

The Canberra

# editor

## Canberra Society of Editors Newsletter Volume 18 | Number 5 | June 2009

Next meeting  
6pm,  
Wednesday  
24 June

### The Latest Word

presented by  
Dr Bruce Moore

Who better to talk to us about our favourite subject, words.

Bruce is head of the Australian National Dictionary Centre at the ANU, and is author of the recently published *Speaking Our Language: The Story of Australian English* (OUP 2008). The Centre conducts research into many aspects of Australian English. It edits the Oxford range of Australian dictionaries, but its primary focus is on the historical development of Australian words. Its major publication is the Australian National Dictionary.

The first edition of that dictionary was published in 1988. It is a dictionary of Australianisms based on historical principles, containing some 10,000 Australian words, meanings, and idioms. The second edition will add some 4000 new entries. This talk will focus on some of the categories of words that have been chosen for the new edition—for example, colloquial words and idioms, names of indigenous languages and peoples, and words that belong to international English but are used differently in Australia. Bruce will also cover the sometimes controversial choices that lead to the inclusion or exclusion of words.

As the title of the talk suggests, this promises to be the latest word on the latest words in our Australian English.

Where: Friends Lounge,  
National Library of Australia

When: Wednesday 24 June

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

### President's report



Apologies for the absence of my report in the last newsletter. I was attending the Society for Technical Communication conference in Atlanta, which was a great experience, and I also took the chance to take a short but well-earned holiday.

As you'll see in the Committee Notes, we are interested in reviewing our membership structure, to see if we have the best structure now that accreditation is a reality. For example, where do AEs fit in with our two-tier structure? Is this a third level? Currently, people applying for full membership (and hence access to the Freelance Register) have to convince the committee that they are "currently engaged professionally in editing or publishing, or [have] had such experience in the past". Is this still appropriate now that we have a formal process of accreditation? Should we just have one level of membership but charge a fee to have an entry on the Freelance Register that is commensurate with the advertising benefits of being on it? This is not something that we are going to rush into – indeed we may decide not to change anything—but if anyone has any thoughts on this, feel free to talk to me or any of the committee—or, better still, why not send a letter to the editor?

There was strong support at the last committee meeting for renaming the Freelance Register; perhaps something like Professional Register of Editors might be a better description? If you have any thoughts on this, please let us know.

I was back from the US in time to catch the fascinating talk from Tony Clarke from Vision Australia at the May meeting. I think we were all impressed at the range of adaptive technologies. Accessibility is an important issue for people whose job is communicating – using any media, not just websites. If you weren't at the meeting, I encourage you to have a look at Vision Australia's website.

I look forward to joining you at the next meeting to listen to Dr Bruce Moore, head of the Australian National Dictionary Centre at the ANU. If you have any interest whatever in words, then you mustn't miss this meeting.

*Ted Briggs*

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**Newsletter schedule**

The next newsletter will appear in late May 2009.

The deadline for submissions to the next issue is Wednesday 13 May. The editor welcomes contributions by email to <virginia.cooke@gmail.com> using a .doc file format.

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## IPEd notes

### News from the Institute of Professional Editors

Dates to keep in front of mind are 30 June and 12 September 2009, and 14 July and 8 October 2009. The first dates are the closing date for early-bird registrations for this year's accreditation exam and the date of the exam; the second, the closing date for early-bird registration for the national conference and the starting date of the conference. Note that early-bird sign-up dates for both are imminent. You can still register after those dates ('til 1 August and 7 September, respectively), but it'll cost you more and who wants that?

You can register for the exam at <www.iped-editors.org> where you can find an exam guide, FAQs and answers, and a sample exam. The latter will give you a good idea of what to expect in September, and trialling it under simulated exam conditions will help you decide whether or not you are ready to take the test. All societies will also organise pre-exam workshops and other supportive activities. Keep an eye out for notices of those.

A dynamic program is in store at the 4th National Editors Conference, to be held at the Adelaide Festival Centre from 8–10 October. Participants will hear and discuss papers from their peers exploring the conference theme, 'Getting the message across', and engage in lively debate on the relevance and value of editing as seen from various perspectives. Expert panels will explore the following

topics: 'Turning the tables: editors being edited'; 'Paying it forward: the editor as mentor'; and 'Into the unknown: the future for editing'.

Keynote speakers at the conference will be human rights and refugee advocate Julian Burnside AO QC; author, community worker and mentor Wendy McCarthy AO; US editor and publisher of prize-winning books for children Neal Porter; and former senator and now University of Adelaide research fellow Natasha Stott Despoja.

The conference social program will provide plenty of opportunities to chew the fat with fellow editors. Scheduled events include a civic reception at the Town Hall, hosted by Adelaide's Lord Mayor, and the conference dinner at the National Wine Centre.

You can register for the national conference at <www.iped-editors.org>. Don't forget that, as attendance counts as professional development, costs can be claimed against taxation.

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



## Thinking about words – an oxymoron industry?

Periodically I feel the need to justify myself. Why *do* I write these little pieces? The honest answer is, of course, for fun—if I didn't enjoy the work involved I wouldn't do it. But as well as the self-indulgence there is also an attempt at a serious purpose. We are editors; words are our stock-in-trade and our raw material, and processing them gives us our end product. If we don't take a little time to think about those words we are probably not doing justice to ourselves or our jobs. My musings may focus on the particular, from month to month, but they are meant to stir some wider reflection on the general—we should be in the habit of thinking about words whenever and however they strike a spark of interest, not just when we are working.

Having got that off my chest, what's this about *oxymoron*? Many years ago, when less tolerant than I am now, I once referred to one of my more wimpish colleagues as 'militantly apathetic'. You will recognise the apparent contradiction in terms as typically oxymoronic—a barbed bit of nonsense aimed at making a point. And indeed *oxymoron*, a word coined in the 17th century, has its origins in the Greek *oxi-*, meaning 'sharp' or 'acid', and *moros*, 'dull' or 'stupid' (hence our word 'moron'). Its plural is usually *oxymorons*, although if you want to be pedantic the Greek *oxymora* is the option preferred by my spellchecker. What triggered this interest in *oxy*-thingummies was the repeated reference in the media recently to the 'hospitality industry' and its problems at this time of global financial meltdown.

I may be the last person on earth to think of hospitality exclusively as something warm, welcoming and freely offered, but it's not something I would have seen as an 'industry'. Similarly, categories like the 'health industry' or the 'child care industry' seem uncomfortable pairings—oxymoron industries. However, my Mac's dashboard dictionary gives 'hospitality' both as a noun and an adjective and the example of adjectival use is 'hospitality industry' (although I would consider 'hospitality' here as a noun in apposition, not an adjective). So there I was, my grump shot down in flames but still leaving me obstinately believing that 'hospitality' is something

you ought not to pay for. If 'industry' includes both goods and services, the service industries are certainly spreading their net ever wider.

*Hospitality* is closely allied to *hospital*, and comes via old French *hospital*, modern *hôpital* (the circumflex almost always indicates an 's' dropped in a French word's evolution) from Latin *hospitale*, 'a place of reception for guests'. The *Knights Hospitallers*, who later became the Knights Hospitaller of St. John of Jerusalem, had their origin in an 11th-century hospital founded in Jerusalem by Italian merchants from Amalfi to receive and care for pilgrims, especially the sick and poor. Over the centuries the Knights also became a great military and naval power, first on Rhodes, then Malta and nowadays (no longer warlike) in Rome as a supremely aristocratic association. In England their property was confiscated by Henry VIII at the time of the dissolution of the monasteries and the branch virtually disappeared. It was revived there in 1831 as the Most Venerable Order of St John of Jerusalem and spread across the British Commonwealth and the USA. Its best-known activities revolve around the St. John Ambulance and the St. John Eye Hospital in Jerusalem.



So a hospital, like a hospice, was originally a place where you could find accommodation and refreshment. It lingers on with that meaning in England in the *Royal Chelsea Hospital*, set up in 1681 by Charles II as a home for soldiers 'broken by age and war', and still caring for more than 300 veterans, the Chelsea Pensioners, in their distinctive bright red uniforms (pictured above). Greenwich Hospital, set up at about the same time, formerly housed retired Royal Navy sailors, but is now mainly a charity for their widows and dependents.

That use of the word 'hospital' was already archaic. It had become *hostel* by the 13th century and became *hotel* by the 18th. But in France the word *hôtel* was used first and foremost for a large

(Continued on page 5)



## Nuts and bolts...verbs (part 2)

So, did you solve the puzzle from last month? So far, we have looked at verb tense, mood and transitivity (we'll come back to transitivity). Let's move on to one of the biggest problems of all, for

both native English speakers and people who have English as a second language – voice.

### Voice

In English grammar we have two voices – Active and Passive. When the Subject of the sentence is the doer of the action, the sentence is said to be in the Active voice – that is, the Subject is doing something to the Object in the sentence. When the Object is the doer of the action and the Subject is the receiver of the action, the sentence is said to be in the Passive voice – that is, something is being done to the Subject by the Object. Here's a simple example:

- (Active) The boy *kicked* the ball.
- (Passive) The ball *was kicked* by the boy.

When should we choose one voice over the other? Well, in English we tend to put into Subject position in a sentence the thing we want to emphasise – the thing we want to talk about. In the example above, if 'the boy' is what you want to emphasise, you would put 'the boy' in Subject position – that is, probably first – in the sentence. So we would use the Active voice form. If 'the ball' is more important to you, you would put it first in the sentence – in Subject position. Now, the ball is not what is performing the action of kicking: it is what is having something done to it – it is a passive receiver of an action. This is Passive voice.

Remember transitivity? A verb is either transitive or intransitive. All passive verbs are transitive. Why? (That was last month's puzzle.) Well, look at the passive example above:

- The ball was kicked by the boy.

Although 'the ball' isn't performing any action, there is still action going on – action is still passing across (trans) from 'the boy' to 'the ball'. If we were to write that sentence in active voice, it

would be:

- The boy kicked the ball.

So, as the same action is happening, we say that the passive verb 'was kicked' is a transitive verb. All passive verbs are said to be transitive.

What if there is no doer expressed in the sentence?

- Your proposal has been turned down.

This is called an agentless passive (no doer expressed). But we really mean that someone did the turning down – we probably mean

- Your proposal has been turned down *by the selection committee*.

Agentless passives are allowable, provided the reader will certainly know who or what is performing the action, or if it is irrelevant, as in:

- Grafton *was flooded*.
- My house *was burgled* last night.

It is hardly necessary to say '...by floodwater' or 'by burglars'.

Although 'floodwater' has not been expressed in the sentence, the passive verb 'was flooded' is still said to be transitive. The same goes for the second sentence.

Be careful with agentless passives. In business documents, particularly correspondence with people you don't know, such as job applicants, they can cause offence. Take this example:

- Your application for Position 1234 has been rejected.

The applicant's first reaction on seeing this is probably something like 'Who did this rejecting? I'm entitled to know.' You can save yourself a lot of grief by saying who the doer is (perhaps 'management' or by adding an explanatory sentence or two immediately after this one, for example:

- Your application for Position 1234 has been rejected. Management appreciated your

*(Continued on page 6)*

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

and elegant town house—my French source describes it as *vaste, magnifique, princier*, you get the idea—and only at second remove ‘a furnished house that provides travellers, for payment, with lodging and sometimes food’. A *maître d’hôtel* in the 16th century was a superior servant, a butler or major-domo in the splendid *hôtel*, who made sure that his lord received the service to which he was entitled; only in the 19th century was he relegated to a head waiter in a public restaurant.

*Restaurant* has known its changes, too. The French verb *restaurer* means ‘to restore’, and from the late 17th century a restaurant was any food or drink that acted as a restorative or pick-me-up. It was only in the 19th century that the French applied it to the establishment that fed you, and it was about then that it passed into English in its present sense. *Café* is simply the French for coffee. Coffee-houses had existed in England from the 17th century, but adopted the more genteel title of *café* in the 19th.

As for *bistro*, ‘a small bar or café’, the story used to be that it had its origins in the Russian word for ‘quickly’, shouted impatiently by the thirsty Cossacks who occupied Paris in 1814–18, when Napoleon went into exile on St Helena. They weren’t supposed to drink, and so wanted to be served and get it down the hatch before they were seen by an officer. That hypothesis has now gone out of favour, because the expression doesn’t seem to have come into widespread use until the 1920s, much too long after the Russian occupation to make the story plausible. A pity—it was a good story! It now seems more likely to have come from a dialect word *bistraud* for a wine-merchant’s servant, then *bistrot* for the wine-merchant himself, then *bistro* for both him and his bar.

All of which is making me thirsty. I’ll see you next month . . .

Peter Judge

Sources: As always, the *Oxford English Dictionary* on CD-Rom v. 3.0 and the *Encyclopaedia Britannica* 2009 on DVD. *Le Trésor de la Langue française* at <<http://atilf.atilf.fr/tlf.htm>>. More on the bistro from <<http://fr.wikipedia.org/wiki/Bistro>>.

Image in <[www.metro.co.uk/news/article.html?in\\_article\\_id=147112&in\\_page\\_id=34](http://www.metro.co.uk/news/article.html?in_article_id=147112&in_page_id=34)>

## Happy holidaymakers

1. “I think it should be explained in the brochure that the local store does not sell proper biscuits like custard creams or ginger nuts.”

2. “It’s lazy of the local shopkeepers to close in the afternoons. I often needed to buy things during ‘siesta’ time - this should be banned.”

3. “On my holiday to Goa in India, I was disgusted to find that almost every restaurant served curry. I don’t like spicy food at all.”

4. “We booked an excursion to a water park but no-one told us we had to bring our swimming costumes and towels.”

5. A tourist at a top African game lodge overlooking a waterhole, who spotted a visibly aroused elephant, complained that the sight of this rampant beast ruined his honeymoon by making him feel “inadequate”.

6. A woman threatened to call police after claiming that she’d been locked in by staff. When in fact, she had mistaken the “do not disturb” sign on the back of the door as a warning to remain in the room.

7. “The beach was too sandy.”

8. “We found the sand was not like the sand in the brochure. Your brochure shows the sand as yellow but it was white.”

9. A guest at a Novotel in Australia complained his soup was too thick and strong. He was inadvertently slurping the gravy at the time.

10. “Topless sunbathing on the beach should be banned. The holiday was ruined as my husband spent all day looking at other women.”

11. “We bought ‘Ray-Ban’ sunglasses for five Euros (£3.50) from a street trader, only to find out they were fake.”

12. “No-one told us there would be fish in the sea. The children were startled.”

13. “It took us nine hours to fly home from Jamaica to England it only took the Americans three hours to get home.”

14. “I compared the size of our one-bedroom apartment to our friends’ three-bedroom apartment and ours was significantly smaller.”

15. “The brochure stated: ‘No hairdressers at the accommodation’ We’re trainee hairdressers - will we be OK staying here?”

16. “There are too many Spanish people. The receptionist speaks Spanish.

17. The food is Spanish. Too many foreigners.”

18. “We had to queue outside with no air conditioning.”

(Verbs...continued from page 4)

presentation, but could only choose one person out of a very high quality field for the position. Please apply for further positions with us in future.

### Agreement

Verbs and their subjects must agree in number and person. 'Number' in English grammar means singular or plural (one book; several books). Some languages have dual (two books) and paucal (a few books) as well. Plural can be expressed in a lot of different ways (see 'Nuts and Bolts' in *The Canberra Editor*, March 2009). Singular can be tricky sometimes too, depending on the origin of the word: *book, boy, horse* are easy enough, but what about the singular of *criteria*? It's *criterion*, Greek in origin.

A singular subject must have a singular verb. A plural subject must have a plural verb.

- The *book* that I bought yesterday from the bookstore in town is well written.
- The main *criterion* for selection for that job was excellent communication skill.
- The *books* on that shelf *are* all mine.
- The *criteria* for the job *were* set out clearly in the advertisement.
- My horse *jumps* fences.
- Horses *jump* fences.

Note that 3rd person singular of most verbs in English end in *-s*, and the plural has no added *s* – *jumps* is singular; *jump* is plural.

What would you choose here – singular or plural verb?

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

'Person' in English grammar means 1st, 2nd or 3rd person, singular or plural. Person is only obvious in pronouns. Here are the 1st, 2nd and 3rd person personal pronouns. For more about pronouns, read Murphy (1989) pages 25–26 and pages 72–74:

Person	Singular	Plural
1st person – subject	I	we
2nd person – subject	you	you
3rd person – subject	he, she, it, (singular 'they')	they

Examples:

- *I write* reports all day.
- *He/John writes* reports all day.
- *They / The managers write* reports about our reports.

### More complex verbs

A verb form that is more than one word long is a verb phrase (or phrasal verb). We can use auxiliary (helping) verbs to make more complex verb forms. This is a big topic, so please consult a complete grammar textbook if you want to know more.

So far, we have only looked at the simple tenses: present, past, future. If we use the verb 'have' plus the past participle of the main verb, we can make the 'perfect' forms of verbs:

- John has written a book. (present tense of have plus past participle of write) = present perfect tense.
- I had written three books by the time I was 30. (past tense of have plus past participle of write) = past perfect tense.
- She will have written five reports by the end of this week. (future tense of have plus past participle of write) = future perfect tense.

There are continuous forms as well, using parts of 'have' and 'be' plus the present participle (-ing).

### Placement of adverbs

Before I leave verbs, just a word about the placement of adverbs – try to keep adverbs close to the verbs they modify: He works diligently at his job is better than He works at his job diligently.

My email address is at the bottom of each of these articles. If you would like further explanation, please email me. Next month I'll give you the answer to the question about that box of textbooks!

### References

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

Peters, Pam (2007) *The Cambridge guide to Australian English usage*, CUP, Cambridge

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## Training News for July

### Editing as a Business

Presented by: Pam Hewitt  
When: Friday 24 July 2009  
Where: University House, ANU  
Times: 9.15 am – 4.30 pm  
Members: \$150  
Non-members: \$250  
Bookings: Martine Taylor: 6260 7104 (ah) or  
martinetaylor@hotmail.com

#### Overview

What do you need to start out?

- Equipment—the basics
- Services—the basics
- Networks
- Skills (Personal skills audit and Negotiation without tears)

Are you a specialist, a generalist or a dilettante?

Specialising by:

- services provided
- medium
- subject and genre
- clientele

Are you on track?

- Keeping track of income, time, clientele, the strands of your business, marketing, feedback, networks, the size and shape of your business

To market, to market

- letting people know about you and your work
- advertising, registers, business cards, websites
- promoting your business and working with others
- developing a public profile
- joining professional associations and networks

The paragon of editors

- meets deadlines, maintains personal work standards, keeps up with technological change, keeps everyone satisfied, regularly exceeding expectations, looks after old and new clients, focuses on the job at hand, reinvents skills, areas of expertise and business directions, does pro bono work, keeps clients informed of opportunities and developments

The GFC and you

- How will the GFC affect editors?
- What are the dangers?
- What are the opportunities?

Pamela Hewitt is a freelance editor, writer, trainer and proprietor of Emend Editing. Pamela publishes *The*

*Fine*

*Print*, an online journal for editors and writers. She is the author of 'Professional Editing', a series of online training programs for editors ([www.emendediting.com](http://www.emendediting.com)) and has written a second series, 'Editing for Writers' which is in production.

Pamela has developed and presented programs on writing and editing for universities, vocational educational colleges, writers' centres, literary festivals and editors' societies around Australia.

She is a founding member of the Professional Editors' Association of NSW and a member of the Canberra and NSW societies of editors. She has held positions on the executive committees of all these societies, taking an active role presenting papers at national conferences and writers' festivals, including the Sydney Writers' Festival and the ACT Word Festival. With colleague and fellow Splinter Sister Shelley Kenigsberg, Pamela has composed and presented literary musicals for editing and writing groups in Melbourne, Hobart, Canberra, Sydney and Brisbane.

Pamela was a member of IPEd's National Working Group on Accreditation and convenor of the National Working Group on Education, Training and Mentoring.

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## 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 \$60
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](http://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: .....	



## **CredAbility 10: calling all early birds!**

Registrations for IPEd's 2009 accreditation exam opened on 12 May and will close on 31 July.

The exam will be held simultaneously in Sydney, Melbourne, Brisbane, Adelaide, Perth, Hobart and Canberra. It will last for three hours, preceded by a 30-minute reading and preparation period.

The exam will take place on the afternoon of Saturday, 12 September, provided the Institute achieves a minimum number of registrations. If you register by close of business 30 June, you will qualify for the early bird rate of \$470 (for society members). Editors who deferred sitting the exam last year qualify for an early bird rate of \$375. After 30 June, the normal fees of \$490 and \$390 will apply. People who are re-sitting the exam will be required to pay \$190.

Why not take advantage of these discounted rates?

Early birds will be required to pay the full fee by 30 June. All other registrations must be accompanied by a non-refundable deposit of \$100, with the balance due by 31 July; you can make payments by electronic funds transfer or cheque. Remember that the exam fee is tax-deductible and no GST is applicable.

You will find guidelines for candidates and Q&A on the IPEd website at <http://www.iped-editors.org>; these documents will give you all the information you need to apply for the exam. You can also download the application form or register online.

An updated sample exam will be available on the IPEd website very soon. If you plan to sit the 2009 exam or you have considered doing so and are unsure whether you are ready, we strongly suggest that you try taking this exam at home under exam conditions. It will give you a good idea of the kind of questions you can expect to find in the real thing and practice in answering them. This is particularly helpful for people who haven't sat an exam since they completed their tertiary studies many years ago, or may not have taken an exam at all.

Since the exam is a test of competence (not excellence) in applying the standards set out in Australian Standards for Editing Practice, the Accreditation Board recommends that you do not attempt the exam unless you have at least two to three years' full-time editing experience, or

equivalent. The sample exam will help you decide whether you are ready to apply for accreditation. We would be interested in your comments on the sample exam after you have trialled it. There can, of course, be no guarantee that anyone will pass the exam, and the standard is, as it should be, high. All societies will be organising pre-exam workshops and other activities to help candidates prepare for 12 September.

A total of 112 Australian editors gained the status of Accredited Editor last year. This is your opportunity to join them.

To find out more, contact your Accreditation Board delegate or check the IPEd website.

## **It's time to renew your membership**

All memberships expire on 30 June – please renew before end of July in order to remain financial. The renewal form is on the opposite page.

The fees for 2009–10 are unchanged: \$60 for full members, \$45 for associates, \$30 for students and \$225 for corporate associates.

Please pay by EFT or direct deposit if possible. This is quicker, more efficient and less costly for the society than handling cheques. Of course, payments by cheque or money order will be accepted but are not our preferred method. Payment details are included on the renewal form.

Contact the treasurer, Margaret Millard [[margaret.millard@ozemail.com.au](mailto:margaret.millard@ozemail.com.au)] if you have any questions about renewal payments.

## 4th IPEd National Editors Conference

### Getting the Message Across

Adelaide 8–10 October 2009

<[www.editors-sa.org.au/?q=node/66](http://www.editors-sa.org.au/?q=node/66)>

The 4th IPEd National Editors Conference will include several workshops, to be held on 10 October, the last day of the conference. Workshops will run from 9.00 am to 12.30 pm (allowing for a half-hour morning tea break).

### Workshop outlines

#### *Using the internet to promote yourself*

Ian Bone

In this workshop Ian will explain how you can market yourself online and use the internet to its full potential. This erudite and entertaining writer will discuss the pros and cons of setting up a website and effective ways to connect to the world community of editors and writers. The internet doesn't have to be scary!

#### *Fruit of the family tree: a creative writing workshop*

Steve Evans

Want to try some writing that is just sheer fun? The first part of Steve Evans' workshop will get you exploring the senses and playing with elements of description and structure, before you surprise yourself with a secret final twist. The second part of the workshop will have you reaching into the way childhood has framed your identity as you discover where you're really from. Everyone gets to write at least one brand new and unique poem or short piece of prose to take home!

#### *The business of editing*

Pamela Hewitt AE

In this workshop you will discover or revise the essentials of the business of editing, practical ways to keep a business afloat, which remain unchanged in today's changing economic and industry climate. The workshop will also lead you to explore what is changing within this uncertain environment, such as:

- \* how much work there is around and how this affects freelancers' planning and projected income
- \* the balance between having a stable of regular clients and looking for new markets or developing new skills
- \* the timing of business activities
- \* the transition from bad times to better times
- \* looking for comparative advantages – working smarter in different ways; for example, using more screen-based skills and keeping ahead of the crowd in technological change and

business management and promotional tools such as Facebook and Twitter.

### Brief bios

**Steve Evans** is a South Australian who teaches literature, creative writing and narrative theory at Flinders University. He conducts writing workshops for schools and the general community in poetry, fiction and non-fiction, and he is a freelance editor, reviewer and manuscript assessor in these same areas.

Steve has published eleven books, including six of his own poetry. He has won state and regional poetry prizes, including the Queensland Premier's Poetry Prize, and received the Barbara Hanrahan Fellowship at Writers' Week in 2008. Recent titles are *Taking shape* (Five Islands Press 2004) and *Best of friends: the first thirty years of the Friendly Street Poets* (Wakefield Press 2008, with Kate Deller-Evans).

**Ian Bone** is an Australian author. His books range from early childhood picture books through to young adult novels, and are published in the United States, the United Kingdom, Germany and Korea. He has been a full-time writer for more than twelve years and divides his time between writing books, designing and writing online educational simulations for universities, teaching creative writing and making videos. Ian Bone's young adult novel *The song of an innocent bystander* was short listed for both the Children's Book Council's Book of the Year Award and the SA Festival Awards for literature. Other novels include *Sleep rough tonight*, *Tin soldiers*, *Shoo cat* and *Maddy in the middle*. Many of Ian's books have been short listed or awarded in the NSW Premier's Awards, the CBCA awards, the Family Awards for Children's Literature, the Ned Kelly Awards for crime fiction.

**Pamela Hewitt** is a freelance editor, writer, trainer and proprietor of Emend Editing. She publishes *The fine print*, an independent online journal for editors. Pamela has developed and presented editing programs for universities, TAFE, writers' centres, literary festivals and editors' societies around Australia. These days, she concentrates on editing fiction.

You can now register for these workshops at: <http://www.sapro.com.au/editors/register.htm>

## Making documents 'anonymous'

I am on the staff of a peer-reviewed journal which has a policy of 'double blind refereeing'. This means that the reviewers should not know who wrote a paper and an author should not know who their reviewers are—with the object of impartiality. It may be of interest to know how I make a paper 'anonymous'.

The first (albeit obvious) step is to select File/Properties. In the 'Summary' tab you can change details such as 'Author' to something general, like your position title or the publication's title or 'Editor'. Then, for version control, you could rename the document to include the word 'Blind' or 'Review version' in the title. Of course, if you are using a document management system, or working within a particularly regimented IT environment, these details may have to conform to a nomenclature.

In the 'Custom' tab, still within File/Properties, check for fields containing the author's name here. If there are they can be deleted.

Then I do a search in the text for any statements that might enable reviewers to identify an author. For example, in a statement such as 'In my paper "How to fund your holidays with research grants" ...', the 'my' would enable someone to search the internet for details of the paper and thus identify the author.

I also search footnotes/endnotes for the author's name. There may be a note such as 'Discussion between [author's name] and Joe Bloggs, 2/10/08', in which case I will remove the author's name and replace it with 'XXXX' and use the highlighting tool, so that I know to replace it in the final version for publication. Similarly, I am alert for scholars repeatedly

referring to their own unpublished theses in the notes. If a thesis is unpublished, it is less likely to be in the public domain, and therefore perhaps obvious to reviewers who the author of the paper is. If this is the case, I use the technique described in the previous paragraph.

A pitfall to be aware of is the 'Track Changes' facility. This is engaged by selecting View/Toolbars/Reviewing. An author may do a final revision of their paper, prior to submitting it to a journal/publisher, and submit the paper with the 'Track Changes' tool on. If this is the case his/her name will show in the 'balloons' in the margins, or in the 'reviewing pane' at the bottom of the screen, or will appear if one hovers the mouse over an a recently amended area of text. Even if you, the editor, turn it off, the document may open on a reviewer's computer with Track Changes turned on. Therefore, before sending a document to reviewers I select 'Accept all changes to document', then save, then turn the Track Changes tool off.

A similar scenario occurs if a reviewer annotates the electronic version of the paper and uses the 'Comments' facility. If the electronic version is sent back to the author, these comments would identify the reviewer to the author. So it might be best to cut and paste the comments into a separate document, or to print off a hard copy of the paper and physically black out the reviewer's name from the 'Comments' field in the margin.

Lindy Allen  
asoup@netspeed.com.au

## Elevenes

Would you like to have more involvement into content for The Canberra Editor? Well, you can. There's no mystery to it; just send your ideas to Virginia Cooke at <virginia.cooke@gmail.com> Is there a glaring typographical error you've seen somewhere that you'd just love to share with fellow grammatical pedants? Don't keep it to yourself, let's 'tut-tut' over it together! Send your Letters to the Editor to the above email address and let's share the outrage and the wild beauty of our evolving language.

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