

THE CANBERRA editor

Newsletter of the Canberra Society of Editors

Volume 27 • Number 1

January | March 2018

IN THIS ISSUE . . .

NEWS

From the President and Committee
Membership
Forthcoming general meetings
Mentoring in the ACT
IPEd National Mentoring Program
Progress on the next edition of the *Style manual*

FEATURES

General meeting reports
Bleep, that feels better ...
Pulling out all stops
The *Washington Post's* Neologisms
Word from the Western Front
Comical collections

FROM THE PRESIDENT AND COMMITTEE

Welcome back, CSE members! We trust your 2018 has begun well after whatever R&R you may have been able to enjoy over Christmas and New Year and the school holidays.

We opened the CSE calendar early this year, holding at short notice a very well-attended general meeting in January to take advantage of a Canberra visit by publisher Linda Nix. Dr Nix gave a most engaging and relevant talk about 'editors as political activists'. (See Ed Highley's report, page 4.)

This was followed in February with another very well-attended meeting that heard Marisa Wikramanayake, visiting from Melbourne, jam our heads full of useful information about how to be more efficient as a freelance writer and editor. (See Farid Rahimi's report on page 6.)

At our March general meeting, Dr Malini Devadas reprised her past workshops by leading a panel to help us prepare for the 2018 IPEd accreditation exam on 19 May. Before that evening presentation, we would have already run two full-day exam-preparation workshops, on copyediting and on grammar, both focused on the way the exam tests these vital aspects of editing.

That's not a bad start to the year for our members. But wait, there's more!

During January, February and early March, your Committee arranged to take part in two events of significance to CSE members. One was a meeting with the CEO of IPEd, Karen Lee; the other was a meeting with the federal Digital Transformation Agency (DTA) about a revised edition of the *Style manual*, and follow-up work on this project. (See Geoff Dawson's report, page 4.)

On 13 February, Karen Lee met over lunch with President Kate Potter, Vice-President Eris Harrison, and former President Alan Cummine. The purpose was to discuss CSE's prospect of eventually winding up and becoming a branch of the reborn IPEd—in particular, how IPEd could find a way to accommodate CSE's 'sticking points' and thereby get CSE members to change their minds—and how IPEd and CSE could collaborate to our mutual benefit until that 'union' might be achieved. The

discussion was convivial and constructive, holding out the prospect that the Associations Forum's review of the IPEd constitution and by-laws might resolve the CSE's 'sticking points' that IPEd refused to properly consider during the lengthy consultation leading up to IPEd's transformation. We shall have more to share with members when the review has been completed and IPEd is considering the recommendations.

To take part in the DTA's first 'stakeholder consultation' about the revisions to the *Style manual*, we formed a subcommittee comprising Melissa Crowther, Geoff Dawson, Gil Garcon, Eris Harrison, Johann Idriss, Elizabeth Manning Murphy and Cathy Nicoll. Melissa, Geoff and Gil attended the DTA meeting on 20 February, along with IPEd representatives and others, totalling 15 joining in person plus six remotely. As well as being separately recognised by DTA, CSE is also collaborating on IPEd Style Manual Steering Group, which has already met on 14 March. Having played a leading role in writing and editing the 6th *Style manual*, CSE is acknowledged as having much to offer this project to revise and update this valuable resource.

Beyond all this excitement, we can report that your Committee continues to keep the Society running along as always. CSE remains financially healthy, with a strong, stable membership, and continues to attract new and renewing members. We have lined up a forward program of interesting guest speakers for the rest of the year (suggestions always welcome), and some professional-development ideas will be put in place once the imminent accreditation exam is behind us. The mentoring program continues to prove its value to members (but could benefit from some more mentors). We are also investigating alternative venues for the Society's monthly meetings, now that the government has forced the NLA to close early and to charge not-for-profit organisations for the use of this outstanding public facility.

Please note that your Committee has decided to hold no general meeting in April, since the date falls on Anzac Day, when many of us will be occupied with commemorative activities. And competing with two-up was considered a bridge too far!

Finally, let us send our best wishes and support to all members preparing to take the accreditation exam on 19 May. The CSE study group supplemented the two workshops with the March discussion panel to give our members some confidence for taking this admirable endeavour. Good luck to you all.

MEMBERSHIP

Dr Linda Weber AE ELS Membership Secretary and Public Officer

A warm welcome goes to the following new members:

FULL MEMBER Julie Harders, Alexandra Bell, Louise Maher, Denise Holden,
Helen Bromhead

ASSOCIATE MEMBER Cassandra McGufficke, Ngaire Kinnear

Our new membership database is still in the pipeline. Renewal notices will soon be sent to those of you whose membership was due over the last three months.

FORTHCOMING GENERAL MEETINGS

Anna Boots General Meetings Coordinator

28 March Dr Malini Devadas AE spoke about the IPEd accreditation exam; in the Ferguson Room, 1st floor, National Library of Australia.

25 April No meeting as this is Anzac Day.

30 May We hope to present a discussion panel led by Kaaren Sutcliffe regarding editing fiction; details to be confirmed.

This year, we don't hold general meetings in August (AGM and dinner), November (end-of-year dinner) and December.

Further updates on May/June/July speakers will follow in the next issue of *The Canberra editor*.

MENTORING IN THE ACT

Geoff Dawson AE, CSE Treasurer and IPEd Mentoring Program, ACT Coordinator

geoffdawsoneditor@gmail.com

In the IPEd's National Mentoring Program any aspect of editing or related business topics is fair game (there are suggestions in the [Mentoring Program Guidance Notes on the IPEd website](#)). State coordinators match up mentees and mentors. A common arrangement constitutes around eight hours of mentoring sessions spread over some months, but that can be flexible depending on the preferences of the participants.

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

IPEd NATIONAL MENTORING PROGRAM

Elizabeth Manning Murphy DE

I am often asked what it's like to be a mentor of editors. Here's my take on it, and you can read more in the Guidance Notes that are on the IPEd website and accessible through the [Canberra Society of Editors website](#).

I have had a long career as an editor, mostly working in the non-fiction area and most recently concentrating on academic editing: research theses and journal articles. Because of my background in Linguistics, I have tended to specialise in helping authors whose native language is not English.

Why am I a mentor? Well, the profession has been good to me. I've made a lot of friends in editing and I've earned pretty well as a result of being kept in fairly constant work for many years. I have been given a couple of privileges that I don't take lightly—I'm an IPEd Distinguished Editor and I'm an Honorary Life Member appointed by the Canberra Society of Editors and that appointment is now honoured by IPEd.

I think I should give something back to the profession that has treated me well. So I choose to help other editors in areas where I have special knowledge or expertise, whether those editors be well established but wanting to change direction or new editors wanting to find out what it's like to be a freelancer.

What's mentoring like? It's fun! I wouldn't do it if it weren't fun, and I get heaps of enjoyment out of talking with mentees about aspects of editing. I often learn more because I have to do a bit of research for our next session, or because the mentee has knowledge or expertise in areas in which I'm not so expert. It's a two-way relationship, and can develop into a friendship, or can just be a few sessions every now and then as required.

The IPEd mentoring program is different from most other mentoring programs in that we place no restrictions on what topics are fair game for mentoring—so long as the chosen topic has something to do with editing. That means there is a lot of variety in the program for mentors, if you're willing to take the plunge with your mentee. You can never be bored, and you are frequently challenged. What you learn as a mentor can often be applied to your own editing practice.

What's fun about that? Lots. The state mentoring coordinators go to some trouble to match mentor and mentee in the hope that they will get along. This system works, so that you find yourself with a new friend, an interested fellow editor, some new slants on your own editing practices, and probably a lot of coffees at various coffee shops. And that's fun.

I urge anyone who has some expertise or special knowledge in a particular area of editing to put their hand up to give it a go. You get some help at the beginning by attending a Mentoring Workshop that is designed in part to help prospective and beginner mentors to understand what mentoring means in our program and to give you the opportunity to chat about it over a coffee while we meet by Skype—straight away, a bunch of like-minded people to talk editing and

mentoring with! We welcome everyone—all ages and all levels of experience as editors. Everyone has something they do well that they can pass on to someone who needs help in that area.

Give it a go! To get started, write to one of the three national coordinators (below) and we'll send you the information you need and an application form if you'd like to join our happy team.

Elizabeth Manning Murphy DE emmurphy.words@gmail.com with
Ted Briggs AE tedbriggs@grapevine.com.au and
Geoff Dawson AE geoffdawsoneditor@gmail.com
Joint National Coordinators

PROGRESS ON THE NEXT EDITION OF THE *STYLE MANUAL*

Geoff Dawson AE

On 20 February 2018, three members of the CSE Committee attended an information session on the upcoming new edition of the Australian *Style manual*. The federal Digital Transformation Agency (DTA) presented the session; the DTA oversees the project.

DTA has completed its initial research into stakeholders' requirements (discovery or research phase). The next stage, described as the alpha (prototyping) stage, will examine format, functionality and the business model; this is expected to take five months. The beta stage will follow to develop the content. It's too early to say when the new edition will be ready to be launched.

CSE is interested to provide ongoing advice to the DTA about the development of format and content of the new *Style manual*. Your Committee has formed a subcommittee to follow this project, and we have joined the IPEd Style Manual Steering Group.

The Australian *Style manual* is an important resource for editors as the Australian authority on many aspects of editing, design, and publishing. It's important to get it right. CSE will follow the progress on the development of the new edition.

GENERAL MEETING REPORTS

JANUARY

TRUE FACTS ARE US

Ed Highley

We, the editors of Australia, have come a long way over the past two decades. After 2005, the pace of a journey that had begun some years earlier accelerated. At the national conference in Melbourne in that year, the more-or-less informal Council of Australian Societies of Editors, was superseded by the Institute of Professional Editors (IPEd). IPEd was registered as an Australian Public Company in January 2008, with the seven Australian societies of editors as members and, in 2016, was reborn as a direct-membership organisation supporting individual editors.

Without the big and rapid changes that have occurred since then, it would not have been possible for Dr Linda Nix to talk to us at our January meeting on her advertised topic, which was *Editors as political activists*, an intriguing notion that attracted a full house in this the most political of Australian cities ... except for maybe Armidale, NSW, briefly. Her presentation was a repeat of one she gave at the IPEd national conference held in Brisbane in September last.

There was no evident disappointment when Linda made clear at the outset that what she really wanted to talk about was *Professional editing in a 'post-truth' age of 'alternative facts'*, two perversions of veracity the emergence of which we can largely, though not completely, blame on the denizens of the political world.

That we can now more readily equip ourselves for smooth sailing through this stormier world was

a major underlying message in Linda's presentation. For this we can thank the rapid evolution of professionalism in our careers as editors. The accreditation exam, the first of which was held in 2008, is the linchpin of our self-devised national accreditation system. It rigorously assesses the knowledge and skills of would-be professional editors.

Linda nicely defined the practice of professional editing as 'the application of specialist skills and knowledge, based on research, experience, evidence and facts'—facts matter to editors, and that alone surely makes us 'political'. She then examined in depth how, for a successful candidate, the results of the three parts of the accreditation exam certify a competent and well-rounded professional editor.

The following were some of her key points:

- Meaning and communication, not pedantry, are the issues in testing of an editor's knowledge of grammar, spelling, punctuation and vocabulary.
- An editor must be able to interrogate text, and identify issues beyond the basics of language.
- The very concept of having professional knowledge, a set of practices and conventions, and expertise in specialist area, is antithetical to proponents of 'post-truth' and 'alternative facts'.
- By definition, a professional editor must value and uphold the existence of expertise and specialist-domain knowledge.
- While editors possess a vast array of skills, undertake a variety of different practices, and work in myriad fields and contexts, editing does, in fact, boil down to one thing: *communication*.

I would propose that to these we could add a goodly degree of scepticism and curiosity as essential traits in a professional editor.

Australia's editors have embraced accreditation. There are now 300 IPEd-Accredited Editors and the number will continue to grow. The proof of their existence and the competence of their work is, one hopes, ensuring that the sun is setting on the days of the amateur who believes that an uncommon interest in reading and writing is sufficient qualification for setting up as an editor.

The *Australian standards for editing practice*, knowledge of which is tested in the accreditation exam, cover what we might call 'technical' aspects of our profession ... the nuts and bolts of how we should do the job. As our speaker pointed out and elaborated, however, more must be done before we can consider ourselves true professionals. She provided the following, authoritative definition [her highlights]:

A professional is a member of a profession. Professionals are governed by **codes of ethics**, and profess commitment to competence, **integrity and morality**, **altruism** and the **promotion of the public good** within their expert domain. Professionals are **accountable to those served and to society**.

So, if as it should be, we are interested in truth and the common good, 'professional editing is as much about ethics and morality as it is about knowing how to wield the now metaphorical blue pencil', Linda concluded. She provided examples—most prominently the book by Belle Gibson who claimed to have cured her non-existent brain cancer by natural means—of the conflict that arises when technicalities, truth and ethics collide in the business of editing. Where were the 'editors' in that affair?

Editors make political decisions when they choose where and what to work on, Linda noted. Would you work at a publishing house that specialised in pro-Nazi or holocaust-denial books or [my addition] on works promoting creation 'science'? These are extreme examples, but they lie at one end of a continuum from fibs to fabulous fraudulence.

Our speaker concluded her presentation with a suggestion for guidance and training programs to help editors navigate the post-truth world of alternative facts and a plea to our institute to stand up for evidence, expertise and the importance of truth and honesty—i.e. professional standards—in communication. IPEd already has a [Code of ethics](#) but, since it makes no explicit mention of truth, facts or evidence, the institute may need to revisit it. It seems that the NSW Branch sees a need for this, since the topic for its 2018 biennial seminar, to be held on 17 November, is ethics in editing.

In this report of Linda's talk, I have done little more than skim the surface of her deeper analysis.

I urge all to read her full, written paper, which I was assured a little while ago will appear on the IPEd website in due course, along with the other 2017 conference papers. In the meantime, thank you Dr Nix.

FEBRUARY

BRAINSTORMING AND BOOTSTRAPPING—HOW TO BE EFFICIENT FREELANCERS

Farid Rahimi PhD ELS

The Society's February meeting hosted Marisa Wikramanayake. Marisa has been a prolific freelancer who was first published when she was 17. Since then, she has edited award-winning books, been shortlisted for her journalism and creative writing, and has mentored writers and editors. As a member of Editors WA, she played a big part in organising the 2013 IPEd National Conference, held in Fremantle. Marisa is a federal delegate representing freelancers through the Media, Entertainment & Arts Alliance (MEAA) and, as well as being a freelance writer, journalist and editor, sees herself as an activist, a 'numerophile' and a lifehacker. In her talk to Society members, she shared her experiences and insights on how to be an efficient and organised multi-tasker.

Marisa values efficiency because it allows her to be busy, organised and productive, so she can entertain her active mind by achieving reckonable outcomes while also parking ample time for maintaining her work-life balance. She says that efficiency means she can go change the world for someone else. Efficiency also means she then has more time to nap and sleep in, more time to cuddle the cat [called Trouble] against its will, and write books and rant about the state of the world to anyone who will listen.

According to Marisa, mindset, setting realistic goals and defining success milestones affect a freelancer's approach to administering their venture, and eventually the outputs they produce. Mindsets that would nurture and facilitate achieving realistic milestones are better than those that are risk-averse or obstructive. Everyone can benefit from recognising their obstructive mindsets and from learning how to change them. They would be better off setting their own expectations of themselves, of their freelance ventures, their success, and their output rather than judging themselves through others' expectations. 'Forget other people's expectations—figure out what you want to achieve.' Meanwhile, freelancers need to be open-minded to imbibe new experiences; learn to use new technologies; listen to, collaborate with, and learn from their peers; and apply any facilitator or any life hack that would work best for them by making their ventures productive and their lives stress-free.

Marisa gave examples of how she integrates many different programs, phone apps, social networking websites, and '[bullet journaling](#)' (Bujo) to organise her day-to-day workflow, setting an example of how, as a freelancer, she can tame the information technology to her advantage while donning one or other of the many hats she wears. For example, using the 'save a link' function on Facebook posts alerts her to any Facebook content posted by a group; she will use her phone to revisit her saved links/posts at convenience and act on relevant triggers; for example, apply for fellowships, submit work, or contact prospective clients.

For managing finances, Marisa introduced some useful accounting platforms. For example, [rounded.com.au](#) is an online accounting platform, designed for Australian freelancers and sole traders. It manages invoices, tracks time and expenses, generates quotes, and provides everything needed for submitting tax returns. It also integrates with [stripe.com](#), so a freelancer's clients can pay invoices using their credit cards.

Marisa explained how to set freelancing rates and discussed a freelancer's working rights and their representation through MEAA, giving examples of the bargaining and advocacy that MEAA undertakes to support them. Marisa is happy to be contacted if freelance editors have questions about her role with MEAA or to find out about book-publishing awards or mentoring. Freelancers can also find out if they're MEAA members or not by contacting her.

Thank you Marisa for your wonderful and info-packed presentation.

BLEEP, THAT FEELS BETTER ...

Annie Ellis

Swearing seemingly has many surprising benefits, from making us more persuasive in our communication to helping relieve pain, although scientists are not entirely certain what makes swearing an effective painkiller.

In the January 2018 issue of *The Scientist*, Dr Emma Byrne explored why pain and swearing are a match made in neurological heaven. Dr Byrne—aka the [Swear Scientist](#)—is the author of *Swearing is good for you*, which discusses the science of swearing. She asserts that ‘swearing is likely to have been one of the first forms of language that we developed’ and that it has been helping us deal with pain, manage our emotions and even improve our motivation.

To test the theory that swearing helps relieve pain, Dr Byrne conducted a cutting-edge (well, ahem, not exactly) and highly entertaining experiment. The experiment called for a stopwatch, ice water and volunteers. Volunteers were required to keep their hands submerged for as long as possible in the freezing water—once while saying a neutral word and once while swearing. By using a swear word of their choice, volunteers were able to keep their hands in the ice water for much longer, and they reported that the water felt less painful.

Not surprising, really. Swearing in the right context can feel bloody good—think back to those occasions when you stubbed your toe! Incidentally, I read in [The Atlantic](#) that the average person experiences around 9,600 minor injuries, from cuts and scrapes to trips and falls, in a lifetime. No wonder we’re particularly adept at mouthing profanities.

This result got me thinking about how beneficial swearing or cursing might be to editors as a way of releasing frustration of the head-banging type. Editors, hands up who has *not* used a swear word when the manuscript you’re working on—all 400 pages of 10-point font—is saturated with superlatives and hyperbole? Exactly! Or when Microsoft Word conveniently freezes when you’re working frantically on an urgent job?

On these testy occasions that inevitably arise in an editor’s life, everyday words just don’t cut it—they don’t convey the level of frustration. There’s something rather satisfying in letting an expletive, of any description, rip.

To put it to the test, I thought about running a poll on the Secret Editors’ Business Facebook page to discover what the five most preferred swear words are among our homegrown editing community. But I chickened out because I couldn’t put to rest the many niggly doubts that surfaced: will my IPEd peers find such a poll offensive or unprofessional? Will Elizabeth Manning Murphy, the revered and much-loved distinguished editor, who is also a member of the online group, think it inappropriate and utter hogwash? The latter scenario would undoubtedly send me into the dark world of mortification, never to surface on Facebook or beyond the pages of my dog-eared copy of the Snooks & Co. *Style manual* again.

The science says swearing is therapeutic, but I have never been able to say the ef-word, even when alone and in the confines of my own home. I did get close, once. I used the alternative word, at the know-all, ever so mature age of 14, in front of my father—not one of my smartest moves. I quickly learned that even using a synonym in lieu of the real thing was considered a mouth-washing offence in our family.

My twin sons know how I feel about this word. They delighted, at the age of 21, in giving me for Christmas Simon Griffin’s little book titled [Fucking apostrophes](#), where the adjective is proudly displayed across all pages. Their half-suppressed laughs as I unwrapped my present were infectious! I haven’t let on, at least to them, that I’m not offended by the use of the ef-word; I simply can’t bring myself to say it. By the way, that little book lives in the drawer of my desk, hidden from wandering eyes, especially my mother-in-law’s.

Truth be known, I much prefer using ‘[minced oaths](#)’, those socially palatable words that we tend to use when we think we might be overheard.

Fudge, anyone?

PULLING OUT ALL STOPS

Ed Highley

The monster sentence of two-hundred and thirty-four words reproduced below hangs together pretty well and maybe defies improvement by punctuational fragmentation. What do you think? It's the opening sentence of 'The life of Michelagnolo Buonarroti' from a 1912 English-language translation by Gaston Du C. de Vere of Giorgio Vasari's *The great masters*, a work first published in the mid sixteenth century. The version that I have is from 1986, by Bay Books of Sydney and London.

While the most noble and industrious spirits were striving, by the light of the famous Giotto and his followers, to give to the world a proof of the ability that the benign influence of the stars and the proportionate admixture of humours had given to their intellects, and while, desirous to imitate with the excellence of their art the grandeur of Nature in order to approach as near as possible to that supreme knowledge that many call understanding, they were universally toiling, although in vain, the most benign Ruler of Heaven in His clemency turned His eyes to the earth, and, having perceived the infinite variety of all those labours, the ardent studies without any fruit, and the presumptuous self-sufficiency of men, which is even further removed from truth than is darkness from light, and desiring to deliver us from such great efforts, became minded to send down to earth a spirit with universal ability in every art and every profession, who might be able, working by himself alone, to show what manner of thing is the perfection of the art of design in executing the lines, contours, shadows, and high lights, so as to give relief to works of painting, and what it is to work with correct judgment in sculpture, and how in architecture it is possible to render habitations secure and commodious, healthy and cheerful, well-proportioned, and rich with varied ornaments.

Here's another take on long sentences and punctuation, a paragraph from a 1996 story¹ by Helen Garner:

I was also greatly taken by Babel's² statement that 'there is no iron that can enter the human heart with such stupefying effect as a full stop placed at exactly the right point'. This of course was Mrs Dunkley's³ territory, though I failed to realise it at the time, and though she would not have expressed herself so stylishly. Years later I was reminded that I ought to keep the lid on my passion for punctuation when I bragged to my friend Tim Winton that I had just written 'a two-hundred-word paragraph consisting of a single syntactically perfect sentence'. He scorched me with a surfer's stare and said, 'I couldn't care *less* about that sort of shit'.

LOL.

1. 'The art of the dumb question' in *True stories; the collected non-fiction*, Text Publishing, Melbourne, 2017.
2. Russian writer Isaac Emmanuilovich Babel.
3. A 'ferocious teacher' in the author's school years.

'IN OUR GOOGLE ERA, INDEXERS ARE THE UNSUNG HEROES OF THE PUBLISHING WORLD'.

Sam Leith

In recognition of National indexing day (29 March), *The Guardian* published an article by Sam Leith (on this day in 2017), of what can only be described as an ode to indexers. Read the full article, [here](#).

WINNERS OF THE *WASHINGTON POST'S* ANNUAL NEOLOGISM CONTEST

The *Washington Post* has published the winning submissions to its annual contest, in which the newspaper asked readers to supply alternative meanings for common words. The winners were:

1. **Coffee** (*n.*) the person upon whom one coughs.
2. **Flabbergasted** (*adj.*) appalled over how much weight you have gained.
3. **Abdicate** (*v.*) to give up all hope of ever having a flat stomach.
4. **Esplanade** (*v.*) to attempt an explanation while drunk.
5. **Willy-nilly** (*adj.*) impotent.
6. **Negligent** (*adj.*) describes a condition in which you absentmindedly answer the door in your nightgown.
7. **Lymph** (*v.*) to walk with a lisp.
8. **Gargoyle** (*n.*) olive-flavoured mouthwash.
9. **Flatulence** (*n.*) emergency vehicle that picks you up after you are run over by a steamroller.
10. **Balderdash** (*n.*) a rapidly receding hairline.
11. **Testicle** (*n.*) a humorous question on an exam.
12. **Rectitude** (*n.*) the formal, dignified bearing adopted by proctologists.
13. **Pokemon** (*n.*) a Rastafarian proctologist.
14. **Oyster** (*n.*) a person who sprinkles his conversation with Yiddishisms.
15. **Frisbeetarianism** (*n.*) (back by popular demand) the belief that, when you die, your Soul flies up onto the roof and gets stuck there.
16. **Circumvent** (*n.*) an opening in the front of boxer shorts worn by Jewish men.

The *Washington Post's* Style Invitational asked readers to take any word from the dictionary, alter it by adding, subtracting, or changing one letter, and supply a new definition. Here are the winners:

1. **Bozone** (*n.*) the substance surrounding stupid people that stops bright ideas from penetrating. The bozone layer, unfortunately, shows little sign of breaking down in the near future.
2. **Foreploy** (*v.*) any misrepresentation about yourself for the purpose of getting laid.
3. **Cashtration** (*n.*) the act of buying a house, which renders the subject financially impotent indefinitely.
4. **Giraffiti** (*n.*) vandalism spray-painted very, very high.
5. **Sarchasm** (*n.*) the gulf between the author of sarcastic wit and the person who doesn't get it.
6. **Inoculatte** (*v.*) to take coffee intravenously when you are running late.
7. **Hipatitis** (*n.*) terminal coolness.
8. **Osteopornosis** (*n.*) a degenerate disease (this one got extra credit.)
9. **Karmageddon** (*n.*) It's like, when everybody is sending off all these really bad vibes, right? And then, like, the Earth explodes and it's like, a serious bummer.
10. **Decafalon** (*n.*) the grueling event of getting through the day consuming only things that are good for you.
11. **Glibido** (*v.*) all talk and no action.
12. **Dopeler effect** (*n.*) the tendency of stupid ideas to seem smarter when they come at you rapidly.
13. **Arachnoleptic fit** (*n.*) the frantic dance performed just after you've accidentally walked through a spider web.
14. **Beelzebug** (*n.*) Satan in the form of a mosquito that gets into your bedroom at three in the morning and cannot be cast out.
15. **Caterpallor** (*n.*) the color you turn after finding half a grub in the fruit you're eating.

And the pick of the literature:

16. **Ignoramus** (*n.*) a person who's both stupid and an asshole.

WORD FROM THE WESTERN FRONT

John Linnegar

As the Western Front freezes, then thaws, then freezes again, there are several heartwarming developments to report on in that neck of the European woods.

MET, Mediterranean Editors & Translators
NEaT, Nordic Editors & Translators
SIG, special-interest group
ITI, The Institute of Translation and Interpreting, UK

ON THE MET FRONT

They've just announced the first of their summer workshops, and the first to be held outside of Spain in a while. It's scheduled for Friday 6 April at the International University of Languages and Media, Milan. The day's attractions will include both a choice of workshops and a table d'hôte of talks. The workshops are likely to appeal to both editors and translators—and there's also something for transcreators.

WORKSHOPS

- Corpus guidance: a tool for understanding professional language usage, change and variety.
- The discussion section in academic research articles: patterns, practices and insights for editors and translators.

MET MEDLEY OF TALKS

- The comma: to pause or to parse
- False friends and fantasy friends
- Transcreation: when simple translation is not enough

The climax of the year for MET members is, without doubt, the annual conference—this year it's METM18—which is being staged in picturesque Girona, Spain, from 4 to 6 October. Check out www.metmeetings.org

THE NEONATE NAMED 'NEaT'

An important branch of MET's, SENSE's and ITI's five-year strategies is greater liaison, sharing and collaboration for the ultimate benefit of their members. At the METM16 in Tarragona, a new allied association was born: the [Nordic Editors and Translators \(NEaT\)](#). Those of its members who live and work in Finland and Norway especially feel acutely isolated from international trends, and from input on English usage and academic editing in particular.



So it's heartening that several professionals from the Nordic countries have attended MET conferences, and NEaT representatives will be participating in SENSE Conference 2018 also (more below on #SENSE2018).

The fact that the heads of these four societies will all be present at the conference in June makes it an ideal opportunity for a 'summit of society heads' to be held on the sidelines of the event. And on the agenda will no doubt be further exploration of ways to collaborate.

A SENSE-ATIONAL HALF-YEAR

At SENSE, a plethora of activities is filling the first quarter of the year, which got out of the 2018 starting blocks pretty smartly! First off the mark was its FinLegSig, which met in early January. A SENSE workshop on data privacy and security, a subject about which many individual and business users are rightly twitchy—think ransomware, spam, data theft, invasion of privacy—followed hard on its heels.

In addition, two of the most active SIGS are holding regular meetings in the first five months of the year:

UniSIG

- From 2 February 2018 14:30 until 2 February 2018 17:00—Meeting 'Alpha bets: editing for the humanities'

Utrecht Translation Group

- From 10 January 2018 20:00 until 10 January 2018 22:00—'There is a short text to prepare, from a book about improving our future'
- From 7 March 2018 20:00 until 7 March 2018 22:00—'Personal ads through the ages'

These SIGS have also scheduled meetings in May, in the penumbra of the conference.

Meanwhile, the SENSE Executive was full steam ahead with preparations for the AGM on 24 March, which was accompanied by the usual elections, budget and other formalities. But a really innovative and attractive feature of that afternoon event was the traditional Book Swap Table, to which members were encouraged to bring and take unwanted books—an ideal way of recycling and rehoming some really interesting publications.

Two years ago, the Executive took the decision to stage a Professional Development Day (by members for members) and a Conference (with a more international flavour) in alternate years. So the climax to this year's SENSE activities will undoubtedly be #SENSE2018 conference being staged over two days on 9 and 10 June. It will be preceded by a half-day of workshops on Friday, 8 June, and there will also be an off-conference programme of guided tours of the city of 's-Hertogenbosch (known locally as Den Bosch) and surrounds before and after the conference. One particularly interesting half-day tour will be to a village named Neunen, which has close associations with artist Vincent van Gogh.



Thanks to the range of speakers and topics on the program, plus the countries of origin of many of the delegates, #SENSE2018 will be a truly international gathering of true minds to share in the offerings under the umbrella theme of 'Englishes now! Trends affecting language professionals'.

For further information on the programme, the speakers and their abstracts, go to <https://www.sense-online.nl/conference-public/>

MACRO MASTERY

A Dutch organisation called ART will be hosting the UK's legendary 'master of macros', Paul Beverley, on 10 March. Paul will be running a workshop titled 'Macros—Catch the vision!' If we as editors want to work more efficiently and quickly to increase our productivity and earnings, Paul claims, then mastering macros is a really simple solution. Check out <http://www.all-round-translator.com/Home/Macros--Catch-the-vision>

DATES TO DIARISE IN 2018

SENSE 2nd Biennial conference Hotel Central, 's-Hertogenbosch, the Netherlands; Friday 8–Sunday 10 June

SfEP AGM and 29th annual conference Lancaster University, Saturday 8–Monday 10 September

METM18—MET's 14th annual conference Girona, Spain; Friday 4–Sunday 6 October

COMICAL COLLECTIONS

These anecdotes are from a book called *Disorder in the Court* by Charles M. Sevilla (1999), and are things people actually said in court, word for word, taken down and published by court reporters who had to stay calm and make no noise while the following hilarious exchanges were taking place.

ATTORNEY: What gear were you in at the moment of the impact?

WITNESS: Gucci sweatshirt and Reeboks.

ATTORNEY: How was your first marriage terminated?

WITNESS: By death.

ATTORNEY: And by whose death was it terminated?

WITNESS: Take a guess.

ATTORNEY: Can you describe the individual?

WITNESS: He was about medium height and had a beard.

ATTORNEY: Was this a male or a female?

WITNESS: Unless the Circus was in town I'm going with male.

ATTORNEY: Is your appearance here this morning pursuant to a deposition notice which I sent to your attorney?

WITNESS: No, this is how I dress when I go to work.

ATTORNEY: Doctor, how many of your autopsies have you performed on dead people?

WITNESS: All of them. The live ones put up too much of a fight.

ATTORNEY: Do you recall the time that you examined the body?

WITNESS: The autopsy started around 8:30 p.m.

ATTORNEY: And Mr. Denton was dead at the time?

WITNESS: If not, he was by the time I finished.

ATTORNEY: Doctor, before you performed the autopsy, did you check for a pulse?

WITNESS: No.

ATTORNEY: Did you check for blood pressure?

WITNESS: No.

ATTORNEY: Did you check for breathing?

WITNESS: No.

ATTORNEY: So, then it is possible that the patient was alive when you began the autopsy?

WITNESS: No.

ATTORNEY: How can you be so sure, Doctor?

WITNESS: Because his brain was sitting on my desk in a jar.

ATTORNEY: I see, but could the patient have still been alive, nevertheless?

WITNESS: Yes, it is possible that he could have been alive and practising law.

And some words from the wise:

- Accept the fact that some days you're the pigeon, and some days you're the statue!
- Always keep your words soft and sweet, just in case you have to eat them.
- Always read stuff that will make you look good if you die in the middle of it.
- If you can't be kind, at least have the decency to be vague.
- If you lend someone \$20 and never see that person again, it was probably a good investment.
- It may be that your sole purpose in life is simply to serve as a warning to others.
- Never put both feet in your mouth at the same time, because then you won't have a leg to stand on.
- Nobody cares if you can't dance well. Just get up and dance.
- Since it's the early worm that gets eaten by the bird, sleep late.
- When everything's coming your way, you're in the wrong lane.
- Birthdays are good for you. The more you have, the longer you live.
- Some mistakes are too much fun to make only once.
- We can learn much from crayons. Some are sharp, some are pretty and some are dull. Some have weird names and all are different colours, but they all have to live in the same box.
- A truly happy person is one who can enjoy the scenery on a detour.

And most importantly,

- Save the earth because it's the only planet with chocolate!

YOUR COMMITTEE 2018

President	Kate Potter
Vice-President	Eris Harrison
Secretary (and Immediate Past President)	Johann Idriss
Treasurer	Geoff Dawson
Membership Secretary and Public Officer	Linda Weber
Professional Development Coordinator	Cathy Nicoll assisted by Melissa Crowther
General Meetings Coordinator	Anna Boots
Newsletter Editor	Farid Rahimi
Website Manager	Cathy Nicoll
ACT Mentoring Coordinator	Geoff Dawson

GENERAL COMMITTEE

Richa Carneiro Alphonso
Alan Cummine
Gil Garcon
Elizabeth Manning Murphy

NON-COMMITTEE POSITIONS

Newsletter Designer/Typesetter	Gabrielle Lhuede
Catering Coordinator	Mary Webb
Email Broadcaster	VACANT

Submit your enquiries by using the online form on the 'Contact us' page of the [CSE website](#).

THE CANBERRA EDITOR

THE CANBERRA SOCIETY OF EDITORS' NEWSLETTER

Vol. 27 No. 1 January–March 2018 © Canberra Society of Editors 2018
ISSN 2200-6344 (online)
PO Box 3222, Manuka ACT 2603

SCHEDULE FOR NEXT NEWSLETTER

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

Send your contributions by email to newsletter@editorscanberra.org. All articles must be in <.doc> format.

ADVERTISING RATES

The Canberra editor is available from www.editorscanberra.org. Regular features included reports on the general meetings, professional development, mentoring news, interesting and relevant articles and much more.

Costs (subject to review) and specifications

\$40	1 col.	w 54 x h 273 mm
\$60	1/2 page	w 180 x h 140 mm
\$120	1 page	w 178 x h 273 mm

Artwork may be supplied as <.jpg>, <.png> or <.tiff>. The artwork should be RGB, 72 ppi. Alternatively, you may forward your logo and text to Gab Lhuede, who will provide a basic design for your ad and provide a PDF file for one round of proofing only.