

Larissa Joseph
6161 5216
larissa.joseph@gmail.com

IPed notes

News from the Institute of Professional Editors

Many editors took advantage of the early-bird discount and registered for this year's accreditation examination by 30 June. Registration for the exam, which will be held on Saturday 12 September, remains open until Friday 31 July. You can register online at <www.iped-editors.org>.

The other big event for the profession this year is the 4th National Editors Conference from 8 to 10 October. The conference is being organised by the Society of Editors (SA), an esteemed member of IPed, which has chosen the marvellous Adelaide Festival Centre as the venue. Program details and an online registration form can be found at <www.editors-sa.org.au> or via <www.iped-editors.org>.

The Annual General Meeting of IPed will be held in association with the national conference on 7 October. One item on the agenda will be the appointment of new councillors (each member society has one delegate to the Council). Some existing councillors may seek to be nominated again as delegates from their society; others may wish to retire: check with your committee.

The Institute of Professional Editors Limited is a not-for-profit Australian company (ACN 129 335 217) limited by guarantee. The councillors are directors of the company and carry the responsibilities of such. They play a crucial role in pursuing IPed's overall objective: 'To advance the profession of editing'. The IPed Council needs people not just with experience

in editing but also with skills in all the other fields in which it must operate, including finance and administration, website development and maintenance, publicity and promotion, and professional development, to name a few. Their work is challenging and interesting. You might like to consider if there is a role for you on the Council.

The Council met by teleconference on 14 May and 17 June. Two sessions were needed to complete a packed agenda. Topics discussed included the budget for 2009–10; organisation and implementation of the 2009 accreditation exam; a proposal for an annual professional development calendar; the need for a national 'brand' for the profession; upgrading of the IPed website; and the urgent need for Council 'succession planning'. An on-screen exam working party headed by the NSW Councillor Pam Peters reported good progress and an excellent response to the call for volunteers for the trial on-screen exam held this month. We'll look at the outcome of that in a future IPed Notes.

When confirmed, the minutes of the latest meeting will be placed on the IPed website.

*Ed Highley
Secretary
www.iped-editors.org*



Thinking about words – the fall and the terror

The French have just celebrated their national day, 14 July, Bastille Day, *la Fête de la Bastille*, the 219th anniversary of the fall of the Bastille—a fall marking the end of the '*ancien Régime*' and the start of the French revolution. What was it all about?

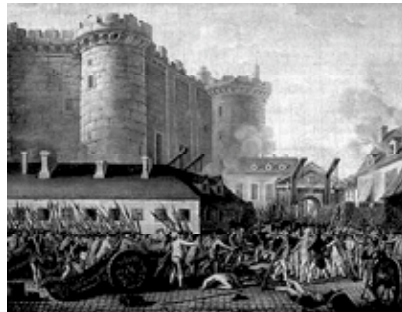
A *Bassetille* or *Bastide* in the 14th century was a fortification, large or small, of wood or stone, temporary or permanent, built for defence. *La Bastille* is always understood to be the great stone building whose eight towers, 30 m high surrounded by a 24 m wide moat, dominated Paris. It became a state prison in the 17th century. You were sent there by royal order—a *lettre de cachet*, a letter with the king's seal—without trial or appeal, if you bothered one of the noble families. It was a symbol of oppression and the arbitrary use of absolute power.

In 1789 France was in turmoil, politically and economically. The French king, Louis XVI, had been well-disposed but weak. His financial and military support for the Americans in the War of Independence (1775–83) pushed up taxes and almost resulted in national bankruptcy, but he could not obtain agreement on measures to combat this. Food prices rose by over 50 per cent in the last third of the century, benefitting the great landowners but further impoverishing the poor. In desperation the king called a meeting of the *Etats-Généraux*, the 'Estates-General', with representatives of the nobles, the clergy and the common people, the 'Third Estate'. This third group, fearing that they would be overruled by the two privileged orders in any attempt at reform, set up a revolutionary *Assemblée Nationale*, a 'National Assembly'.

The king would have nothing to do with the new Assembly and tension built up. Events in Paris advanced to a call by the Third Estate for a constitutional monarchy. This went too far—on 11 July Louis prepared his troops to crush the rebels. The following day the Parisians began to mobilise and on the morning of the 14th they stormed the *Hotel des Invalides*, looking for arms. The *Invalides* housed aged or invalid veterans who

had no answer to this attack, and the mob seized more than 30 000 muskets and ammunition. They also took a dozen cannons, but without the proper powder and ball. It was rumoured that they could obtain powder from the Bastille, so the mob rushed there, only to be courteously turned away.

They persisted and matters escalated. Nearby troops were asked to fire on the mob, and unanimously roared, '*Non!*' But eventually the garrison of the Bastille, ordered by the governor, M. de Launay, did start shooting and there was an exchange of fire. A contingent of the *Gardes-françaises*, the guardians of the royal palaces, arrived with more cannon, but these they turned on the Bastille. At 5.00 pm the governor surrendered, on condition that the lives of the garrison be spared. This didn't happen—many of the garrison were murdered; de Launay himself was hacked to death and his head sawn off with a penknife by an apprentice cook who then carried it along triumphantly, stuck on a pike.



So who was imprisoned in the Bastille? Just seven people, living in reasonable comfort: two lunatics who were sent off to an asylum, four forgers who were transferred to another prison, and the Count Hubert de Solages, who had displeased his noble father-in-law and had been incarcerated under a *lettre de cachet* for the past 24 years.

The king couldn't accept that he was now just a constitutional figurehead, with no real power. In June 1791 he tried to escape to the east, but was caught and brought back to Paris. After this nobody trusted him, and after various further vain attempts to recover his power he was tried for 'collaboration with anti-revolutionary forces' and went to the guillotine on 21 January 1793, followed by his wife nine months later.

The *guillotine*? It was not the invention of M. Guillotin, an elected member of the Assembly, but it was he who suggested beheading as a means of execution that was both more humane than other methods and more egalitarian—up to then only the nobility enjoyed the privilege of

(Continued on page 5)



Nuts and bolts...possession and omission

Apostrophes for possession and omission—not plural

Whole books have been written about the use of the apostrophe. This can be confusing. My rule is just a few lines long, and I will tell

you about it next year. For now, here are some correct examples: 'This is the *boy's* cap'; 'These are the *boys'* caps'; 'The *men's* shoe department is on this floor'; 'Please arrive at six *o'clock*'; 'In the *1960s*, the Beatles were popular'.

If you go through the archives of these articles, you will find that I have written about apostrophes at least three times previously. However, it is certainly one of the 'gremlins' that beset writers and editors, so perhaps it bears another airing.

Is the apostrophe dead or dying?

I hope not. Which is the clearest of these three: *This is her sisters house* / *This is her sister's house* / *This is her sisters' house*? The first example doesn't tell you how many of her sisters own the house. The second and third examples are more explicit—they tell you that the house is owned by one or more than one sister respectively.

On the other hand, does it matter whether we write *Fort Street Boys' High School* or *Fort Street Boys High School*? Probably not. The first example is what the school was called many years ago, and the apostrophe implies that the boys had some ownership in the school. The second example is the current spelling and makes *boys* into an adjective, distinguishing this school from a similar school for girls, perhaps.

Have you noticed the blackboard specials outside fruit and veggie shops? I often see specials such as *onion's*, *tomato's* and *avocadoe's!* And how about items that come in *packets of 50's*, or *the songs that were popular in the 1960's?*

Some plurals cause confusion when possession is expressed—is it the *ladies' and mens' washrooms* or *the ladies's and mens's washrooms* or *the ladies and mens washrooms* ... or what? In fact, it's none of those. It's the *ladies' and mens' washrooms*.

And let's not forget possessive pronouns. This *book is his but that one is her's* ... is that correct? And *Its a good day to give the house it's annual spring clean* ... correct?

And that's just possession. Let's go through each of these sets of examples:

Possession pure and simple

When you want to express possession (ownership) you have two options as a rule—one is to use the 'of' structure: *this is the home of my father*. The other is to use the apostrophe: *this is my father's home*. If we choose the latter structure, how do we know where to put the apostrophe?

Time for my three-step rule:

- (1) Write down the possessing noun: father
- (2) Add an apostrophe without even thinking: father'
- (3) Add 's' if it sounds* right: *This is my father's home*

*Language was spoken long before it was written, and written language follows speech always.

This three-step rule applies to all nouns in the English language and even to some pronouns like someone and anyone. It applies to singular and plural nouns:

This is the cap belonging to the boy—

- (1) boy
- (2) boy'
- (3) boy's — This is the *boy's* cap

and in the plural—These are the boys caps —

- (1) boys
- (2) boys'
- (3) boys' (no extra 's' because boys's would sound ridiculous) — These are the *boys'* caps.

It even works when the singular noun ends in 's' already:

- (1) Dickens (the novels written by Charles Dickens)
- (2) Dickens'
- (3) Dickens's — Charles *Dickens's* novels

(There is one exception—Biblical names: we write *Jesus' garment*—not Jesus's.)

and

- (1) princess (who owns a tiara)
- (2) princess'
- (3) princess's — the *princess's* tiara

(Continued on page 6)

(Thinking about words...continued from page 3)

decapitation. It wasn't even a French invention, being in use in England (the 'Halifax gibbet') from 1256 until 1650, and in Scotland (the 'Maiden') from 1556 to 1710. The French anticipated more beheadings than the handful of skilled executioners could manage, and so they proposed to mechanise them. A machine was devised with assistance from Dr Antoine Louis of the Academy of Surgery, so that initially it was called a *louison* or *louisette*. It was a great success and soon copied to other towns in France. During 'The Terror' (1792–94) anybody who was thought to oppose the revolution was killed—more than 17 000, including most of the nobility. Far-sighted aristocrats had already fled the country (the *émigrés*).

Other countries copied this wonderful machine: the Papal States in Italy used it some 369 times from 1840 to 1870. Various German states used it from 1798 on, and Hitler guillotined more prisoners between 1938 and 1945 than were killed in France during the Terror. The last use in West Germany was in 1951 and in East Germany in 1967. The French had public executions until 1939, but after that held them in the prison yard; the last guillotining was in 1977 and France finally abolished the death penalty in 1981. The guillotine lives on, trimming paper in English-speaking offices, but in France that useful tool is called a *massicot*.

You went to the guillotine in a *tomberel*, a 'tumbrel', a two-wheeled cart, mostly used by farmers for carrying manure—they unhitch the horse, tip up the cart and out fall the contents, hence the name from *tomber*, meaning 'to fall'. At the scaffold (l'*échafaud*) you climbed onto the platform; the old women, *les tricoteuses*, sat around knitting, watching how you performed. If you were famous enough, Mme Tussaud retrieved your head from the basket and took it away to make a death mask for her waxworks show.

A feature of the Bastille Day celebrations is always, of course, the playing of the *Marseillaise*, which must be the most bloodthirsty national anthem ever devised:

Arise children of the fatherland, the day of glory has arrived
Against us tyranny's bloody standard is raised
Can you hear in the fields the howling of these fearsome soldiers?
They are coming into our midst to cut the throats of your sons and consorts!

To arms, citizens, form in your battalions, march, march!

Let their impure blood water our furrows!

Both words and music (six verses in the original) were written in a single night in April 1792, by the young Rouget de Lisle, a captain of engineers (and amateur cellist) in the French

Army of the Rhine, responding to a request from the Mayor of Strasbourg for 'a marching song'. It rapidly became widely known—when volunteers from Marseilles marched north in August to support the Revolution they entered Paris singing this song and it took their name. It became the official national anthem of France on 14 July 1795, although it was banned during the intervals when the monarchy returned to power because of the song's revolutionary associations. It was officially restored in 1879 and has inspired generations of French ever since.

Peter Judge

Sources: The *Oxford English Dictionary* on CD-Rom v. 4.0. *Encyclopaedia Britannica* 2009 on DVD. *Le Trésor de la Langue française* at <<http://atilf.atilf.fr/tlf.htm>>. <www.hku.hk/french/dcmScreen/lang2044/histoire_revolution.htm> <http://fr.wikipedia.org/wiki/La_Marseillaise>

Free lunch! oh...and an AGM—now 29 August

The Canberra Society of Editors Annual General Meeting will be held at Old Parliament House dining room on Saturday 29 August from 11.30am to 3pm, with tea and coffee available from 11am. Members can enjoy a free light lunch and the Members Bar (cash bar) will be open. Guests are welcome at \$26 per person.

We look forward to seeing an exceptional attendance at this year's AGM. We need to discuss ideas about changing the way our Society works. Several changes in the committee are mooted—not the least of which is the need to elect a new President. Ted Briggs has served his maximum two years and is looking forward to welcoming our new incumbent. We will be looking for a new Iped representative – a very rewarding position and one that can have significant bearing on the future of our Society.

All are welcome to the AGM but if you'd like to come for lunch, you must RSVP by Monday 10 August to Kevin Maguire, kevinmag@bigpond.com; phone 6297 2704. Please make sure that date is in your diary as well—no RSVP, no lunch!

The full agenda will be published in the August newsletter and on our website.

(Possession and omission...continued from page 4)

or many princesses all looking sparkly at the ball:

- (1) princesses (who collectively own a lot of tiaras)
- (2) princesses'
- (3) princesses' — the *princesses'* tiaras sparkled in the ballroom

(no extra 's'—*princesses's* is over the top in speech!)

Possessive or adjectival—is it really ownership?

In the example *Fort Street Boys High School*, the school has decided that there is no real sense of ownership of the school by the boys currently attending it, so they have opted to delete the original apostrophe and treat *boys* as an adjective. I once belonged to a club in Sydney which was originally known as *The Girls' Secondary Schools' Club*, as though there was some sort of ownership by the girls of both the secondary schools and the club as a whole; and ownership by the secondary schools attended by the girls of the club. Complicated, eh? Well, the club finally realised that the apostrophes could go because there was no real ownership—just an adjectival sense distinguishing the schools from those attended by boys, and the club as a place where girls who had attended secondary schools could have lunch, freshen up in the middle of a hectic day of shopping in Sydney, and so on. You may know of similar examples.

Blackboard special's

Yes, I know, that apostrophe shouldn't be there, but that's what I often see in advertising, whether on blackboards outside shops or in newspaper advertisements. Many people who went through school when English grammar was not taught as rigorously as it was in earlier times, are confused about where and whether to use apostrophes, so they use them whenever they put 's' at the end of a word. When plural is intended, no apostrophe is necessary (except in very rare instances). So the plural of onion is just *onions*, of tomato it's *tomatoes*, of avocado it's *avocados* (not *avocadoes* like potatoes).

The same goes for most other plurals. Pills often come in *10s*, *20s*, *50s*—no possession is intended, so just use the 's'. An exception is when we pluralise lower case letters as in *Mind your p's and q's*. The sentence would look odd without the apostrophes, and they are there to help pronunciation. The same goes for *the 1960s*.

Irregular plurals plus possession

The problem about the separate washrooms for ladies and men is that *men* is an irregular plural. The plural of *man* is not *mans*—it's *men*. But if we just follow the three-step rule, we can't go wrong. It's *the ladies' and men's washrooms*.

- (1) men (whose washroom it is)
- (2) men'
- (3) men's — *men's* washroom

Possessive pronouns

In English we have what's left of a case system in the table of personal pronouns—*he/she* (subject), *him/her* (object), *his/her* and *his/hers* (possessive). Because there are special forms for each case, there is no need for apostrophes at all. So the correct version of the sentence at the beginning is *This book is his but that one is hers* (no apostrophe). In this table, the possessive form of *it* is *its* (no apostrophe). We'll come to *it's* in a moment.

Omission

The apostrophe is also used to show that something has been omitted. So *should not* can become *shouldn't*, *six of the clock* can become *six o'clock*, and *it is* can become *it's*. So a correct sentence would be *It's* (contraction of *it is*) *a good day to give the house its* (possessive case of *it*) *annual spring clean*.

... and you thought I'd forgotten about the poser from last month, didn't you?

What would you choose here – singular or plural verb?

- A box of textbooks on various European languages was/were delivered yesterday.

If you said singular, you were right! It's just the box that was delivered. The fact that the box contained a lot of textbooks (plural) about various European languages (plural) doesn't make any difference. Just *a box* (singular) *was delivered*.

Reference

Murphy, Elizabeth M (1989) *Effective writing: plain English at work*, Pitman, Melbourne (copies available from the author)

© Elizabeth Manning Murphy, 2009
emmurphy@ozemail.com.au

Training News

The Small Business Essentials Workshop Turn Skills into Profit..!

The Small Business Essentials Workshop Turn Skills into Profit..! was held in June and presented by David Grantham and Jean McIntyre. It was encouraging to hear that Canberra is a great place for small business with about 24,000 small businesses—14,000 of these are in the micro business category.

David started the day by posing the question—why set up a small business? This was followed by discussion around the rewards and pitfalls of going into business. This session focused on factors such as being prepared to try the new, being highly ethical, enjoying the business, and lateral thinking and allowing for time away from the business.

How can you tell if a business is a good one? Jean's marketing session noted that good businesses spend time and money to develop a marketing plan, have a strong brand identity, know the competition, have a good database, take an integrated approach to marketing and will usually have someone who is responsible and accountable for their marketing strategy. It was interesting to hear Jean discuss the difference between a sales/advertising approach and a marketing approach.

David introduced participants to the concept of the business plan, a vital management tool that should be used frequently and built up over time. In addition, David explored the elements of a business plan and highlighted the importance of having this document when seeking to borrow capital to establish a business.

The workshop also focused on the use of social media as a free and easy way to promote a small business. Social media includes face book, linked in, flickr, you tube, my space, twitter and weblogs. Social media can drive website traffic, encourage referrals, promote products and build customer relationships.

There were lots of useful handouts to support sessions on business structure, registration, licences, business names, insurance, financial management and taxation. In addition, the presenters distributed a detailed contacts list, reading list and small business tips list.

An open forum, and questions and answers session concluded the day.

Two of the comments from the evaluations were:

'both excellent – everything clearly presented and relevant'

'both very good and professional in their training presentations – also very friendly'

A big thank you to our presenters Jean McIntyre and David Grantham, to Kevin Norton of Nurturing Nortons and to the participants for their attendance and contributions.

Design for non-Designers - Friday 28 August presented by David Whitbread

This workshop will be especially relevant to those members who work with designers and need to know enough about design matters to function fully as editors.

Session 1

An introduction to design and layout, typography, working with colour, photographs and illustrations.

Session 2

Readability, type selection, displaying creativity and working within a tight budget.

Session 3

Picture selection, sourcing of commissioning images, print effects and designing-on-a-shoestring.

Session 4

Web design conventions and the requirements for smooth navigation and retaining readability.

Friday 28 August at the National Library of Australia
9.15am – 16.30pm

Members: \$150, non-members: \$250

Bookings: Martine Taylor 6260 7104 (ah) or
martinetaylor@hotmail.com

David Whitbread was the Head of Graphic Design at the University of Canberra and the Design Director of the Australian Government Publishing Service.

He is now the Design Director of the Australian Government Department of Education, Employment and Workplace Relations. David taught graphic design at the University of Canberra from 1992 to 2004 and at the Canberra Institute of Technology between 1986 and 2004 and has run seminars and workshops on design in Canberra, Sydney, Melbourne and Brisbane.

He was art director and one of the co-authors of the Australian Government's *Style Manual for Authors, Editors and Printers* (6th edition, Wiley, 2002) and wrote a monthly 'Design' column in Niche Publishing's Australian MacWorld for 11 years.

David is the author of *The Design Manual* www.thedesignmanual.net (UNSW Press, Sydney, 2001) which was first published by UNSW Press in 2001 and was reprinted four times before the revised and expanded second edition was released in 2009. His work has received recognition in the Australian Book Publishers Association Design Awards, the National Print Awards and, with *The Design Manual*, The Australian Awards for Excellence in Educational Publishing.

Membership Renewal Form

Financial year 1 July–30 June

Membership expires on 30 June each year. Please renew **before 31 July** to remain financial.

Note: Only full members are eligible to vote at general meetings or be listed in the freelance register. Associate members who are currently employed in editing or publishing, or who have had appropriate experience in the past, may apply for full membership.

How to pay

EFT or direct deposit (preferred)		Amount payable
Financial institution	Community CPS Australia	Full member \$80
Account name	Canberra Society of Editors	Associate member \$45
BSB	805 022	Student member \$30
Account number	0342 3503	Corporate member \$225
Include last name or other identifier with your deposit		

Cheques/money orders payable to Canberra Society of Editors

The form is also available on the website www.editorscanberra.org/renewal_form.pdf



Detach this section and return it to confirm your contact details and method of payment.

Send to: Canberra Society of Editors
 PO Box 3222
 Manuka ACT 2603

My contact details

Renewing for membership year	2009–10
Renewing membership type	Full <input type="checkbox"/> Associate <input type="checkbox"/> Student <input type="checkbox"/> Corporate <input type="checkbox"/>
Full name	
Address – postal	
Phone – home	
Phone – work	
Fax – home	
Fax – work	
Mobile	
Email	

My payment details

Amount paid: \$	Cheque/money order <input type="checkbox"/>	EFT/direct deposit <input type="checkbox"/>	Date:
		Financial institution:	

June meeting report

The CSE meeting of 24 June welcomed Dr Bruce Moore, director of the ANU's Australian Dictionary Centre. Among other things, the Centre is working on the second edition of the Australian National Dictionary (AND). First published in 1988, the AND is a dictionary of Australianisms and currently has about 10,000 entries.

But what is an 'Australianism'? According to Bruce, it is a word, meaning or idiom that originated in Australia, or has particular significance here.

Bruce's 'baker's dozen' of Australianisms includes: 'battler', 'bludger', 'dinkum', 'dob', 'larrikin', 'mate', 'no worries', 'ocker', 'rort', 'she'll be right', 'tall poppy', 'true blue' and 'wowsers'. The next word he would add to those 13, is 'bogan', a very familiar word that appears to be replacing a number of regional synonyms, including 'Westie' (Sydney and Melbourne), 'Chigga' (Hobart) and 'Booner' (Canberra).

The AND is based on historical principles and its structure is modelled on the large Oxford English Dictionary. A prominent feature of each entry is an, often extensive, set of citations. The citations establish the chronology of use of the word or term and substantiate its definitions.

The second edition of the AND will have about 4,000 extra entries. Older words and terms will be retained but might be shown as 'dated' or 'obsolete'.

A large number of new entries comes from Aboriginal cultures and languages and include 'smoking ceremony', 'Invasion Day' and 'Sorry Day'.

A number of colloquial Australian phrases will be included for the first time in the second edition. Some are old and some new but you will recognise most of them. They include: 'don't know whether I'm Arthur or Martha', 'off like a bride's nightie', 'down the gurgler', 'a head like a robber's dog', 'the dogs are pissing on your swag' and 'land of the long weekend'.

Some of the less obvious entries for the new edition are: 'Devonshire tea', 'display home', 'economic rationalism', 'eftpos', 'fairy bread', 'salary sacrifice' and 'schmick'. Such terms are becoming easier to confirm as Australianisms because the Internet, and computerisation more generally, facilitates searching of books, articles and databases.

More information on the AND can be found on the Australian National Dictionary Centre website, see: <http://www.anu.edu.au/ANDC/>.

Sheridan Roberts

It's time to renew your membership

Don't forget to renew your membership during July. There's a renewal form on the website [www.editorscanberra.org/renewal_form.pdf]. Please insert your surname and initial if paying by EFT or direct deposit. A transaction that shows up as 'CSE subs 09-10' or similar is no help - who does it belong to? Your name is more important so please be sure to insert that first.

Money matters—and can be fun

Do you think you need to be an accountant to be a treasurer? Well, you don't. All you really need to get the job done is interest—no pun intended—good record-keeping methods, attention to detail, a couple of hours each week (on average), a reasonable level of skill with MS Excel and access to internet banking. There is even the option of using a bookkeeping service, which I did for a couple of months at the beginning.

What does the job entail? Well, it can be more or less what you make it but there are some core things that have to be done. The treasurer receives and banks money from various sources, pays invoices and records all transactions on a spreadsheet so the end-of-month balance tallies with the bank statement. Pretty simple, huh? At the end of financial year, there's the paperwork to prepare for the auditor, and at membership renewal time, receipts and membership cards to issue.

There are many other things, like clearing the PO box, that could go on this list but that will depend on how the new committee wants to work. I'd be very happy to fill you in before the AGM if you're interested in nominating for the job.

I'm glad I took the opportunity when it presented because the experience has been very rewarding. My two years is up and, although I'll be glad to have a rest, it will also be a bit sad to hand over the reins. I really encourage you to have a go if you're interested. After all, how hard can it be?

Marg Millard, soon-to-be retiring treasurer

Notes on the accreditation exam

It's a new exam

The exam this year will be at least 90% different from the 2008 exam and the sample exam, and you should not expect to see questions repeated from last year. A new extract will be provided for Part 2 of the exam. The allocation of marks remains the same: 20% for Part 1 and 40% each for parts 2 and 3.

This year, the Part 2 extract will be provided as four loose sheets so they are easier to handle. The style sheet and page for writing queries for the author will be in the bound exam booklet. Make sure all pages go into the plastic envelope at the end of the exam. One question from Part 3 will also be provided as loose sheets. These pages must go into the envelope as well, whether or not you attempt this question. Write your candidate reference number on all loose sheets.

This year 30 minutes will be allowed for preparation: 20 minutes for reading time and 10 minutes for writing candidate reference numbers on every page of the exam booklet and loose sheets.

Some lessons from the 2008 exam

Manage your time

Stick to the allocation of time suggested in the note to the sample exam (most people last year did finish the exam). There is no point in achieving 100% in one part of the exam if you fail to complete other sections. Every exam room has a large clock, so keep an eye on it. Remember that doing a written exam is a skill in itself that needs practice. Before you go into the exam, decide on the order you will tackle questions, and work out the times to start each section so there are fewer decisions to make on the day. We recommend you allow 30 minutes for Part 1, and 1¼ hours each for parts 2 and 3, including review time. This reflects the allocation of marks across the exam.

Editing questions in Part 3 and the extract in Part 2

We realise that candidates will be working under pressure in the exam, and that you would normally check your work carefully, which you may not have time for in the exam. We have allowed for this by generally allowing a safety margin of marks, so that you can pass and even get full marks without doing a perfect job. We think this is a commonsense approach to exam conditions, rather than a matter of accepting second-rate work.

The accreditation exam and the sample exam

The sample exam has been revised this year to make the format of questions more like the style of questions used in the exam. Questions in Part 3 are generally broken into sub-questions to make the direction of answers clear—there will be no 'essay'-style questions where only one question is asked. A new extract has also been prepared for the sample

exam. This focuses on sound copyediting skills and also includes a substantial table to be edited and marked up. You should always expect something in the extract in the exam that tests more than language skills, like the table in the new extract in Part 2 in the sample exam.

The sample exam gives you an idea of the style of questions and the kind of subject matter that you might find in the exam itself. You should not expect to find the same content in the final exam. If similar content does appear in the exam, you should take extra care to read the question, as it may be slanted differently from the sample exam.

Work through the sample exam under self-imposed exam conditions and mark your work using the answer guide. Recognise areas where you could have done better, and work on improving them. Spend some time reading and reminding yourself where things are in the Style manual. It's worth setting some time aside in the weeks leading up to the exam for reading or working through the remaining questions from the sample exam and honing your exam skills. If your work has become very specialised over the years, you might also want to refresh your memory on the basics.

A Style manual update

A query arose from the sample exam last year about the duration of copyright as described in the answer guide. The Style manual was produced before the most recent changes to the copyright law—it does not, for instance, include information on the change to the duration of copyright, which is now life of the creator plus seventy years, and matters such as moral rights and parody. To bring yourself up to date on copyright matters, visit the Copyright Council's website <www.copyright.org.au/publications/infosheets.htm> and look at the free fact sheets there. You can take these into the exam only if you have them bound (you can just use the comb or wire binding that office machines can do).

What you should take into the exam

There's limited time for looking things up in the exam. Take a small dictionary that is easy to use and will fit on your desk, and Snooks & Co.'s *Style manual for authors, editors and printers* (you can tag pages for quick reference) as a minimum. If you have a specialist reference or dictionary you use regularly, take that, too, but do limit the books you take, for your own peace of mind.

You can take Australian Standards for Editing Practice into the exam and things like Copyright Council fact sheets (mentioned above) provided they are bound.

You might also want to take a ruler and calculator (but it must be stand-alone, not part of another electronic device such as a mobile phone).

(Notes on the accreditation exam..continued)

Part 1

Do only what you need to—Part 1 requires you to answer 20 questions, but you can answer all 24 questions. Answering all questions allows you to pick up some bonus marks in Part 1, but it's not a good idea to do that unless you finish early and have plenty of time.

Part 2

Pay close attention to the style sheet you create—a sound copyedit usually depends on creating a sound style sheet. If you aren't used to using a style sheet when you edit, read up on the topic in the books recommended in the note to the sample exam. This is worth 20 marks in Part 2, which can make the difference between a pass and fail in that section. You gain marks in Part 2 for a sound edit, not just the number of changes you make.

In the case of the sample exam, for instance, including a note in your style sheet that ship names are shown in italics will get you marks not only for the ships that you have marked as italic in the extract, but also the names already in italic—that's because you have shown your decision in the style sheet. This applies, for example, to things like the treatment of dates, numbers and measurements, too.

Good mark-up of the extract—manuscript editing should be completed in the spaces between the lines, like the sample mark-up of the extract in Part 2 on the website. Many candidates also used proofing symbols, placing edits in the margins. No one lost marks for working this way, but it does make the edit unnecessarily difficult to follow, and above all it wastes time!

You will be able to work more quickly, more efficiently and more clearly if you do an editorial rather than a proofreading mark-up. Start practising today if that's not the way you usually work, but rest assured that markers do not deduct marks unless errors are introduced to the edit.

Part 3

Answer only four out of the twelve questions in Part 3 of the exam. You must answer four whole questions in Part 3 and cannot answer parts from various questions to make up the 20 marks.

If you are asked to answer, for example, four of six sub-questions in a particular question in Part 3, just do the four, unless you know you have plenty of time, as answering extra sub-questions in Part 3 will not let you pick up bonus marks. Markers will count the marks from the best four answers to sub-questions, so only do the extra work if you have some spare time at the end. Don't answer extra sub-questions unless you finish early and have plenty of time.

Specialist questions

When the first sample exam was tested with society members, people asked for some specialist as well as generalist questions in Part 3. Each year, four specialist

questions will be included. It's important that you attempt these questions only if you have professional experience in the area. It's unwise to think that you will be able to produce a good answer to these questions from general editorial knowledge. There are still eight generalist questions from which you can choose.

Don't touch the specialist questions in Part 3 unless you're a specialist—you need to have professional experience in the area to answer these questions properly. The structured sub-questions mean you won't be able to bend a question into a more familiar area, as markers will be looking for a sound knowledge of the topic. In 2009 the four specialist questions are questions 9–12 in Part 3.

Follow the brief

Just as you would for an editing job. Most questions will provide a brief or outline the situation under discussion, and questions are very specific. Make sure you read carefully—you can't use highlighters on the exam paper, but you may find it useful to underline significant parts of the brief and question to help you stick to the point in your answers.

Accreditation matters

The exam development team aims to provide a fair exam that tests all the standards in Australian Standards for Editing Practice. It is recommended that editors not attempt the exam unless they have at least two to three years' full-time editing experience, or equivalent. IPEd has established the accreditation scheme so that experienced editors have a qualification that indicates that their work is of a high professional standard. You should therefore expect the exam to challenge you and demand maximum effort from you over the three hours. It is not meant to be 'easy'.

This is your newsletter—can you help to distribute it?

Responsibility for distribution of the newsletter has usually fallen to the Newsletter Editor. However, this is no longer possible nor practicable.

Distributing the newsletter involves collecting it from CopyQik in Allara St and taking it to a post office. It's as simple as that. There is a form to fill in which includes the CSE account number; our account is held at several of the post offices. The addresses are, as of this issue, printed on the shells, so the task is much easier than before.

Please contact Virginia Cooke at virginia.cooke@gmail.com and I will send you a brief email outlining the process. I, and your fellow members, would greatly appreciate your offer of assistance.

Contents

- 1 Next general meeting—Wednesday 29 July
- 1 President's report
- 2 IPEd Notes
- 3,5 Thinking about words—the fall and the terror
- 4,6 Nuts and bolts...possession and omission
- 5 New date for AGM—now Saturday 29 August
- 7 Training news—June workshop, The Small Business Essentials Workshop Turn Skills into Profit..!; Design for non-Designers—Friday 28 August presented by David Whitbread
- 8 Membership renewal form
- 9 June meeting report; It's time to renew your membership; Money matters—and can be fun
- 10,11 Notes on the accreditation exam

Notes to self

- 1 Renew CSE membership before 31 July to remain financial
- 2 There is such a thing as a free lunch at the AGM, but only if you RSVP by Monday 10 August to kevinmag@bigpond.com

POSTAGE
PAID
AUSTRALIA

SURFACE
MAIL

If undeliverable, please return to
Canberra Society of Editors
PO Box 3222, Manuka ACT 2603