

THE CANBERRA editor

Newsletter of the Canberra Society of Editors

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From the President



As I write this today, winter has at last—and unmistakably!—arrived on the Southern Tablelands. But the slow-burning wood fire is doing its job and keeping our farmhouse cosy and comfortable.

By the end of our most recent committee meeting on 11 June, Canberra Society of Editors had welcomed 30 new members in 2014—16 Full, 13 Associate and 1 Student. New members are always welcome, and our 170-odd existing members are always welcome to stay, of course! Whether we do stay and renew our membership then becomes the test of our Society's success in providing the networking, support and professional development opportunities that we expect and pay for. For the second edition in a row, Membership Secretary Linda Weber lists the many benefits and services the Society offers, and invites you to renew your membership for 2014–15.

As well as renewing your membership, please consider nominating for the Society's committee—either as a general committee member or as one of several office bearers. You may nominate for any position (including mine!) if you are a Full Member, and for all except the four executive positions if you are an Associate or Student Member. Some current committee members intend to re-nominate, but two cannot do so, per the CSE constitution—namely the Treasurer and Professional Development Coordinator. Don't let being a new member hold you back. Somehow, I got elected Vice-President only six months after my first meeting in March 2012, then President a year later!

The committee positions are all listed on page 2 in the formal notice for the Annual General Meeting, to be held in place of our general meeting on Wednesday 27 August. As we do each year, we will keep the AGM as brief as possible so we can adjourn to the dining room for more convivial fun and frolic. In the next few weeks, you will receive a broadcast email with more details about the AGM, the dinner, descriptions of the committee positions, and how to nominate for them.

Last month, we had our first monthly general meeting in our new 'home'—The Ferguson Room at the National Library. Members and guests enjoyed the passionate panel session about editing speculative fiction anthologies (see new member Katherine Crane's excellent write-up on page 8). They also 'gave the nod' to the venue itself. Although Gorman House may have been more 'homely', this venue is a good size, comfortable, well-appointed, and a 'good fit' (editors/library). Personally, I would add that access to a kitchen would make it even better. But we'll be happy there, I think. Come along, join the fun, and let us know how you like it.

From time to time, someone suggests that each newsletter should have a summary of recent committee business, presumably to inform members of how the Society is being run. Since becoming President, I've thought it a good idea, but have not followed through. Now that I've finally given

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it serious consideration, I've come to a different conclusion. Here's why. Most of what your committee does is 'conduct the business' of a not-for-profit organisation, and it is quite standard, mechanical and unremarkable. Any CSE member can be a guest at any CSE committee meeting to observe proceedings and even participate. But as for wide publication, I would say that 'the business' of the Society is, in reality, revealed in the activities of the Society—the meetings, speakers, panels, workshops, networking events, newsletter, website, broadcast emails, mentoring program, conference preparation, and all the Society and IPEd matters that are consistently reported here or in broadcast emails or at general meetings.

After each committee meeting, we produce not only the Minutes (any member can ask for a copy) but also an Action List. Any member is welcome to see that as well. As an experiment, I could attach an Action List to a broadcast email (with a contextual explanation) to see if that might do the trick.

Let me know what you think about this at president@editorscanberra.org

Alan Cummine

President

Notice of AGM

The annual general meeting is the most important meeting of the CSE year, and the accompanying networking dinner immediately after makes the evening especially enjoyable. Here are the arrangements for the 2014 AGM. We hope to see you there—old and new members alike.

Date and time Wednesday 27 August 2014, 6.00–7.30 pm

Place Seminar Room, University House, ANU

Attendance All CSE members are welcome to attend the AGM, although the CSE constitution requires a quorum of 20 full (voting) members for the business of the meeting to be transacted. Members may attend the AGM without attending the dinner.

Agenda

6.00	Pre-meeting drinks
6.30	President's opening of the AGM; Minutes of the 2013 AGM; Business arising from the minutes; Treasurer's report; President's report; Election of new committee; General business
7.30	Close AGM, then to dinner in the Common Room

Election of committee

All committee positions become vacant at the AGM. These are the current committee positions, although the new committee may change them.

All CSE members may nominate for any position except the first four (in bold), which can be filled by full members only.

- | | |
|--|--|
| • President | • Assistant Editor |
| • Vice-President | • Web Manager |
| • Secretary | • Public Officer |
| • Treasurer | • IPEd Councillor |
| • Assistant Treasurer | • IPEd Accreditation Board Delegate |
| • Membership Secretary | • Committee members (3 to 5) |
| • Professional Development Coordinator | • Catering Coordinator (need not be committee) |
| • General Meetings Coordinator | |
| • Newsletter Editor | |

Closer to the date, members will receive a broadcast email attaching a nomination form, a précis of the duties of committee positions, draft minutes of the 2013 AGM, and the 2013–14 audit report.

Eris Jane Harrison

Secretary

AGM Dinner

Details of the cost, payment and AGM dinner menu will be published closer to the date on the CSE website and in a broadcast email.

By popular demand, there will be no guest speaker. Instead, we will organise some fun events and interludes, leaving lots of time for convivial networking! You may bring a friend or partner. The more the merrier.

Remember ... Wednesday 27 August, 7.30 pm, University House, ANU, after the AGM. Lock it in!

Membership reminder

The new fee schedule for 2014–15 applies from now for all new and renewing members:

Professional	\$135
Associate	\$105
Student	\$45
Corporate	\$270

Reminder: your 2014–15 membership is now due

As you know, CSE's membership year runs from 1 July to 30 June, and it's time to renew your membership for 2014–15, if you haven't already done so. We know you would have read this in the April/May edition, but indulge us! We're going to tell you all this again!

If you are likely to think 'yes, I'll get around to that', please note that unpaid memberships will automatically lapse on 1 August.

The well-reported transformation of our national Institute of Professional Editors (IPEd) has required an increased levy per member. At our April general meeting, a majority of voting members (44 to 1) resolved to accept the necessary increase in CSE membership fees for the coming membership year.

All current members should have already received an email on 18 June with renewal details and a payment link. Members can also renew via a link on the Society's website.

Membership of the Canberra Society of Editors offers many valuable benefits.

All categories of members are entitled to:

- access the Society's **website** and its resources, and our **Facebook** page
- attend the **monthly meetings** to enjoy informative guest speakers and expert panels, and network with fellow editors and colleagues
- attend the Society's other **networking events**
- receive *The Canberra editor* published regularly throughout the year
- receive frequent **broadcast emails** about relevant subjects, events and job opportunities
- access the Society's **mentoring program**
- join and take part in the Society's discussion group 'canberraeditors' on Yahoo
- access the **members' section** of the website of the IPEd, our national body that represents and advocates for the editing profession
- receive substantial **discounts** for professional development workshops, including those conducted by other editing societies
- receive **discounted registration** for the IPEd accreditation exam and the biennial national IPEd conference (to be held in Canberra in 2015).

In addition, **full professional members** are eligible for a free listing in the Society's *Directory of freelance editors*. They may also vote and hold executive office on the management committee, where they can have more influence in supporting and guiding the Society and the editing profession.

This is YOUR Society. We encourage you to remain financial so you can continue to enjoy the benefits of membership, and we look forward to seeing you at Society events.

Alan Cummine
President

Linda Weber
Membership Secretary

write | edit | index

A national conference for editors, indexers, and publishing professionals. Canberra, Australia, 6–9 May 2015

Call for papers has closed. The conference committee has received a wonderful range of submissions and will start work on the program. Keep an eye on the conference website for updates.

Professional development

Election of new Professional Development Coordinator

When CSE AGM, Wednesday
27 August, 6.00 pm

Where University House, ANU

Why

The CSE constitution requires office bearers to 'retire' after two consecutive years in one position. This year, I'm one of those who must step down and we need someone to fill this important position. Professional development, especially training workshops, is a primary benefit of membership and one of the two most commonly cited reasons for joining the Society.

PD coordination is not in itself an onerous job. The steps and processes are well described in the Society's 'roles and responsibilities' manual. I am happy to share my experience if you are interested in nominating for the role.

Please email me about this:
malini@grapevine.com.au.

Malini Devadas

Professional Development
Coordinator

A members' networking breakfast, two workshops and a significant meeting are coming up in the next few weeks.

Members' networking breakfast

When: Friday 4 July, 7.30 am

Where: For venue and details, check the broadcast email sent on 23 June.

Editors Society NSW

When Friday 11 June, 9.30 am to 4.30 pm

Where UTS Short Courses Venue, Level 7, 235 Jones St, Broadway, Sydney

What 'eBooks 101 for editors' presented by Sarah Fletcher. A beginner-level course for those having no experience with ebooks or code. For more details, see www.editorsnsw.com/editors/workshops/

How much \$350 non-members
\$220 members (less 40% CSE member 200 km discount—\$132)

How to register <http://editorsnsw.wildapricot.org> and click on the Events tab

Canberra Society of Editors

When Friday, 8 August, 9.00 am to 1.00 pm

Where TBA (subject to numbers)

What 'Introduction to EndNote', presented by Dr Hilary Cadman Bring your laptop with EndNote installed (trial version OK)

How much \$200 non-members
\$100 members

How to register Further information on the CSE website. Register your interest.

'Take a letter ...'



In the early 1960s, a boss would call his secretary into his office: 'Take a letter, Miss Smith'. That gave Elizabeth Manning Murphy the idea for her first book, a slim volume entitled *The better letter*, designed to improve the letter-writing standards of the staff of her then employer. Elizabeth's latest book *Effective writing: plain English at work*—second edition, sees the light of day this month, July 2014.

What happened between the 1960s and 2014? Hear the story at the next Canberra Society of Editors' monthly meeting, on **Wednesday 30 July in The Ferguson Room at the National Library of Australia, starting at 6.00 pm** with the usual networking drinks.

Elizabeth Manning Murphy, Distinguished Editor and CSE Honorary Life Member, will take us on a journey of discovery of writing, changing social and workplace norms, and what drove her to write her many books about aspects of writing, English grammar, office procedures, looking for jobs, setting up a freelance business and so on. She will tell us where her writing has taken her around the world and into various branches of the writing, editing, publication, marketing, teaching and mentoring professions.

Copies of *Working words* and *Effective writing* will be available for sale at discounted \$36 and \$30, respectively. Only cash or personal cheques can be accepted.

So, come and join us on Wednesday 30 July. Enjoy some convivial networking, then take your glass of wine, take a seat, and settle in to 'take a letter' ...

Early steps towards the great transition

The IPEd Council, its Working Party 4 (WP4) and the member societies, including us, are now deep into the business of working through what needs to be done to make the transition to the Direct Membership Model favoured by all the societies in the vote conducted in November 2013. How long will this process take? Responses to that question lie along a continuum from deep pessimism to stratospheric optimism. Whichever eventually applies, there is an incredible amount of work to be done in the interim.

WP4 headed by Rosemary Noble AE is charged with researching and developing the transition plan. WP4 has five project teams, and Rosemary reports that three of them—Membership, Communication and Professional Development—now have a regular meeting schedule. Their deliberations and decisions will substantially contribute to the work of the other two teams—Legal and Governance, and Finance and Operations. WP4, which aims to represent all IPEd's member societies, will be meeting again at about the time this newsletter is released. Elizabeth Manning Murphy DE is our delegate.

Earlier this month, a call was made among interested members of all the societies to apply for the position of IPEd Company Secretary, the appointment to start at the company's 2014 AGM when the resignation of the current secretary, Charles Houen, will take effect. Gratifyingly, there was a goodly number of applications and, unsurprisingly, some very strong claimants. An announcement on the successful candidate is not too far off.

Now that Mary-Ann Came is ensconced as IPEd's Communication Officer, members can expect to read, every two months, a new issue of IPEd Notes on the institute website.

Ed Highley
CSE IPEd Councillor

The 30 November 2013 vote

The 30 November vote was necessary to choose which of the options for the future of the societies and IPEd would have a detailed implementation and operation plan developed. The necessity was that developing such a plan, including budgets, fee levels, the constitutional changes, policies and procedures is a very time-consuming and expensive process. To develop such a plan for all three options was not practical or necessary, provided that the members of all the societies were given a discussion and business plan document that clearly outlined how each option would work and indicated the likely budget and fee levels for each option.

So, WP3 developed the discussion paper and business plan, which took almost three quarters of a year. That document was presented to the members of the societies, and they were asked in the vote, that ended on 30 November last, to choose which option would have a fully detailed implementation and operation plan developed. The direct membership model was chosen by the vote.

Developing the Transition Plan

The next step, for which WP4 was commissioned, was to develop the Transition Plan as it is now called—that is, a detailed implementation and operation plan. This process could take 12 months to complete. The process requires significant contributions by each society and by IPEd. Council and WP4 decided that an MOU was required to define how the Transition Plan would be developed, and the part that the societies and IPEd would play in doing that. It needed to take the form of an agreement, so that the societies and IPEd were each committed to play their part. The MOU also makes it clear what would happen if sufficient members of the societies eventually approved the Transition Plan.

read this first

Overview: The IPEd review process, latter stages

As members of editors' societies become steadily more engaged in the process of transforming the national Institute of Professional Editors from its federated structure to a new unitary direct-membership institute, various uncertainties have arisen among members about how we have got to this stage of the transition and what lies ahead.

CSE members have been sent numerous documents about this transformation process, and at different times have expressed support for, opposition to, and confusion about it.

IPEd Secretary, Charles Houen, has written this document to help answer questions and resolve uncertainties. It is published here exactly as received. We hope you find it helpful.

Alan Cummine **Ed Highley,**
President CSE IPEd Councillor

The working party has established five project teams, each consisting of a team leader from WP4 and between 4 and 8 representatives from the societies. These five teams—Legal & Governance, Finance and Operations, Membership, Communications and Professional Development—have developed scope documents and are meeting regularly to work their way through a series of deliverables. The result of this preliminary work will be a set of Green Papers containing recommendations to be referred back to each society for discussion and endorsement. These discussions will form the basis of the Transition Plan on which all society members will be asked to vote.

It is important to understand that, up to the point in time when the Transition Plan is complete and ready to be voted on by the members of each society, no final decisions about the future of the societies and IPEd have been made. The MOU only commits everyone to work on the development of the Plan and to submit that Plan to their members for approval or not. It does make clear what the consequences will be if enough societies and their members do approve the plan.

Society votes whether to approve the Transition Plan

The **decisive step** in the whole IPEd review will [be] the votes by the members of each society, in general meetings, on special motions to approve the Transition Plan. Each society will hold its own special general meeting, and if **75% of the members who vote** approve the plan, the vote of that society in an IPEd general meeting must be to approve the plan.

IPEd vote on whether to approve the Transition Plan

After all the societies have held their special general meetings (SGM) to vote on the plan, the member societies of IPEd must record the result of their votes in an IPEd SGM. In a general meeting of the members of IPEd (that is, the societies) each society has an allocated number of votes that is weighted by the number of members it has (number of members divided by 15). So, for example, a society that has 150 members will have 10 votes. For the IPEd special motion to be approved, a number of societies whose total allocated vote is at least 75% of the overall total allocated votes must have approved the plan. (This is the same as saying that IPEd approval requires societies whose total members are at least 75% of all society members to have approved the Plan).

Example: Society A has 150 members. In its SGM, at least 75% of the **voting members who cast a vote** approve the transition plan. Consequently, at the IPEd SGM that society must record its allocated 10 votes (150 divided by 15) in favour of the Plan.

Assuming the total number of society members of all societies is 1500, the total of allocated society votes at the IPEd SGM is 100.

Requirement for IPEd approval of the Plan

If societies whose allocated votes total at least 75% of the overall allocated votes (75 allocated votes in the example above) have approved the plan, the IPEd special motion to approve the Plan is approved.

Consequentially, on an agreed date, the constitution of the restructured IPEd will come into effect, and the societies who approved the Plan must start transferring to IPEd their surplus assets and their member records. When they have done that and deregistered or wound up, they will cease to exist as independent organisations and will effectively become branches of IPEd. As of that transition date, societies who did not approve the Plan will cease to be members of IPEd, although their individual members will be able to apply directly for membership of the national body.

Mentoring—the national scene

Our program in international focus

On 12 June, Elizabeth Manning Murphy DE and Ted Briggs AE joined John Linnegar (Professional Editors' Group, South Africa) in a panel discussion by Skype about the value of mentoring for editors at a conference in Brussels, Belgium, entitled *The value of language*. It focused on the value to mentors, editors, clients, the written word and the safeguarding of the English language as a whole. It was an interesting experience, and the Canberra Society of Editors was recognised as a leader in the mentoring field.

Mentors' workshops

As flagged in the last issue of *The Canberra editor*, we have become very mobile and now have dates for mentors' and prospective mentors' workshops around the country, as well as in Canberra. We have embarked on an extensive program of 'in-person' workshops and urge you to contact the relevant state coordinator to book a place if you would like to participate. We started this program with two workshops in Melbourne (for Editors Victoria) on 24 May, and further workshops planned so far for this year are:

Brisbane (Society of Editors, Queensland, Inc.): Saturday 30 August 2014—contact: Roberta Blake, roberta.r.blake@gmail.com

Adelaide (Society of Editors, South Australia, Inc.): Saturday 15 November 2014—contact: Katy McDevitt, katy@kmeditorial.com

Perth (Society of Editors, Western Australia, Inc.): Monday 17 November 2014—contact: Kerry Coyle, kcoyle@westnet.com.au

We also have Skype workshops in Canberra whenever there are sufficient participants to make a small group—the most recent was on Monday 16 June, with participants from around Canberra and one overseas, together with one in-person participant. We would be happy to organise a totally in-person workshop in Canberra; so please contact us with an expression of interest and we'll add your name to a list:

Canberra (Canberra Society of Editors, Inc.): no date yet, but expressions of interest called for—contact: Elizabeth Manning Murphy, emmurphy@ozemail.com.au. There is no charge for these workshops.

Why workshops for mentors?

Mentoring programs are run differently everywhere and we need to be sure that mentors in our program understand how our program works for editors and within the publishing industry. The very word 'mentoring' means different things to different people—we'd like us all to be on the same page in this program. Mentorships are conducted in complete confidence and so can develop into close relationships where a high level of trust is built up—this can lead to matters being raised that are not strictly related to the original goals of the mentorship. We'd like mentors in our program to be aware of how mentoring can develop into a deeply rewarding experience for both mentor and mentee.

Is mentoring for me?

Here's a snippet from the *Guidance Notes on Mentoring*:

Mentoring is where one individual provides support, encouragement and advice to another ... It provides a two-way learning experience for both mentor and mentee, which can encourage deep satisfaction and numerous benefits in many personal, career, organisational and developmental areas ... The program brings benefits to the editing profession by increasing members' skills. This, in turn, helps safeguard the reputation of the profession as a whole.

Our program is open to members of recognised societies of editors, at any level of membership. To find out more or to apply to be a mentor or a mentee, please contact us by email.

Ted Briggs AE
tedbriggs@grapevine.com.au
Joint National Coordinators

Elizabeth Manning Murphy DE
emmurphy@ozemail.com.au

Using the Canberra Society of Editors' logo



At its June meeting, the CSE committee considered recent member queries about how they may use the Society logo on letterheads, websites or in email signature blocks, for example.

The committee resolved that CSE members may use the CSE logo only where that usage is directly associated with CSE-related business. While members are always welcome to mention their membership status in their letterheads and email signatures, they may use the CSE logo only if they're acting on CSE's behalf. Promotion of CSE in conferences or websites by presenting the CSE logo is acceptable.

Farid Rahimi
Acting Newsletter Editor

Editing speculative fiction anthologies

CSE general meeting,
May 2014



Kaaren Sutcliffe, and the panellists for the night—speculative fiction editors Maxine McArthur, Tehani Wesseley, Elizabeth Fitzgerald and Nicole Murphy.

A chilly May evening saw the Society's first monthly meeting in our comfortable new location—The Ferguson Room at the National Library of Australia. After our customary networking over wine and nibbles, we welcomed a panel from the Canberra Speculative Fiction Guild (CSFG), deftly facilitated by V-P Kaaren Sutcliffe.

The four panellists—Tehani Wesley, Elizabeth Fitzgerald, Maxine McArthur and Nicole Murphy—spoke to us about their experiences in editing speculative fiction anthologies with the CSFG and with Tehani's small press, FableCroft Publishing.

To set the scene, the panellists gave us a definition of speculative fiction—encompassing science fiction, fantasy and horror—the genre can include elements of magical realism, but needs to have an other-worldly grounding. A recent surge in 'genre-blurring' has seen many stories bleed into the speculative fiction genre, but Maxine emphasised the necessity of an element of 'other' for a story to be considered true speculative fiction; it must respond to the question 'what if the world were different in some way?'

A call for submissions for the Canberra Speculative Fiction Guild's anthologies can receive more than 100 responses, which the editors then have to whittle down to the twenty that can be included. The panellists agreed that compliance with the definition above provides a good starting point when choosing submissions. Furthermore, a story must fit in with the theme of the anthology. Tehani added that she instantly rejects any submission that doesn't meet the guidelines (e.g. word count), partly because following the submission guidelines is a good indicator of how easy a writer will be to work with. In Tehani's words, "if they can't keep to twelve rules, then they're probably going to be difficult!" This process of assessment and elimination was cheerfully referred to as 'slush-wrangling'!

We learned that one of the most critical elements of editing an anthology is getting the order of the stories right. There must be a fine balance of tone, genre and writing style to achieve the right flow between stories, although I was interested to learn that this can be as much about juxtaposition of two completely different styles as it is about melding styles together seamlessly. The panellists had different ideas about placement of the strongest stories—some favour them for the first and last, others prefer them in the middle—although all agreed that similar stories should be separated.

Getting the flow right can be one of the many challenges in producing an anthology. Surprisingly, the panellists related that excellent stories have had to be let go from an anthology because they disrupt the flow too much. This can be an opportunity, however, as in one case when a story that got cut was later used as the inspiration for a new anthology. Other challenges include working with financial constraints. For anthologies produced by the CSFG, this has included the provision of funding from ArtsACT that requires a certain percentage of their content to come from within the ACT. For Tehani at FableCroft Publishing this means balancing the amount of content from well-known authors in a collection—which increases the likelihood of good sales figures—while simultaneously supporting new and emerging writers.

Responding to one of several good questions from our very engaged audience, the panellists declared that editing speculative fiction is really not very different from any other type of editing.

- Above all, it should still be good fiction.
- Consistency is critical; an author must follow the rules they have created for their 'other world'.
- The story should make sense not only for readers of speculative fiction but also for 'non-readers'. For example, if a story is based on scientific principles, the science should be plausible.

- There are rules and conventions to the speculative fiction genre, as with any genre, and these should be adhered to where possible.

As the evening drew to a close, I felt one of the most valuable messages from this panel to be the significance of the opportunity that inclusion in an anthology provides for new writers. As Tehani told us, with the ability to balance out an unknown name (and a potentially less-polished story) with those of more experienced writers, the editor of an anthology has it within their power to publish an emerging writer for the first time, giving that author credentials they can later take to a larger publisher.

Katherine Crane

The subgenres of speculative fiction

Belinda Belton is a society member of Society of Editors (WA), and freelance copywriter, proofreader and editor. This article was first published in *Bookworm*, June 2014, and reproduced here with permission from SoEWA.

One of the society's [Society of Editors (WA)] grande dames, Satima Flavell, held court at its 20 May meeting and spoke about the joys and perils of editing genre fiction, in particular speculative fiction. She introduced her book *The Dagger of Dresnia*, which was released in April, as an example.

Genre fiction includes mystery or detective, romance and speculative fiction, and seeks first and foremost to entertain—and as such often has plot-driven plots rather than character-driven stories. Books in the literary genre typically have a formal structure, usually characterised either as 'three disasters and an ending' or as the four classical divisions—exposition, rising action, climax and denouement. The story must always begin in the middle of things, as lengthy scene setting tends to bore genre readers.

Literary fiction is under no such restrictions and authors are free to be more experimental.

- **Speculative fiction** usually involves other-worldly phenomena or imaginary beings. Spec fiction includes **science fiction**, **fantasy** and **horror** and their subgenres:
- **Hard science fiction** uses scientific principles within the realm of possibility, but with technologies not yet existing in the real world. Hard SF authors include Arthur C Clarke and Isaac Asimov, and contemporary Australian author Sean Williams.
- **Soft science fiction** is also based on scientific principles, but places more emphasis on characters' individual journeys, with a good example being the young adult series *The Hunger Games*.
- **Urban fantasy** examines how 'outsider' species, such as werewolves and vampires, affect normal suburban or inner city life and often target young adults, such as Stephanie Meyer's *Twilight* series.
- **Historical fantasy** portrays stories of people living in olden times, not necessarily on this planet, within a magical context. Sub-subgenres include masculine **sword and sorcery**, by authors such as Michael Moorcock, and **high fantasy** set in medieval times and featuring fairytale creatures such as elves, selkies or giants. Authors include Juliet Marillier, Glenda Larke and Satima Flavell.
- **Futuristic fantasy** unveils often apocalyptic stories set in the future, such as John Wyndham's *Day of the Triffids*.

Conventions in all the subgenres are, by and large, delineated by reader expectations. Romance must have a happily-ever-after ending and murder mystery, a murderer exposed—woe betide the author who transgresses these expectations.

Satima also spoke about a non-fiction genre, the **memoir**. A memoir is very important to the writer, summing up a lifetime of struggles and successes. The editor's job in this context is to retain the author's voice, even at the expense of 'correctness'. If the memoirist is an elderly woman who left school at 14 to work in a clothing factory, the editor's job is to correct the worst of any errors in the manuscript and help put the paragraphing and layout right. To make her work read like Dorothy Hewitt would be dishonest. To demonstrate an authentic, ancient Yorkshire voice, Satima read aloud a letter written in the 1600s by a distant relative, Phebe Lister.

'Address' is the issue

I recently read a 124-page report, comprising papers by various authors, in which there were no fewer than 68 instances of the use of the verb 'to address' or its extensions. This severely impeded communication of the messages intended because, let's face it, 'address' as it is most commonly used today (letters are, according to Australia Post, moribund) is a woolly, imprecise verb, whose appearance is generally indicative of laziness or lack of thought on the part of the author (or speaker). What does 'address the issue' actually mean? Often bugger-all or, alternatively, 'we really don't intend to do anything'.

Even more dismaying was that the document I am writing about related to the objectives and hoped-for outcomes of scientific research projects, an area of human endeavour in which one might reasonably expect somewhat more lexical precision than in, say, political discourse.

I have listed below just a few of the instances of our suspect, changed in each case to the operative that I deduce the author might have used if they had paused, no more than momentarily, for thought.

That's the end of my harangue; let's hope writers will begin to address the issue ... Oh no!

Ed Highley

- ... priorities are ~~addressed~~ **met** mainly through targeted activities.
- ... value-adding is being ~~addressed~~ **investigated** in research on ...
- ... research (SMCN/2012/105) will ~~address~~ **assess** integrated ... practices
- Current research aims to increase productivity ... by ~~addressing~~ **controlling** pests ...
- ... one project is ~~addressing~~ **identifying** bottlenecks ...
- This project is ~~addressing~~ **focusing on** quality issues ...
- ... implementation of actions to ~~address~~ **overcome** limitations
- research ... is further ~~addressing~~ **examining** issues related to ...
- In ~~addressing~~ **aiming for** sustainable production, ...
- Recommendations developed for ~~addressing~~ **remediating** mineral deficiencies ...
- ... by ~~addressing~~ **filling** key information gaps ...
- ... management programs ~~addressing~~ **to mitigate** these major constraints ...
- ... issues to be ~~addressed~~ **researched** in that country ...
- ... will ~~address~~ **tackle** these issues and provide support ...
- ... to ~~address the lack of~~ **promote** small-scale commercial opportunities
- ... ensuring that ... priorities are heard and ~~addressed~~ **responded to**.
- ... the program ... is designed to ~~address~~ **overcome** these limiting factors ...

What's in a font—does size really matter?

Could font size be the answer to some of the financial and environmental woes worldwide? Well, 14-year-old [Suvir Mirchandani](#) certainly thinks so. The sixth-grader at Dorseyville Middle School near Pittsburgh, Pennsylvania, has figured out that by using the Garamond font, his school could reduce ink consumption by 24% and, as a result, save as much as \$21,000 annually.

In an [experiment](#), he used random samples of teachers' handouts and looked at the most commonly used characters (e, t, a, o and r). He first charted how often each character was used in four different typefaces: Garamond, Times New Roman, Century Gothic and **Comic Sans**.

Garamond
Times New Roman
Century Gothic
Comic Sans
Comic Neue

18/22 pt

Suvir then measured how much ink was used for each letter by using a commercial tool called APFill® Ink Coverage Software. Next, he enlarged the letters, printed them and cut them out on cardstock paper to weigh them and verify his findings. He repeated his measurements for each letter thrice and graphed the ink usage for each font.

Suvir published his [findings](#) in the *Journal for Emerging Investigators* (JEI), a publication founded by a group of Harvard graduate students in 2011 that provides a forum for the work of middle-school and high-school students. It has the same standards as academic journals and each submission is reviewed by graduate students and academics.

Impressed by the research and its potential real-world application, JEI editors challenged Suvir to apply his project to a larger scale: the (US) federal government, with an annual printing expenditure of US\$1.8 billion. Suvir repeated his tests on five sample pages from documents on the Government Printing Office website and got similar results. Using the General Services Administration's estimated annual ink cost (\$467 million), Suvir concluded that if the federal government used Garamond exclusively, it could save nearly 30%—\$136 million annually. An additional \$234 million could be saved annually if state governments jumped on board. And that's without estimating the huge environmental savings from the manufacturing, use and disposal of ink.

Gary Somerset, media and public relations manager at the US Government Printing Office, described Suvir's work as 'remarkable'. But he was noncommittal on whether the GPO would introduce changes to typeface, saying the GPO's efforts to become more environmentally sustainable were focused on shifting content (and potentially content delivery) to the Web.

But is it the perfect solution it appears? [Designers](#) are not so sure.

Self-proclaimed 'fonts and typography geek' Thomas Phinney points out that the Garamond font is actually smaller at the same point-size compared to Times New Roman, making it harder to read.

'I like innovative ideas to save money. Really, I do. But I wish the media and public had consulted some experts on this area before going nuts promoting this idea', he wrote in his blog [Phinney on Fonts](#).

Type designer Jackson Cavanaugh of Chicago's [Okay Type](#) explains the differences in relative font sizes and the legibility trade-off.

When you pick a 12-point font, it's like picking a parking space. Letters are like the car, they're all different sizes. Garamond is a smaller car. To [compare them] scientifically, you'd have to compensate and make the different fonts the same size, not just the same point-size.

I really think you can change the design of something to make it more cost-efficient, but if you're doing it at the expense of someone actually reading the document, what's the point?

Can a size change redeem a font's respectability?

[Comic Sans](#) was released by Microsoft in 1994 but was soon targeted by an uprising of font fanatics who complained about the too-often pairing of a casual font style with non-casual messages. But designer [Craig Rozynski](#) has released [Comic Neue](#) as the new style for those who desire a casual feeling in their script, pitching it as funkier and less over-friendly. The new face is thinner although a casual eye might not spot much difference. The early reaction from designers on Twitter seems positive although not everyone is convinced.

[Vincent Connare](#), the designer of the original [Comic Sans](#), gave his verdict—and in his polite tweets, he says the Comic Neue should be more casual. In his not-so-polite tweets, he is a bit more expressive.

Melissa Crowther

Editing across borders—part 2

By John Linnegar, 6th IPEd National Editors Conference, Perth 2013

Origins of the South Africa–Europe connection

One can trace back the origins of the linguistic diversity of South Africa almost four hundred years. In the late 15th century, the first European explorers (Portuguese) went ashore on South Africa's coastline. Some 360 years ago, in 1652, the representative of the Dutch East India Company, Jan van Riebeeck, arrived at the southernmost tip of Africa to establish a refreshment station for the Company's ships bound for, and returning from, the Dutch East Indies. That event established the Dutch language firmly on African soil. But it did bring its speakers into direct contact with local nomadic inhabitants known nowadays as the Khoisan. While the Khoisan languages are dying out rapidly, they have left a large number of words to posterity, largely in the form of place names that are now South African English (SAE): Knysna, Tsitsikamma, Outeniqua, and so on.

The English language arrived in the then Cape Colony effectively from 1806, when a British colonial administration replaced Batavian governors. Almost 20 years later, the first wave of British settlers arrived in the Colony; two decades later again, another wave of English speakers arrived in the territory known as Natal, which became a Crown Colony. A variety of dialects were spoken within these two main English-speaking communities. The history of South Africa from that time until 1910 was essentially one of competition for hegemony over the southernmost part of Africa between the Dutch- and the English-speaking communities. (The Africans were mainly incidental to this.)

In 1925, South Africa before then having become a Union, Afrikaans was elevated from the status of '*kombuistaal*' ('kitchen language', or the language of lowly servants) to an official language of South Africa. It gradually replaced Dutch as a spoken and written language, in morphology, spelling, syntax and pronunciation. Until 20 years ago, it shared with English the status of official language of South Africa, but was the de facto dominant language of administration, politics, education and business from 1948 to 1994 (almost half a century). In academia, too, Afrikaans flourished and became entrenched, especially with the establishment of Afrikaans-medium universities around the country. In these ways, it has exerted a very strong influence on SAE.

Much has been done to shore up Afrikaans post-1994, now that it shares official language status with 10 other languages and English is de facto in the ascendant as the lingua franca.

Examples of the influence of Afrikaans on SAE

Among Afrikaans speakers, the typical errors committed in English usage (and for which text editors have to be constantly on the lookout) are:

Netnou/nou-nou = 'just now'. In England (and presumably also Australia), 'just now' refers to an event in the immediate past: 'He was here just now, but he's disappeared.' In SAE, under the influence of the Afrikaans adverb 'netnou', it is used to mean in the immediate future, or in an (indeterminate) while: 'I'll be with you just now, madam.'

'Afrikaans comma': used conventionally to separate the parts of sentences that contain finite (or main) verbs: '*Sommige mense wat Engels aanleer, vind dat hulle dit maklik kan bemeester*'. The equivalent—correct—structure in English is: 'Some people who learn English find that they master it easily' (without the comma after 'English').

Dit = it, that, these, those, they: used for both singular and plural—'Dit is reg.' (That/It is correct.); plural—'*Dit is my kinders*'. ('Those/These are my children', which is often translated as 'It is my children' or 'That is my children'). This usually results in a glaring lack of concord.

Is = is or are, which leads to a lack of subject–verb concord in English:

'*Hy is siek*': 'He is sick.'; '*Hulle is laf*': 'They are crazy.' The result of this lack of plural–singular distinction in the Afrikaans verb 'is' tends to be that 'is' is used in English where the plural 'are' is intended and, equally, 'has' is used in place of 'have': 'My friend have three children. They is all boys.'

Send/sent: Because the final 'd' and 't' sounds both approximate the 't' sound, Afrikaans speakers tend to experience difficulty with the simple past tense form of 'send', spelling it as 'send' instead of 'sent': 'I send you an email yesterday.'

Verbs used incorrectly, based on Afrikaans usage ('*leen*' means both 'lend' and 'borrow'; '*leer*' means both 'learn' and 'teach'): 'Borrow me your pen, please, and learn me how to use it.'

The infinitive form of verbs used instead of the gerundive form: We look forward to see everyone at the event. ('We look forward to seeing everyone at the event.')

Singular noun forms (pant, scissor, spectacle) instead of plural (pants, pair of pants; scissors; pair of spectacles) where the plural form is required in English. These are all singular nouns in Afrikaans: '*Ek het vir my seun 'n broek/sker/bril gekoop*.' ('I bought my son a trouser/scissor/spectacle.')

Plural forms: the apostrophe is used in Afrikaans (*ouma's, foto's, agenda's*), but not in English (grandmas, photos, agendas). Afrikaans speakers tend to use the apostrophe in all plural forms ending in a vowel.

Direct/literal translations: '*aksie*' = 'action' (but it should be 'act' or 'step' or 'initiative' or 'campaign'); '*konsep*' = 'concept' (but it should be 'draft'); '*instansie*' = 'instance' (but it should be 'institution').

Adjective forms where adverb forms are required: 'She sings so beautiful.' instead of 'She sings so beautifully.'; 'They played fantastic well in the finals.' instead of 'They played fantastically well in the finals.'

Compounds (Afrikaans—'*samestellings*'): To a much lesser extent than in English, in Afrikaans there is a strong tendency to compound words that describe a single concept. 'A station of the rapid rail' (three words) would more likely be '*'n snelspoorstasie*' in Afrikaans (literally, a 'rapid rail station'). When Afrikaans speakers apply this convention to their use of English, it can lead to some really awkward/unnatural constructions: 'A strategic change attempt' (instead of 'an initiative to implement strategic change') derives directly from the Afrikaans term '*strategiese veranderingsaksie*'; 'concept legal draft' (instead of 'draft legislation') derives directly from '*konsepwetsontwerp*'.

First person placed before second person: '*Ek en jy moet gaan swem*.' (literally, 'I and you must go swimming.');

'Me and my sister listened to music together'. In contrast, in English, the 'other' is always placed first: 'You and I must go swimming.'; 'My sister and I went shopping.'

Prepositions used incorrectly idiomatically: 'The bank rate increased with twenty per cent' instead of 'The bank rate increased by twenty per cent.'; 'He threw Mary *with* the ball.' Instead of 'He threw the ball at Mary.'; 'He's returning on popular demand.' instead of 'He's returning by popular demand.' These examples all illustrate the interference of Afrikaans idiomatic usage of prepositions in English usage.

Typical of Cape Flats English (strongly influenced by Afrikaans idiom¹¹) in the Western Cape Province are the following:

- The -d and -ed endings are usually clipped off the ends of past participles such as minced, curried, pickled and sundried when they qualify nouns, with the result that, even in print, we see examples such as: 'mince meat', 'curry beans', 'pickle fish' and 'sundry apricots'.

- In addition, the 'auxiliary' verb *did* has become fairly entrenched in many a statement (not necessarily for emphasis), as in '*I did go to the disco last night*' ('I went to the disco last night').
- Another feature of this variety is the replacement of the reflexive pronoun *myself* with the first person singular pronoun *me*: 'I did go shopping and I did buy *me* a dress.' ('I went shopping and I bought myself a dress'). This is probably due to the influence of the Afrikaans '*my*', which can mean either 'my' or 'myself'.
- The use of the singular form of nouns that are normally plural in English but singular in Afrikaans: 'I tried on a *trouser* first and then a *jean*. ('I tried on (a pair of) trousers and then (a pair of) jeans.', from Afrikaans '*Ek het eers 'n broek aangepas en daarna 'n jean.*').

Comical collections

As lovers of words, we editors appreciate anything to do with these elements that form phrases or sentences, and sometimes stand alone for emphasis (a disturbing trend that is becoming all too common in modern literature). We love playing with them to come up with clever combinations to make a point; we rearrange them to make sense; and sometimes we just indulge in a little silliness to prove that we're masters (and dare I say mistresses?) of those wonderful things called words!

The contents of an old email from a few years ago prompted me to think that some lexophiles' wordplays would be appropriate for *Comical collections*.

'Lexophile' is a noun of Greek–French derivation (Greek *lexis*; French *-phile* from Greek *-philos, -philous*) that means a person who loves using words in clever and playful ways, such as 'you can tune a piano, but you can't tuna fish', or 'to write with a broken pencil is pointless'.

A competition to see who can come up with the best one is alleged to be held every year at some undisclosed location. Whether that is true or not, here's a small selection to chuckle at. There are plenty more! Why not send us yours!

When fish are in schools, they sometimes take debate.

A thief who stole a calendar got twelve months.

When the smog lifts in Los Angeles, U.C.L.A.

The batteries were given out free of charge.

A dentist and a manicurist married. They fought tooth and nail.

A will is a dead giveaway.

With her marriage, she got a new name and a dress.

A boiled egg is hard to beat.

When you've seen one shopping centre you've seen a mall.

Police were called to a day care centre where a three-year-old was resisting a rest.

Did you hear about the fellow whose whole left side was cut off? He's all right now.

A bicycle can't stand alone; it is two tired.

When a clock is hungry, it goes back four seconds.

The guy who fell onto an upholstery machine is now fully recovered.

He had a photographic memory that was never developed.

When she saw her first strands of grey hair, she thought she'd dye.

Acupuncture is a jab well done. That's the point of it.

Those who get too big for their britches will be exposed in the end.

And one for the grammar junkies ...

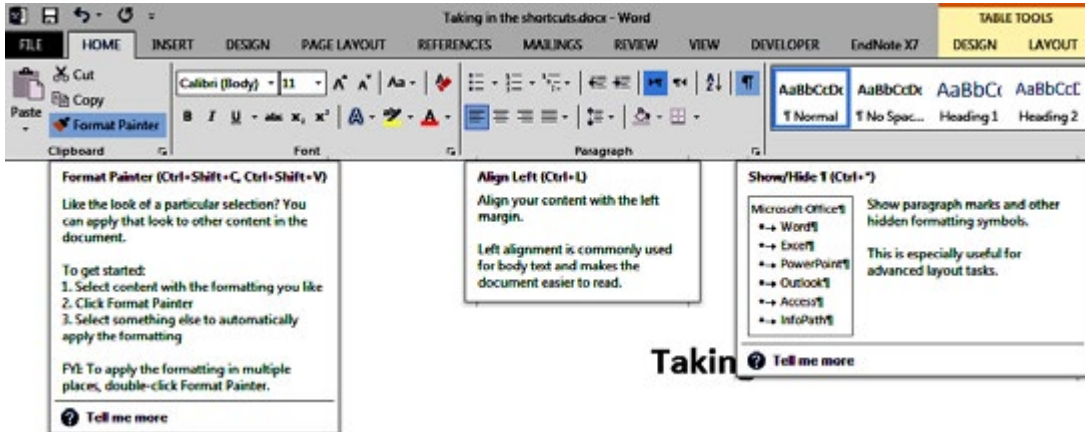
Santa's little helpers are subordinate clauses.

Ara Nalbandian

Taking in the shortcuts

Here I introduce some shortcuts used for character or paragraph formatting. One has to select text and apply the required formatting in most cases. If you hover your mouse over various formatting options on a Microsoft Word 'ribbon', you can see the corresponding shortcut as shown in the figure below. Some are not quite obvious but could be found under Help. More will come on using the Microsoft Office 'ribbons' in a future newsletter issue.

Farid Rahimi
Acting Newsletter Editor



Shortcut	Function
Ctrl + B	Bold
Ctrl + I	Italics
Ctrl + U	Underline
Ctrl + Shift + W	Underline words but not spaces
Ctrl + Shift + D	Double-underline text
Ctrl + equal sign	Subscript
Ctrl + Shift + plus sign	Superscript
Ctrl + X	Cut selected text or object
Ctrl + V	Paste selected text or object/
Ctrl + Alt + V	Paste special
Ctrl + Shift + V	Paste formatting only
Ctrl + Z	Undo last action
Ctrl + Y	Redo last action
Ctrl + Shift + G	Open the Word Count dialogue box
Ctrl + Shift + F	Change font (opens the Font dialogue box)
Ctrl + Shift + P	Change font size (opens the Font dialogue box)
Ctrl + Shift + >	Increase font size
Ctrl + Shift + <	Decrease font size
Ctrl +]	Increase font size 1 point
Ctrl + [Decrease font size 1 point
Alt + O + E	Opens the 'Change Case' dialogue box

Shortcut	Function
Shift + F3	Change the case of letters
Ctrl + Shift + K	Format letters as small capitals
Ctrl + Spacebar	Remove manual character formatting
Ctrl + Shift + Q	Change selected text to Symbol font
Ctrl + L	Align left
Ctrl + E	Align centre
Ctrl + R	Align right
Ctrl + J	Align justified
Ctrl + *	Show/hide paragraph mark (¶)
Ctrl + D	Opens the Font dialogue box
Ctrl + H	Opens the Replace dialogue box
Ctrl + F	Opens the Find dialogue box
Ctrl + 0	Add/remove 1 line space preceding a paragraph
Ctrl + 1	Single-space lines
Ctrl + 2	Double-space lines
Ctrl + 5	Set 1.5 line spacing
Ctrl + Shift + Spacebar	Insert a nonbreaking space
Ctrl + Shift + hyphen	Insert a nonbreaking hyphen

Singing our song

More new members in 2014

A warm welcome to these recent new members!

Professional

Geoff Hunt

Associate

Geoff Dawson

Julia Evans

Your committee 2014

President Alan Cummine

Vice-President Kaaren Sutcliffe

Secretary Eris Jane Harrison

Treasurer Mike Wilkins

Professional Development

Coordinator Malini Devadas

Membership Secretary

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IPEd Accreditation Board

Delegate Ted Briggs

Committee members

Tristan Viscarra Rossel

Lindsay Nesci

Dallas Stow

Non-committee member

Catering Coordinator

Karen Hosking

Please send all correspondence via the CSE [website](#).

I was having a bit of a clean-up the other day—not me personally, my old office—and was elated to rediscover the glorious work reproduced below. Its strains have, to the best of my knowledge, and great disappointment, been heard once only. This was at the dinner for the Second National Editors Conference, held in Melbourne in 2005, from a choir composed almost entirely of sopranos and contraltos. I was in there, a pathetic, drowned tenor, and I remember the hairs on the back of my neck rising up, though I'm not really certain of the reason for that.

The anthem was written specially for the event which, I recall, endorsed the plan for a national association for editors, and saw the start of work that led to the incorporation of the Institute of Professional Editors Limited (IPEd) in January 2008.

I'm not certain of the true identity of songstress Anne Neditur, though I have my suspicions. Can a reader help?

I respectfully suggest that, with some minor editing, the anthem be sung, as appropriate, on ceremonial occasions.

Ed Highley

The Editor's Anthem

Sung to the tune of
'Advance Australia Fair'
Lyrics by Anne Neditur

We're editors and that's becoz'
We know our ABC.
With words to spare and tender care,
We'll cross your i's and t.
Your p's and q's we'll daily mind,
With grammar rich and rare.
On every page we'll rant and rage,
If there's an error there.

With joyful stains of ink that's blue
We'll make your copy fair.



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Schedule for next newsletter

The next edition of *The Canberra editor* will appear in September 2014. The copy deadline for this issue is Wednesday 20 August.

The editor welcomes contributions by email at newsletter@editorscanberra.org.

All articles must be in .doc format.