

Canberra Society of Editors Newsletter  
Vol 15 • Number 5 • June 2006

**Next meeting**  
**Wednesday 28 June**

**Special Quiz Night**

- If you were approached by a chugger in the street, would you (a) stroke it, (b) give money to it, or (c) yell for help?
- William Shakespeare coined the phrase ‘making the beast with two backs’. True or false?
- Which book did Edmund Blackadder describe as ‘the most pointless book since *How to Learn French* was translated into French’?

If you know the answers to these, then you must come to our Quiz Night on Wednesday 28 June, because you’re sure to win a fabulous prize. If you don’t know the answers to these questions, then you must come along so you can find out, as well as learn heaps of other useful things (maybe even about the English language). And have fun while you’re doing it.

At our usual meeting time and place: 6.00 for 6.30 pm in the Friends Lounge of the National Library. We are promised ‘some rather superior catering’!

**And coming shortly ...**

**26 July:** The AGM and dinner at the Brassey Hotel. Not to be missed!

**30 August:** Copyright law, with Gabrielle Mackey, AG’s Dept.

**27 September:** Content management, Peter Alexander, AGIMO.

**From the President**

**Working together for a stronger society**

It’s difficult to believe, but the end of the (financial) year is upon us. If you haven’t thought about it already, I urge you to consider taking a more active part in the society’s activities by nominating for the committee at our annual general meeting next month. If you’re a new member, this is an excellent way to get to know other editors; if you’ve been a member for a while, why not make this the year you step up and take a more active role?

You will find on the website a

brief outline of the roles for each position on the committee. I certainly hope that some members of the current committee will continue; but there is always room for new perspectives and energy. And the year ahead is one that promises much: a national conference in Hobart; further progress towards a national organisation; and the advent of accreditation.

By the time you read this, Ed.Ex will have come and gone. I would like to thank all those involved in its

organisation: Kerie Newell as coordinator; Ann Parkinson for her tireless efforts at the keyboard and in many other areas; Lindy Schultz for taking the lead role in organising the venue; Claudia Marchesi for her cheerful willingness to take on the role of MC; Jenny Cook who contributed her



valuable experience from the first Ed.Ex and also took on the arduous task of dealing with all

**I urge you to consider ... nominating for the committee at our AGM next month.**

the registrations; and Tracy Harwood for ensuring that we had the right equipment. Shirley Dyson got the ball rolling; Janette Ryan helped with the conference bags and Sue Wales, our indefatigable treasurer, dealt with the finances with her usual competence. Finally, of course and always, Peter Judge, for making sure that we kept the information on our website as current as possible.

*Virginia Wilton*

**AGM and dinner at the Brassey Hotel**

**Our 26 July meeting**—the dinner will be magnificently subsidised (practically given away!) to members and very reasonably priced to our guests. Put the date in your diary now, but also why not heed your President’s urging and start thinking about standing for a committee position? A summary of the roles and responsibilities of committee members is now up on the website - none of it is too intimidating. See it at <[www.editorscanberra.org/roles.htm](http://www.editorscanberra.org/roles.htm)>.

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## IPed Notes

### News from the Institute of Professional Editors, May–June 2006

**A**t the Interim Council's teleconference on 30 April we heard of steady progress on all fronts.

The Education, Training and Mentoring Working Group is making progress with its survey of editing courses available in Australia at all levels - postgraduate, undergraduate, TAFE, private, and those offered by the Societies of Editors. The next step is to map the courses against *Australian Standards for Editing Practice*. The group is also looking at methods of mentoring for junior editors.

The Promotions Working Group is refining a draft brief for a PR campaign and obtaining rough estimates of costs.

The Accreditation Board is continuing its program of workshops and is also considering the methodology for assessing portfolios submitted for accreditation. The choice is between peer review and some form of competency-based assessment, which would include performance criteria. Since the yardstick for accreditation is *Australian Standards for Editing Practice*, the revision of that document is central to this decision. The Accreditation Board is working closely with the Standards Revision

Working Group to determine the best way to proceed.

The National Organisation Working Group has suffered a setback with the resignation of its dynamic convener, Trischa Mann, because of family illness, but Deborah Edward, one of the NSW representatives on the National Organisation Working Group, has now volunteered to be convener. Thanks to Deborah for undertaking this vital role. It is most important that this group should proceed with its work of identifying the best structure for a national organisation and drawing up a proposal to put to members.

The Interim Council was disappointed to hear that its application for funds from the Copyright Agency Limited has been refused. We will be revising our application and resubmitting it with higher hopes for success. The Council has also agreed a code of practice for its internal communications, which has been published as part of the statement on structure and operations on the website, <[www.iped-editors.org](http://www.iped-editors.org)>. The website is also making progress and we look forward to being able to use the forums.

Janet Mackenzie  
Liaison Officer



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## CredAbility 2: Confidentiality

**C**redAbility is the Accreditation Board's forum for discussing its current thinking on concerns you as members have raised, and seeking your input as we work through the issues that arise on the road to accreditation. From the accreditation workshops already held (in the ACT, Queensland, Victoria, Tasmania, Western Australia and NSW), it has become obvious that many editors see confidentiality as a problem.

### *Applicant confidentiality*

Even though editors work in a broad range of areas, publishing often seems like a small world. Collegiality and broad editing networks have been encouraged and will continue to be. But to make the process of assessment as fair and objective as possible, accreditation applications will be sent interstate, to assessors experienced in the applicant's area of expertise but with no knowledge (personal or professional) of the applicant. An assessor who knows the applicant in any capacity will be expected to disqualify themselves from that particular application.

Applicants will not find out who assessed their applications; there will be no channels for contact between applicants and assessors. All applications and ongoing negotiations will be handled through the Accreditation Board.

The board is continuing to investigate other ways of ensuring the confidentiality of the process, such as the use of numbered applications and the removal of identifying markers. However, as participants at various workshops have pointed out, complete anonymity is not always possible, especially in the more specialised areas of editing.

### *Client confidentiality*

Part B of your application for accreditation requires the submission of evidence demonstrating that you can meet the five Standards in *Australian Standards for Editing Practice*. This means that you will be submitting samples of your editing work (as well as reports, correspondence, etc.), and you will need to obtain permission from the clients, employers and authors involved.

Some editors have expressed concern that certain publishers or authors might be reluctant to allow edited drafts to be scrutinised. Many editors who work on classified or commercial-in-confidence material feel doubtful that permission to use drafts will be granted. Editors in the latter situation have the option of using a less restrictive project for evidence or even of seeking out such a job for accreditation purposes. In respect of documents that have already been published at the time an application is submitted, the Accreditation Board will be seeking clarification from the Arts Law Centre on whether the use of edited drafts constitutes a breach of agreement.

The board encourages you to discuss these matters with clients, employers and authors in the lead-up to accreditation. We suggest that you stress the following:

- The submitted material will be made available to a very small audience: the board's secretary, several assessors and, in the case of an appeal, members of the Accreditation Board and the IPEd Council. Everyone concerned will have signed a confidentiality agreement undertaking not to discuss applications or evidence with anyone other than members of assessors' panels, the Accreditation Board and the IPEd Council.
- The number of pages of any one manuscript submitted may be as low as 20.
- Identifying information can be deleted from drafts, if requested.
- Applications and evidence will be stored in locked filing cabinets while in the hands of the Accreditation Board and assessors, and evidence will be destroyed or returned after a specified period, still to be determined by the board. We will be seeking to minimise this period.

The Accreditation Board is preparing an information sheet, to be included in the kit for applicants, that will fully explain these arrangements and will serve as a declaration of the Accreditation Board's commitment to confidentiality and the integrity of the process. The information sheet can be filled in by the applicant and distributed to clients, employers and authors.

If you have any suggestions or comments on these matters, or any others relating to accreditation, please contact your delegate on the Accreditation Board, Louise Forster, at <louise@wordsworth.com.au>. We welcome your input.

*Robin Bennett*

*Chair of the IPEd Accreditation Board.*

## **New members**

We are delighted to welcome Michael Burns, Rebecca Crannaford, Michaela Forster, Fleur Goding, Georgina Hickey, Frank O'Sullivan, Courtney Page-Allen and Sue Thomson as new full members of the society.

Caroline Ashlin, Naoné Carrel, Julian Fleetwood, Camille McMahon, Danella Mauguin, Susan Moore, Michael Ovington and Sally Richards are new associate members.



## Thinking about words

### Are you happy, perhaps? (And do misers enjoy their misery?)



**D**o you ever think about happiness? Not just your own (which I hope is truly great and enduring), but happiness in its most general sense? Happiness is a lovely thing—*happiness* even has a happy sound to it and just saying it makes us feel good—but how did that word *happy* happen? And in that question lies the answer, because *hap*, in the sense of luck or fortune, is indeed at its origins. As it is also for words like *perhaps*, *happen*, *hapless* and the delightful but little used *happstance*.

If you are happy you are blessed with good fortune, and this comes through in many languages besides English. For example, the French *heureux* is an adjective derived from the now almost obsolete *heur*, meaning ‘good fortune’, that survives mainly in the phrase *heur et malheur*, ‘good luck and bad luck’. *Heur* itself comes from the Latin word *augurium*, implying ‘auspicious’—the auguries are good! When Germans are happy they are *glücklich*, which is obviously close to our ‘lucky’. The Italians have *felice* and the Spaniards *feliz*, both from the Latin *felix* meaning ‘fortunate’ or ‘propitious’. But ‘fortunate’ in turn comes from the Latin *fors*, *fortis*, meaning ‘chance’ or ‘luck’. So happiness is just a matter of luck? Perhaps!

In some situations we hope happiness is not quite so accidental. A ‘happy event’ may be an accident, but it may possibly be the outcome of careful planning. We like to think that ‘happy landings’ are more the product of the pilot’s skill than the workings of random chance. And yet the original meaning of *accident*, from the Latin *accidens*, and going back to Chaucer’s time, was just a ‘happening’—the OED’s first definition of accident is simply ‘anything that happens’. And at that time another word for happy was *silly*—modern German *selig* means ‘happy’ or ‘blissful’—so there’s a word that has really changed its meaning over the centuries.

My thesaurus gives half a column to synonyms for ‘happy’ and its near relatives. One of these is ‘blithe’, which also has its roots in Old German, and which formerly meant kindly or affectionate feelings towards others but now is more the outward manifestation of one’s own happy feelings. ‘Gay’ has been hijacked by the homosexual community, which is a pity because in its older sense it was a useful word with no exact equivalent. If you are happy you may also be euphoric, whose Greek origin meant literally ‘well-bearing’.

I mentioned *auspicious* earlier. In classical times fortune-tellers (the *augurs*) read the future by interpreting the flight of birds (surely no less random than tea-leaves!), and art known as *auspex*, a contraction of *avis* and *pex*, from

which they derived omens for battles, weddings and similar events of uncertain outcome. More gruesome was the *haruspex*, whose prophecies were based on gazing at the entrails of a sacrificial victim. (Caesar seems to have had a healthy disrespect for the haruspices—his comment on one occasion was, ‘Am I to be frightened because a sheep is without a heart?’)

What about the miser and his misery? A miser is indeed likely to be miserable, giving the outward appearance of poverty, stinting himself in order to hoard his wealth, and his name is just the Latin word *miser*, ‘wretched, unfortunate’. ‘Wretched’ implies almost the same as miserable, but it had its origins in an old German word meaning ‘an exile’, or ‘an adventurer’ and the modern English usage has left its roots far behind (our word ‘wreak’ is also part of the same family). The adjective ‘miserable’ is now often applied to people leading a hopeless existence in abject poverty. But you can also be feeling a bit miserable with a cold in the head or because you have to work late to meet a deadline. Clearly, that word miserable covers a wide spectrum of conditions and sentiments, from the overwhelming to the trivial. And if the miser really does enjoy his misery, watching his hoard grow ever larger, where does his boundary with happiness fall?

Peter Judge

Sources: Mainly the Oxford English Dictionary, 2nd Edition on CD-ROM v.3.0.



## Beatrice Davis, book editor

Jenny Craig has just reviewed a biography of this much-revered editor for the Occasional Series on Australian Editors (OSAE), from the Victorian Society of Editors.

Jenny says that the biography by Anthony Barker (who worked with Davis at Angus and Robertson) is full of interesting detail about Davis’s way of working, and her relationships with her writers and her colleagues. It provides a fascinating glimpse into Australia’s publishing world at that time, from the 1930s to the early 1970s.

Davis worked with all manner of authors and edited books on a wide range of subjects, not just literary ones. It was said of her, ‘She had the capacity to advise without hurt, to correct without making the author feel ashamed or inadequate,’ surely a capacity to which all editors should aspire!

Limited copies of *One of the First and One of the Finest: Beatrice Davis, Book Editor* by Anthony Barker, the Society of Editors (Vic) Inc, Carlton, Victoria, 1991 can be ordered through the Vic Society’s website [www.socedvic.org](http://www.socedvic.org).

## Track changers—the monthly ‘musings with a member’

*Susan Wales, our Treasurer, talks to Louise Forster about her teaching, fundraising, writing, editing and project management and how all those skills and experiences have contributed to her work for Early Childhood Australia.*



*Sue, tell us a little about your background.*

I grew up in Canberra in the 1950s and '60s and saw a lot of the changes that were happening over that time. I can remember as a child walking along seeing the flats being built along Northbourne Avenue next to Haig Park in Turner and also seeing the lake filling up in 1963, joining north and south Canberra. I went to Turner Primary School and then to Canberra High School, in the original building. I did a science degree at ANU, majoring in zoology, and a diploma of education at what was then the Canberra College of Advanced Education, now the University of Canberra.

My current employment phase is actually the third phase of my career. I started life as a science teacher. I taught for five years, initially at Young in New South Wales then, when I returned to Canberra, at Melrose High School and Ginninderra High, covering general science, environmental studies and senior biology.

Later, I was living in Bairnsdale in East Gippsland, having a break to have my two children, and looking for part-time work. I couldn't get a part-time teaching position so I took on another part-time role working in public relations and fundraising with a local community services agency. That started off my editing work because I was publishing newsletters and annual reports and writing and editing submissions, fundraising appeal letters and media releases. Then I moved to Melbourne and worked there with two other community service agencies, continuing to build up my skills in PR and fundraising. In all, I ended up staying in this area of work for 17 years.

Actually, it's quite interesting because the fundraising profession went through a lot of what editors are facing at the moment with accreditation. The fundraising profession set up an accreditation system, which was based on an Australian version of what operates in the US, where you actually have to sit for an exam. You can become what's called a certified fundraising executive. I obtained that accreditation and was accredited for a total of nine years.

Two and a half years ago I made the move back to Canberra. At that stage I didn't want to continue in fundraising. I thought I'd focus more on the PR side of things and eventually I took on a publishing officer role with Early Childhood Australia, which is where I am now. I've since become a manager of the publishing and marketing team.



Early Childhood Australia is Australia-wide. We have about two and a half thousand members and a small national staff of 12. The mission of the organisation is twofold: advocacy for issues that affect children, and resourcing of people who are working with children. So we produce resources for childcare workers, preschool teachers and, recently, parents. We publish four quarterly series through the year as well as other publications.

*You've brought some of your publications along: they're very professional looking and extremely attractive.*

We pride ourselves on having a very high quality in both the standard of the writing and the standard of the design so we have a really attractive final product.

*I assume you do not have much down time?*

We're a very busy little office. We have even less time now that we have set up what we call 'Fresh Approaches', a little outsourced business arm.

*How was it moving back to Canberra after so many years away?*

It was interesting. It's taken a while to get to know people because I've been very busy working, but it has certainly been good to be a member of the Society of Editors.

*You're our treasurer, so you must have an affinity with numbers?*

Yes, I did maths up to year 12, then some at uni, so this all helps.

*What do you do in your spare time?*

I've got a few different interests. I really enjoy walking for exercise and getting out camping and bushwalking. I enjoy live theatre productions, movies, travel—when I can fit that in. I haven't done as much of that as I would like to, but I'm planning a trip with my husband, Colin, in Western Australia later in the year. I'm also a member of a book club.

I've got two children in their late twenties who are both still in Melbourne.

*Do you have any views that you'd like to share with us about the society and issues such as accreditation?*

I think the move towards accreditation is a positive one. We found that in the fundraising profession people tended to look for fundraisers who were accredited when they wanted to employ someone. I'm sure it is a really positive

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## My grab bag . . . Editor, edit thyself



Last month's 'grab bag' touched on sending out expressions of interest (EOIs). However, it assumed that we editors understand what acceptable English grammar is, and can therefore check what we write before sending it to the client. Unfortunately, slapdash writing is not always mere carelessness—it is often lack of understanding.

The example below is a composite of many such emails that I receive, or that I am asked to comment on as part of my work. As an editor-cum-trainer, I spend a lot of time trying to avoid editing, trying instead to explain to the initiators of job applications, submissions for grants, quotes for editing and writing etc how the English language works and how we can use it successfully to get jobs, grants or editing assignments. Unless people have a good grasp of English grammar, it is difficult for them to see their own errors and thus to edit their own work.

This example serves as a jumping-off point to discuss some aspects of writing that everyone should observe, and editors writing quotes (or EOIs) should observe more meticulously than most people.

Thank<sup>1</sup> for yrs<sup>2</sup>. I am extremely busy at present, but I can organize<sup>3</sup> to do it certainle<sup>4</sup> in about ten days.

Thankyou<sup>5</sup> for writting.<sup>6</sup>Quote is \$xx per hour. I need to check the job first.<sup>8</sup> Get back to me ASAP.<sup>9</sup> Regards<sup>10</sup>

**1. Thank** should be *Thank you*. *Thanks* was probably intended and it could be a typo. However, it is not courteous to use shortened forms when you are not buddies with the client. I would use the full form, and check for typos before sending.

**2. yrs** should be *your*—, probably *your letter* or *your invitation to quote for (title of job)*. Abbreviations such as *yrs* are often indications of lazy writing—be specific. They can also arise out of a desire to be ultra formal. Letters a century or more ago used to end 'Yrs ffly' for 'Yours faithfully'. Not these days.

**3. organize** might be acceptable in the US, but this is Australia, and the correct spelling is *organise* (*Macquarie Dictionary* first choice spelling—an exception is when you quote from an American or other source where the 'z' spelling is used). However, the whole expression 'I can organise to do it' is poor—either you can do the job or you can't—say so outright: *I would certainly be available from (specific date)*.

**4. certainle** is a spelling error arising from a misunderstanding of the use of the 'e' at the end. It should be *certainly*.

**5. Thankyou** should be two words: *Thank you*. It is a contraction of the full sentence *I thank you*. The only time it is joined is when it is used as an adjective, and then it needs a hyphen: *a thank-you letter*.

**6. writting** should be *writing*—this is a very common spelling error. It occurs, I believe, when the writer has a vague recollection of being taught about doubling the final consonant to add a suffix. This is true when you add -ed to 'travel' to make 'travelled', for instance. However, the verb 'write' does not end in a consonant when written: the 'e' at the end is silent but makes the pronunciation of the 'i' like 'pie' and distinguishes 'write' from 'writ'. Certainly, some words ending in 't' double it before -ing—sit, sitting; hit, hitting; remit, remitting. But the root verbs have short 'i' and not the long 'i' of write. Oh yes, the whole expression is redundant anyway because all the necessary thanking has been done.

**7. Spacing after the full stop**—there should be one space after each punctuation mark. There is no space at all here when you remove my two superscript numbers. Those of us who were brought up in the typewriter era to leave two spaces after full stops and one after commas have had to struggle to conform to the computer-age requirement of one space everywhere. I am an offender, so I regularly do a global 'find and replace' to correct the error before sending a piece off to a client or publisher.

**8. Quote is \$xx per hour**—not good business! It is most inadvisable to give an hourly rate without seeing the job or the plans, or (for editing) reading at least part of the manuscript first. And it may be more realistic to quote for the whole job. **I need to check the job first**—very true! This clause, in its present position, puts the cart before the horse—checking the job, reading sample pages, studying the plans etc all come before mentioning how much it might cost. A competent editor doesn't give any costs without first reading sample pages, doing a trial edit of those pages and working out what the whole job is going to cost and what level of edit is really required—no matter what the client thinks. How often have you been asked to 'just cast your eye over this' only to find it needs ripping apart and starting over?

**9. Get back to me ASAP** is peremptory and discourteous. A more courteous way to close the letter might be *Please let me know as soon as possible if you would like me to undertake this assignment for you*, or *I look forward to working with your client*—or some similar courteous close that gives you an opportunity to show your interest in the job, if not done earlier.

**10. Regards** appears at the end of nearly every email I receive—bor-ing! The variations are 'kind regards' and 'warm regards'. There is a gremlin in computers that automatically produces one of these if you don't tell it to go away. Use a complimentary close that means something in the context of the whole message, or use nothing at all. Often a short sentence is the most meaningful, such as *I look forward to meeting you*. The old rule for hard copy formal letters was *Dear Sir* and *Yours faithfully* if you didn't

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## The May meeting

Our guest was Michael Hardy, the ACT Branch Manager of TACTICS Consulting, speaking on 'The Scent of Information'

Michael explained that the concept of information scent is not new. It originated in research at Xerox's Palo Alto Research Centre (PARC), describing the characteristic of web sites that gives people the sense that they are on the right track to find the information they want. When they have choices about what options to choose they will choose the one that gives them the clearest indication (or strongest scent) that it will lead them to what they want.

Their research revealed similarities between the way humans search for information and the way animals hunt. The PARC research was picked up by Jared Spool and his team at User Interface Engineering, and carried much further.

Michael said that when people approach a website in a purposeful way—to retrieve particular information—they are prepared to drill down and down to retrieve that information, provided they feel they have not lost the scent.

He used a story about Singapore airport to illustrate how this need to maintain contact with the scent of information affected people. There was a long tunnel connecting two parts of the airport, with a sign at the start of the tunnel telling people which exit to use to get to their destination. But people using the tunnel would often turn back and return to the start because they doubted whether they had read the sign correctly and feared they had lost their way. The scent had gone cold. The problem was fixed by posting further signs every 50 metres down the tunnel.



In the same way websites need to reassure people that they are going to find the information they are seeking. Michael presented information derived from recent usability research to support what kinds of scent aids worked best in website navigation. This came from several sources, but the User Interface Engineering (UIE) web-site ([www.uie.com](http://www.uie.com)) was especially useful.

The key characteristics of usability are *effectiveness*, *efficiency*, and *user satisfaction*.

The research shows that ensuring the appropriate information scent for a site involved *navigation*, *in-page links*, *page titles*, *page text*, *graphics*, *breadcrumb trails* (trails of the pages accessed).

At a design level it was crucial to develop the content first and then develop a supportive design to deliver that content. The research advised against the use of 'shell sites' or a focus on 'cute' designs at the expense of content delivery.

From the design stage onwards the other crucial ingredient is testing. Testing should begin early, test everything, and be conducted iteratively.

The number of questions members asked Michael indicated the high level of interest this talk generated. It was especially helpful of Michael to provide us with a copy of his presentation. If anyone would like a copy send an email to <[tedbriggs@grapevine.com.au](mailto:tedbriggs@grapevine.com.au)>.

Brian O'Donnell

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(My grab bag, concluded from previous page)

know the person, or *Dear* (title and surname) and *Yours sincerely* if you had at least met them. The immediacy of email has thrown those out the window, but please override the ubiquitous 'Regards'.

So, could we do a better job on the original message? I think so:

Thank you for your invitation to quote for editing your memoirs. I am extremely busy at present, but this assignment interests me very much, and I would certainly be available to work on it starting after (date).

I would need to see some sample pages from the book, say, one complete chapter, before I quote. My fee depends on the level of edit required, from simple proofread up to comprehensive edit, and the time required. I would prefer to quote for the whole assignment rather than give an hourly rate to edit a book of this nature. Please email a sample to me—I will then send my quote within a couple of days.

I look forward to meeting you and discussing your book with you.

Better? You will have other views, and that's good. Every EOI is different and should reflect your personality. However, every EOI should be grammatically correct, according to current idiom, should have punctuation that enhances meaning and is not there for mere decoration, should use Australian spelling unless there is a good reason not to, and should be proofread for accuracy, tone and clarity of meaning.

Nobody can do it for you. Think of the recipient when the email arrives on their computer monitor—would you be happy receiving the first example? We all know that doctors are notoriously bad at looking after their own health—hence 'Physician, heal thyself.' To editors who write EOIs and quotes I say 'Editor, edit thyself'.

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for CSE newsletter, June 2006

*(Track changers with Susan Wales, continued from page 5)*

move for editors to go through that process as well. Certainly, I welcome accreditation and will be participating in it myself.

I think competency-based accreditation is probably the way to go for editors. There's only a certain number of hard facts and figures you can quiz editors about. But showing that editors are competent in various areas of their work is valuable and important.

*What about reaccreditation?*

I support reaccreditation of editors. I think we talked about reaccreditation after five years; I believe that would be a reasonable period. People would need to show evidence of the kinds of editing they had done in that period to support their claim that they were continuing to work as editors.

*Your experience and skills seems to have reached a natural culmination in your work as an editor and manager of a publishing and marketing team?*

Yes, as preparation for this interview I was thinking about the skills from my previous work that I had carried into editing. The project management side of it is common in all the fields I have worked in: teaching, PR, fundraising and editing. The attention to detail, I guess, and the writing skills that I had developed with the fundraising and the PR have been very important. Of course, there has been my liaison with stakeholders, which translates to liaison with clients. I've been able to take all those wonderful generic project management skills from one profession to the next, and finally to bring them all to my editing work.

*Louise Forster with Susan Wales*

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## Newsletter schedule

The next newsletter will appear in July 2006 and the copy deadline for this issue is 7 July.

The editor welcomes contributions by email to [peter.judge@alianet.alia.org.au](mailto:peter.judge@alianet.alia.org.au), using Word for Windows, for PC or Mac.

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