
THE CANBERRA editor

Newsletter of the Canberra Society of Editors

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September–October 2012

From the incoming President, Connie Stamos

I was determined to escape life in the 'big cities' so I moved to Canberra in December 2011. Canberra's 'country feel' and 'city convenience', plentiful musical and cultural events and quiet lifestyle are perfect for me. I live in an inner-city neighbourhood (with plenty of authors and editors around), close to Lake Burley-Griffin and Civic. I haven't looked back.

I joined the Canberra Society of Editors (CSE) officially in January 2012 and attended the 2011 Christmas dinner on my first day in Canberra. A whirlwind of events lead to the August 2012 AGM where I, well, 'dropped' into our immediate-past President Elizabeth Murphy's shoes. Though the decision was made at short notice it was carefully considered. I'm delighted to be working with you all and it means that I have a lot of work to do to catch up on CSE history.

The website has been a rich source of information and long-time members have been a great source of mentoring and history as well. Many of you are 'the stars' of the website narratives that I have been reading and they demonstrate to me that this small but active society has been a significant think-tank for some time.

The IPEd accreditation exam preparation workshop (presenter: Malini Devadas) was the turning point towards my nominating as President.

I attended the first session (18 August 2012) with the Panel discussion headed by Elizabeth Murphy, Chris Pirie, Virginia Wilton, Ed Highley and Ted Briggs among others. We enjoyed record attendance for this kind of workshop and I learned a great deal from this event. I feel that it is very important for a national body of editors like IPEd to represent the editing profession—not only with accreditation and ASEP standards but also in other ways. It's one of the reasons I put up my hand as CSE President. I am to facilitate further constructive feedback and communication between IPEd and editing colleagues. (There will be more on the results of the IPEd preliminary survey in coming weeks.)

The Drawing Room at ANU University House was an excellent venue for this 'round table' workshop, as well as for the AGM dinner just 11 days later.

Dr Paul Sidwell (Senior Lecturer in Forensic linguistics, ANU) was our guest speaker. His revelation that the idiosyncrasies of our oral and written communication are analysed throughout the day, and even passengers' gaits are scrutinised as they walk through customs, was eerie though fascinating.

'Big Brother' talk aside, I'd like to thank Ara Nalbandian for his eclectic choice of speakers, adding enjoyment and intellectual stimulus to our meetings this year. Our next guest speakers are

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At the AGM dinner (l-r):
Ara Nalbandian, Connie Stamos,
Paul Sidwell and Alan Cummine.



from our president, cont.

Paul Collins, who will present on October 2012; and Angelo Loukakis (CEO of the Australian Society of Authors) at our November 2012 Christmas dinner event.

I'd also like to extend a warm welcome to all our new committee members: Malini Devadas (Professional Development Coordinator), Mike Wilkins (Treasurer), Gabby Lhuede (our new Newsletter Editor), Kaaren Sutcliffe (Membership) and Tristan Viscarra Rossel (Member).

Finally, I encourage you to become closely involved in our meetings and events. We need the support of our membership. I hope that your submissions for our newsletter in 2013 will come flowing in (contact Gabby about the requirements: glhuede@gmail.com). Please keep in touch, send us your news and views, and follow our website.

And thanks for the warm welcome, Canberra editors!

Connie Stamos is the incoming CSE President (2012–2013). Currently a freelance editor, Connie comes to the CSE with experience in: Vocational Education Training; business development; TESOL (Teaching English as a Second Language); language and IT skills accreditation; educational publishing; translation (English–Greek); technical writing and plain language.

Professional development

Other than professional development provided by your own editor's society, remember to check other relevant websites for courses they run:

Australian Publishers Association:
Professional Development.
<http://www.publishers.asn.au/training.cfm>

Institute of Professional Editors:
Professional Development:
http://iped-editors.org/Professional_development.aspx.

Web accessibility

Presenter: Sarah Pulis
Thursday 1 November 2012, 9:00am–4:30pm
To be held in Canberra | Cost: \$700

About the course

Ensure your digital content and communications are understood by the widest possible audience by making your web content accessible.

- ▶ Are you using 'click here' and 'read more' as link text?
- ▶ Do you know whether you're using text alternatives for images?
- ▶ Are you using headings correctly to show structure in your content?
- ▶ Do you know the best colour contrast to use for text and formatting?

This one day workshop will equip you with all the information and skills you need to ensure that your organisation's web content is accessible. This workshop is facilitated by Sarah Pulis, Web Accessibility Evangelist at Access iQ™. Information about this course is available at Access iQ (you will need to scroll some way down the page).

The course is not a Canberra Society of Editors course. We make no guarantees about it, but it has been recommended by one of our members.

Grammar in a nutshell

Presenter: Elizabeth Manning Murphy DE
Saturday 3 November 2012, 9:00am–1:00pm
University House, ANU | Cost: \$100 (members), \$200 (non-members)

About the course

Did you miss out on learning the whys and wherefores of English grammar at school? Or have you forgotten? Or is English not your native language? Do you find it difficult to explain to clients why you recommend grammatical alterations to their text? Or does your own writing need the same edits time and again because they are not explained to you?

This full morning will alert you to some of the more common grammatical problems we meet in our text editing. It will explain the grammar behind the conventions that make text acceptable, and it will provide an opportunity to practise editing and explaining your edits and getting feedback from the presenter, Elizabeth Manning Murphy DE.

Elizabeth (immediate-past CSE President) is a trained linguist, editor, trainer and author of Working Words (published by the Canberra Society of Editors, 2011) which will be on sale at the workshop. (Not required reading, but recommended for your bookshelf).

IPEd notes

News from the Institute of Professional Editors Limited

IPEd on Twitter & FB

You can now follow IPEd on:



Twitter@IPeditors



Friend IPEd on Facebook
—don't just watch us; add
a comment, or say you
like us!

iped-editors.org | July–August 2012

The IPEd Council met twice during the period covered by these notes, on 1 July and 5 August. Both meetings were by teleconference.

Australian Standards for Editing Practice, second edition

After almost a year of intense effort by participants from all the societies in an endeavour facilitated by Kerry Davies AE, the new edition is ready to face the world. The final draft of the revised standards will shortly be sent to the societies for their members' imprimatur. Keep an eye out for that, and engage in the process.

Accreditation Exam 2012

The fourth IPEd Accreditation Exam was held on Saturday 13 October 2012. Ted Briggs feedback on the exam is on page 7. If you are not already an AE, consider what accreditation could do for you in terms of, among other things, enhancing recognition of your level of expertise, reinforcing your confidence in your own ability, improving your standing in the industry and, not least, giving you greater control over your rate of pay. All the societies run pre-exam workshops to help intending candidates. Dates for the 2013 exam will be on the IPEd website in due course.

New IPEd Secretary

Following a call for applications from among the members of the societies of editors, Charles Houen, a member of Editors Victoria and its Finance Officer, has been selected as IPEd's new Company Secretary. Charles officially took up the position at the company's annual general meeting on 2 September, bringing with him a wealth of experience in business administration.

... and Accreditation Board Chair

At its meeting on 5 August, the IPEd Council accepted, with regret, the resignation of board chair Carla Morris AE, and paid tribute to Carla's immense contribution to not only the board and the accreditation scheme, but also to the wider promotion of the profession. At the same meeting, Robin Bennett AE was welcomed as the new chair. Robin has already had a long association with the board and the IPEd Council.

IPEd AGM

The Annual General Meeting of the Institute of Professional Editors Limited was held by teleconference on Sunday 2 September, immediately before the IPEd Council's regular monthly meeting. Among the agenda items was the presentation of the financial accounts for 2011–12 and the proposed budget for 2012–13; appointment of an auditor for the coming year, and acceptance of Member nominations for the IPEd Council. Society presidents and IPEd councillors can keep you informed.

Is your membership up-to-date?

If you have not paid your fee for 2012–13, please contact the Treasurer, Mike Wilkins or the Membership Secretary, Margaret Millard to arrange immediate payment. Email: www.editorscanberra.org/about/contacts.

The membership year starts on 1 July and memberships can be renewed between 1 June and 31 July.

New members joining from August through May are entitled to pay a pro rata membership fee.

Applicants will be advised of the fee payable and asked to pay the nominated fee before their application will be processed.

iped notes, cont.

You can follow Jane Morrow's 10 weeks in the USA on her blog: whatwouldbeatricedo.wordpress.com

National Conference, Perth, April 2013

A reminder that you can access all the conference information at the conference website and sign up to receive updates via email. The event is now only 6 months off.

And, of course, the organising committee is also eager to receive a wide range of contributions from members of our profession; there's an abstract submission form on the site.

Beatrice Davis Editorial Fellowship

'Going digital: an Australian editor's observations of developments in US publishing' is the title of Jane Morrow's account of her six weeks in the USA as the winner of the 2011–12 Beatrice Davis Fellowship. It's a fascinating report that everyone interested in the future of the 'book', and that's surely all of us, should read.

My interpretation of Jane's report, is that it was her observation that the digital revolution has a long way to go in the USA. Large publishers are still finding print more profitable and digital experimentation very costly. Indeed, many are seeking to maintain their current businesses rather than facing up to the inevitable, full-scale digital invasion. Digital incursion has already reduced by one-third the area devoted to print at the huge Union Square, New York bookstore, Barnes and Noble.

Interestingly, it seems to be the smaller publishers who are embracing and adapting the new tools, of which there were plenty in evidence at the 'Tools of change for publishing' conference, which Jane attended. Kobo and Kindle devices for kids are in the offing apparently, and enhanced ebooks, i.e. books integrating text, audio and/or video, are a frontier development. Jane mentions the free 'iBooks Author' app, with which 'beautiful ebooks can be created directly by editors and designers'. Must have a look at that! Jane also notes that there is little quality control for 'mono' ebooks, something that all ebook reader users will have already detected. Apparently, many US publishers see Amazon as the elephant in the room because of its power to list or not list their titles, and because it is establishing its own publishing program.

Jane's full report can be read at iped-editors.org. IPEd is a sponsor of the Beatrice Davis Editorial Fellowship program.

This is my last issue of IPEd Notes. I've enjoyed compiling these offerings and hope that at least some of you have found them to be useful. I bid you farewell.

Ed Highley

Secretary | [secretary\[at\]iped.org](mailto:secretary[at]iped.org)

Article

...when editing an XML document, all content must be put inside the opening and closing tags of an element.

XML document structure: Nesting elements for valid markup

Creating well-formed and valid XML markup requires correctly structuring the markup so that content can be transformed into an output document. Dave Gardiner revisits the concept of structuring XML documents by nesting elements.

The concept of nesting elements

The previous article in this series introduced tagging as part of creating XML markup, which is using differently named elements to represent different types of content. The exercises showed that when editing an XML document, all content must be put inside the opening and closing tags of an element. If content is not put inside tags, then that content is not recognised by any XML software and an XML file becomes invalid. The technical term for this is 'parsing'; if content is not placed inside tags, or elements are nested in the wrong order, the XML file cannot be parsed. You might come across this term when reading about XML or when editing XML files.

article, cont.

We also touched upon the idea of logical structure. The chapter you created had only one title at the beginning, which makes sense because one chapter can have only one title.

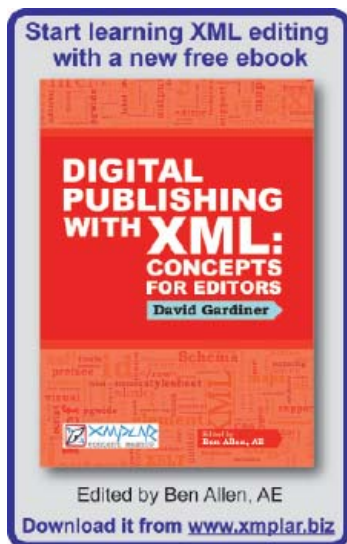
Then you added an abstract to represent the summary of the chapter, and the tags for the abstract were contained wholly within the chapter tags. You had to add tags for a paragraph inside the abstract tags to contain the summary. The <para> tags were an essential element to include in an abstract according to the rules of the DocBook schema. The XML editor prompted for those tags before any text of the abstract could be pasted into the XML file.

After adding content to the abstract, you needed to add a title for the first section, but the XML editor didn't allow you to put another title after the abstract. You were back at the 'chapter' level of the document, and the rules of DocBook state that there must be only one title in a chapter. So, you had to insert a first-level section element called <sect1>. Only then could you add a <title> element inside that to add the text for the title of the first section.

As you worked through the document gradually adding elements, and inserting content into those elements, you started to build up an overall picture of the whole document that elements must appear fully inside other elements. This is called 'nesting' and is the basis of creating structured, valid XML files that will be recognised as XML by the software. If you don't have elements properly nested within each other, you can't produce a PDF because you won't have a valid XML file; the transformation processor software won't do anything with the XML.

Read the rest of this article at <http://xmleditoz.net.au/tutorials/tute5/xmlstructure.pdf>.

Got a question? Post it at http://iped-editors.org/Forum/XML_editing_and_desktop_publishing.



September general meeting

The September general meeting of the CSE saw yet another excellent speaker in the consistently outstanding line-up of guests that CSE's Meetings Coordinator, Ara Nalbandian, has been arranging during 2012.

Publishing at the National Library of Australia — exhausting!

Susan Hall, Publisher at the National Library of Australia (NLA Publishing) entertained and enlightened us with an insight into the joys and challenges of publishing at an iconic Australian cultural institution, and the role of editors in the NLA publishing program, where Susan has worked for the past eight years.

The basis of the National Library's publishing program is the rich and diverse collections of papers, letters, diaries, manuscripts, oral histories, books, magazines, newspapers, pictures, maps, films, videos, Australian websites and online publications that chart Australia's story as a nation. The Library's published works selectively interpret these collections so that they promote knowledge and use of the Library's rich and diverse collections and resources, and thereby contribute to our society's understanding of Australian history and culture.

Susan described a very diverse (and exhausting!) NLA publishing program as much more than 'just books'. NLA publishes about 300 corporate publications a year—the annual report of course, plus brochures, fliers and catalogues about the work of the Library, and 8500 copies of the National Library Magazine per quarter, printed and online. Published merchandise based on the Library's collections include greeting cards and gift cards, wrapping paper, bookplates, check books, prints, postcards, bookmarks, posters, writing paper and sketch pads.

The Library also has the largest trade publishing program of any cultural institution in Australia. These 'for sale' publications focus on publishing Library collection material and on telling associated stories, often highly illustrated.

September general meeting, cont.

In the 1970s, 'a handful' of titles were published annually. That number now averages about twenty, four or five of which are for children, one is usually a relatively inexpensive title for the Christmas market, and the rest tend towards photography, specific Library collections, with a few more titles 'around the edges'.

The Library's trade publications are distributed in Australia and New Zealand by NewSouth Books, and first print runs range from 3000 to 5000 copies.

Susan explained that the general challenge for the publishing program now is to make the Library's collections accessible to a much wider audience than the various niches that were served initially, while maintaining high research and production values and also achieving commercial success—no small order.

The book has many useful tips and features

To fulfil these multiple objectives, NLA Publishing has changed in the past several years from having a program shaped by the arrival of unsolicited manuscripts (still welcome) to a pro-active program generated by the in-house publishing team working outwards from the subject matter in the Library's collections. In this respect, as well as being able to afford 'a bit of R&D time', NLA Publishing is quite different from a straight commercial publisher. It also has to pursue its own commercial objective while upholding the Library's responsibility and reputation for respecting the precious material of which it is the national custodian.

Susan illustrated the range of editorial challenges faced in NLA Publishing with case studies of four publications: *Australian Backyard Explorer*, *In Bligh's Hand: Surviving the Mutiny on the Bounty*, *Australia's Wild Weather*, and *Canberra Then and Now*. (Look them up!) The diverse editorial challenges in these four publications included: coordinating five different elements of a book so that each could be read independently, but remain cohesive; writing the text oneself but in the author's voice; making chapters a decent length when there are not enough text and images; editing text one knows nothing about; combining different text types in a single compilation; and editing a poet!

Susan noted that NLA Publishing's early experience with e-books is that the e-book technology and market is not yet ready for the sort of highly illustrated visual mix-and-match books that NLA publishes. But NLA Publishing wants to be ready when the market is, and is actively building its experience.

Susan noted that an editor's role in NLA Publishing could encompass any combination of sixteen distinct tasks, from coming up with the initial idea and finding an author, then every step of an experienced editor's repertoire to 'tracking mistakes for reprint'. As well as two full-time editors, NLA Publishing staff also comprises the publisher, three part-time designers, a production coordinator, an image content coordinator, a publishing assistant and two e-publishing assistants.

Of particular interest to CSE members, NLA Publishing does engage freelance editors, as well as freelance proof-readers, designers and indexers, although not in large number. Preferred editors have experience with highly illustrated commercial books all the way through to publication, plus familiarity with the main subject areas of Australian history, natural history, art and photography and children's literature.

Following Susan's talk, most members spent more than the usual amount of time socialising and networking over a sherbet and nibbles, prompting some ideas for arranging more such opportunities at future general meetings.

Alan Cummine

IPEd exam

The recent IPEd exam was held on 16 October, and proceeded satisfactorily with a total 75 candidates sitting.

Ten people sat the exam in Canberra. There were originally 14 candidates but 4 withdrew, one of whom was the candidate we had arranged to sit in her own home because of mobility problems. There were no problems at all on the day, thanks to lead invigilator Dallas Stow's experience, charm and good humour. I was the second invigilator, and Marg Millard was all trained up and prepared to be a third but ended up having the afternoon off because the candidate with special needs withdrew. Thanks to Dallas and Marg, and thanks also to Bridget Middleton from Canberra Grammar who bent over backwards to help.

One person sat the exam in Granada in Spain on Monday (Saturday was a public holiday there). This required a fair bit of coordination but seemed to have gone smoothly in the end. Dealing with this request was a bit of an experiment on IPEd's part—the person is Australian but is living in Spain at the moment. She was able to organise an invigilator who was acceptable to IPEd (actually a person who manages a Cambridge external exam centre in Granada).

There was only one incident of any major note—in one state a man showed up at the exam without a candidate reference number or a receipt. The exam coordinator had no record that this gentleman had registered, so he had to be turned away. He appeared to have attended an exam preparation workshop and assumed that it was part of the process.

The exam coordinator has mentioned that a couple of people have contacted him asking for special consideration, which they can do if something happens close to the exam time that they think affects their ability to do it properly (e.g. they get ill on the day, or they think there was some problem with the conduct of the exam). I don't know what the issues were or if either of the requests came from Canberra.

The large number of withdrawals (8) is a bit of a worry and something that the Accreditation Board will look at for the next exam. It might be that we will make it a bit more painful (financially at least) for people to withdraw after the final registration date.

I haven't had any feedback about the exam paper itself. Timing was tight of course but it looked like Canberra candidates made a good fist of getting through it.

Ted Briggs

IPEd Accreditation Board delegate

October general meeting

Wednesday 31 October

Speaker: Paul Collins on 'Writing non-fiction'.

Paul Collins is a freelance writer and historian, living in Canberra. The author of 13 books, Paul's presentation about writing non-fiction will focus on two very different non-fiction books he has written: *Burn: The Epic Story of Bushfire in Australia* and *The Birth of the West*, the book he's just finished. The latter publication describes Europe in the 10th century AD, the so-called 'dark ages', and argues that this is the time in which our present Western culture was born.

Both books required extensive research over a number of years, carried out almost entirely in Canberra using material at the National Library and the libraries of the ANU, as well as a discriminating use of the internet. Paul's presentation will also emphasise the importance of visiting and understanding the places and landscapes described in this type of non-fiction writing. To paraphrase Manning Clark, you can't write history without knowing the places where it happened.

Book review



Text editing: A handbook for students and practitioners

Kris Van de Poel, WAM Carstens and John Linnegar
University Press Antwerp | 624 pp | ISBN: 9789057181146

Reviewed by Janet Mackenzie DE

Every editor, whether practitioner, teacher or student, will find this book a treasury of useful information. It not only provides a detailed guide for everyday editing but also locates the practice in a scholarly context.

With one author from Belgium and two from South Africa, *Text editing* has a unique international perspective on English-language editing. It ranges widely, speaking to editors working in all fields—corporate, academic and technical as well as the publishing industry including books, newspapers, magazines, ebooks and digital media. It also covers the special problems raised by authors and editors who are not native speakers of English.

Text editing takes an aspirational view of the role of editors: 'The occupation of text editing has not yet risen to this desired [professional] status, despite the complex, multifaceted nature and important mediating role of the editor as a language practitioner... From the point of view of the sociology of professions, language practitioners, and especially text editors, are an extreme example of a neglected, manqué professional occupation' (p. 200).

The first part of the book is theoretical, comparing editing with classical rhetoric, semiotics, communication theory and applied linguistics. It takes us right back to basics, stating that 'A text is the result of human activity' (p. 33) and pointing out more than once that 'text is central to the concept of text editing' (p. 25). These points are easy enough to grasp, but some sections are lexically dense and might intimidate students and beginners. In my opinion the concepts would have been easier to understand if the writing were less ponderous and avoided terms like 'grammaticality' and 'informativity'.

The book presents a useful paradigm for appraising a manuscript and assessing the editorial work required. This identifies five features of a text—genre, content, structure, wording and presentation—and analyses them according to three criteria—correspondence with the aim of the publication, consistency and correctness—resulting in fifteen evaluation points. The application of this paradigm is elaborated in detail in the following chapters, especially Chapter 12 which works through several sample texts. Experienced editors instinctively apply this model, or something like it, but the systematic analysis is valuable and provides an entry point for beginners to tackle a job.

Six of the twelve chapters are headed 'text editing in practice' and they describe methods for all aspects of the process from project management to proofreading. The rules of good writing—grammar, usage, spelling and punctuation—are set out and illustrated with copious examples of the kinds of problems that editors face daily. Much of this is available elsewhere but there are occasional fresh insights: it is handy to have the term 'paronym' for words that have the same stem but different meanings, such as affect, effect; farther, further.

The book has many useful tips and features: a code of ethics for editors, an explanation of how to use a spellchecker for best effect, a discussion of budgeting and print-buying, an analysis of pitfalls in the structure of an argument, a table of possible errors in paragraphing, methods of checking for plagiarism. The chapter on resources is extremely thorough, covering dictionaries of all kinds, style guides, online resources, networks, and the use of editing, referencing and proofreading tools.

Text editing is ambitious in scope and it is not surprising to find a few defects. There is some unevenness in the chapters, which is probably inevitable with multiple authors who begin from different standpoints. At times this relates to content and can be disconcerting. For instance, after reading the confident statement on p. 171 that 'screens are harder to read than print is', one is surprised to find on p. 236 that the same information is treated as a doubtful claim, cautiously preceded by 'There are writers who say' and supported by references.

More disturbing is the faulty conceptual structure of some of the many lists. For instance, a list headed 'Preparing your work area' consists mostly of nouns—'a well-lit surface ... a good chair ... computer ... access to the internet'—but is interrupted by an instruction: 'Decide on which text editing symbols you will be using' (p. 218). Similarly, p. 402 lists usages to avoid, but again nouns like 'high-flown or inflated language ... wordiness ... subjective language' are mingled with actions—'repeating words ... the use of inappropriate synonyms ... using the

The rules of good writing are set out and illustrated with copious examples of the kinds of problems that editors face daily. Much of this is available elsewhere but there are occasional fresh insights.

incorrect sense or meaning of words'. In another case, some of the twenty-five clumsily named 'competencies/skills' needed in an editor seem to be personal attributes or character traits rather than either competencies or skills: 'passionate', 'creative and imaginative', 'strong powers of endurance and determination' (p. 106). In some places a list seems to be used to save the trouble of constructing a coherent exposition, as with the thirty-three ill-assorted bullet points, ranging in length from a four-word sentence to two paragraphs, that appear under the heading 'Specifics of proofreading practice' (pp. 289–92). A textbook on editing needs rigorous thought to make sure that all the points in each list are exactly parallel and follow correctly from the lead-in sentence.

Text editing is a valuable contribution to the theory and practice of editing and a useful addition to any editor's bookshelf.

This patchiness extends to the structure of the book. The concluding sections of some chapters are headed 'Summary'; others, 'Summary and conclusion'; others, 'In conclusion'; and one goes the whole enchilada with 'Overall summary and conclusion for text editing in practice'. Again, in another type of book such variations would not be worthy of comment, but this book extols consistency and coherence. It would not have taken a great deal of work to bring the headings and contents of these concluding sections into line.

In a book that discusses document design and typography, some features are disappointing. I found the sans-serif body text discouraged continuous reading, and it contravenes the book's own recommendation that general typographical conventions include 'a serif font for text-heavy published books' (p. 448). I also regret the absence of refinements such as the distinction between square and round brackets and the indentation of turnover lines in the index. The book abounds in useful lists and I am not trying to be funny when I say that a list of lists in the prelims would have been helpful. The design decision to print the headings of the lists in small type and run them vertically makes it hard to find a particular list, and only thorough familiarity with the book would provide easy access.

A large and complex work, the book would have benefited from a more thorough index with better cross-referencing. For instance readers seeking information about onscreen editing will find no entries for 'screen' or 'onscreen'; they might try 'digital' but the only entry there is about sources and has one page number. Persistent readers might wade through the eighty subentries under 'text editing' or the thirty-five subentries under 'text-editing process' but the most direct route turns out to be counter-intuitive under the entry 'hard copy vs screen'.

There is much to admire in this book and perhaps it is unkind to draw attention to these instances of Murphy's Law ('any book devoted to editing or style will be internally inconsistent'). They are the sort of blemishes that, I hope, will be remedied in a second edition. *Text editing* is a valuable contribution to the theory and practice of editing and a useful addition to any editor's bookshelf.

Janet Mackenzie

your
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*Please send all
correspondence via the
website.*

Celebrating Christmas with the CSE

Wednesday 28 November

**Speaker: Angelo Loukakis, Executive Director,
Australian Society of Authors**

This year, your editorial society is celebrating Christmas at the Brassey Hotel in Barton. The cost will be \$50 for members and \$60 for non-members; this price includes two courses and a drink. You do need to register and pay in advance so we can advise the restaurant of numbers.

Angelo Loukakis is an author and past member of the Literature Board of the Australia Council and Chair of the New South Wales Writers' Centre. He has taught writing, publishing and editing subjects at UTS and the Australian Catholic University. His latest novel, *Houdini's Flight*, was released in 2010 (HarperCollins). Angelo is the Executive Director of the Australian Society of Authors (2010).

Angelo was born in Australia, attended Fort Street High School, studied English Literature at the University of New South Wales, and acquired a Diploma of Education from Sydney Teachers College and a Doctorate in Creative Arts from the University of Technology, Sydney. He has worked as a teacher, editor, publisher and scriptwriter. Angelo is the author of the fiction titles *For the Patriarch*, *Vernacular Dreams*, *Messenger*, and *The Memory of Tides*, as well as non-fiction work, such as a children's book on Greeks in Australia, a book on ancestry based on the Australian version of the television series *Who Do You Think You Are?*, and a travel book on Norfolk Island. His collection of short stories, *For the Patriarch*, was winner of a New South Wales Premier's Literary Award and was set on the NSW HSC syllabus between 1986 and 2001. In 1980 his film, *Dancing*, was awarded a prize at the Melbourne Film Festival.

CSE turns 21

The Canberra Society of Editors turns 21 in 2013, and you are invited to contribute your thoughts and ideas on how best to celebrate this wonderful milestone.

Please forward your missives via: <www.editorscanberra.org/about/contacts>.

The Committee will advise members further about the forthcoming celebratory events, in the new year.

From the Newsletter Editor

It is with some trepidation that I have taken on the role of Newsletter Editor—for a society of editors! All grammar, spelling and typesetting errors (now and in the future) are wholly my responsibility, and not those of the proofreaders, contributors and various well-intentioned others.

I sincerely thank Kerie Newell for her guidance and assistance in preparing this final newsletter for 2012. Despite Kerie's resignation from the CSE Committee, I will be taking advantage of her friendship and knowledge as I produce the 2013 newsletter issues. I wish Kerie all the very best in all her future endeavours. Thanks also to Hiliary Cadman for supplying the design templates, and for typesetting the many previous newsletter issues.

Our new President, Connie Stamos, encourages all members to support and contribute to the Society, and I wholeheartedly second her invitation. In respect to the newsletter, your feedback, submissions and relevant news is most welcome for consideration for inclusion in forthcoming issues. We are going to introduce a 'funnies' page, so any witty and entertaining articles are most welcome.

Newsletters for 2013 will be published both print and online on the 15th of every other month. Contributions are welcome and should be emailed to the editor at: glhuede@gmail.com

Feature articles will be no more than 500 words. All other contributions may be 300 words or less (contributions will be revised to required extents).

Newsletter contribution due dates for 2013 newsletters:

Issue 1, February–March: **Friday 21 February**

Issue 2, April–May: **Friday 19 April**

Issue 3, June–July: **Friday 21 June**

Issue 4, August–September: **Friday 23 August**

Issue 5, October–November: **Friday 25 October**

next meeting

**Wed. 31 October
6.00 pm for 6.30 pm**

Speaker:
Paul Collins on 'Writing
non-fiction'.

Venue:
ANU Emeritus Faculty,
Building 1c/24 Balmain
Crescent, Acton

*See page 7 for further
information or CSE online.*

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The Canberra editor

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Opinions and statements in signed articles are those of the
author(s).

Newsletter schedule for March 2013

The next newsletter will appear in March 2013. The copy deadline
for that issue is Friday 21 February 2013.

The editor welcomes contributions by email to:
<glhuede@gmail.com>.

All articles must be in .doc format.

If undeliverable, please return to:

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