



... the word

Newsletter of the Society of Editors (SA)

ISSN 1833-3796

May–June 2013

Next meeting

Tuesday 18 June, 7.30 pm

SA Writers' Centre
2nd Floor, 187 Rundle Street, Adelaide
Access is via the stairs from Rundle Street or by lift accessible through Café Brunelli.

Learning the art of creative writing

This members' meeting will give us the low-down on the teaching of Creative Writing in Adelaide's tertiary institutions. A panel of distinguished guests from TafeSA, University of SA, Flinders University and the University of Adelaide will tell us about the content of their courses and how they tackle the interesting challenge of teaching creativity. There'll be plenty of time for questions.

The speakers are:

Dr Phillip Edmonds, Lecturer in Australian Literature and Creative Writing at the University of Adelaide. He is a published writer and recent editor of 'Wet Ink: the magazine of new writing'.

Dr Steve Evans, Head of the Department of English, Creative Writing & Australian Studies at Flinders University, where he teaches Literature and Creative Writing. Steve is a poet as well as a freelance editor, reviewer and manuscript assessor, and literary editor for an international journal.

Ms Sue Fleming, Coordinator of the Professional Writing program at the Adelaide College of the Arts (TafeSA), where she teaches new writers the basics of creative writing and acts as mentor to final-year Advanced Diploma of Arts (Professional Writing) students.

Dr Nigel Starck, Specialist Lecturer in Creative Writing, Journalism, Organisational Communication at the University of South Australia. Nigel is a former journalist, broadcaster, and television/documentary producer with special interests in biography and obituary.

*If you wish to have a bite to eat at Café Brunelli (next door to SAWC) before the meeting at 6 pm, please reply to <rsvp@editors-sa.org.au> by **Monday 17 June**.*

If you would like to write the report of this meeting for the next newsletter (5 to 10 paragraphs, but more if you wish), please contact <newsletter@editors-sa.org.au>.

The **deadline** for contributions for the next issue of ... *the word* is **Monday 15 July 2013**

Next editors' lunch

Wednesday 24 July, 12 noon

The next lunch venue, somewhere near the beach, will be advised by general email. The organiser is Michael Vnuk <newsletter@editors-sa.org.au>.

Next workshop

Sunday 11 August, 1.30–4.30 pm

Sharpen your skills

Presenter: Susan Rintoul, DE

More details to be advised.

The presidential word

Loene Doube

Wow! What a lot is going on! Have you seen our new website? It has gone live at last. Have a look and let us know what you think. And let me know of any errors.

Your committee has been working hard at finalising our strategic and operational plans. The strategic plan is going to make the business of running the society a lot easier for the committee members, and more inclusive of members. More on this soon.

The AGM is coming up soon, on 26 August in fact. I encourage, urge and plead with you to consider nominating for a position on the committee. I will encourage, urge and plead more specifically in the next

Contents

Member news.....	2
Calendar for 2013.....	2
The conference.....	3
Conference report – bursary winner – <i>Michael Vnuk</i> .	3
Other conference reports – <i>Valerie Williams, Kathie Stove, Rosemary Luke, Bernie O'Neil, Kate Leeson, Karen Disney, Loene Doube</i>	5
April meeting report.....	8
Presentation to new Accredited Editors.....	9
Members at 31 May 2013.....	9
Book review – <i>Katy McDevitt</i>	10
What has IPEd done?.....	11
Accreditation unveiled: Where are we heading? – <i>Desolie Page & Kerry Davies</i>	12

(and my last) presidential word. For now I can say that the work of being on the committee will be less, and the reward greater, in the coming year. That's all part of the strategic plan.

It was very pleasing to see a goodly number of SA members at the IPEd conference in Perth in April. Reports on the conference and useful links start on page 3. Links include a video, so you can see a bit of what you missed if you weren't there.

For me the conference offered the usual and valuable opportunity to meet and chat with and compare notes on the editing life with other editors from around Australia. And I love it! As the years have passed I find I know more editors (and they are beginning to remember me!), and I value that recognition, their welcome and inclusion and the ever-fascinating discussions.

The conference was full of highlights, not least of which was Katy McDevitt's blog. Katy kept up a continual tap, tap through every session she attended and kept her ear to the ground for interesting snippets.

A standout for me was IPEd patron Roly Sussex's plenary on open data, which offers opportunities for publishing, education and scholarship as information becomes ever 'cheaper' and more available to ever more people. But there are warnings too, at least in the short term, about globalisation of US education, threats to jobs and the publishing industries, and more.

I think the most important session was the well-attended (about a hundred people, I hear) plenary on the future of IPEd. It was pleasing to see robust discussion at numerous tables around the room about members' views of their preferred structure of IPEd. The rapporteurs 'rapported' back to operation central and the message was loud and clear. If IPEd is to continue to offer the benefits it has so far offered, it will need more money. Funding for IPEd comes from the societies. So we will have to pay more.

What has IPEd done in its 5-year history? There is an impressive list of IPEd's achievements on page 11.

I think it is vital for each of us to let the new working party know what we, as members, want for IPEd's future. **Please complete the 4-minute survey at** <<https://www.surveymonkey.com/s/IPEdOptionsSA>>. The link was emailed to members on 12 June. There is some information in the email and at <http://iped-editors.org/About_IPEd/IPEd_Review.aspx> (member log-in required). You have only until **27 June** to do this.

And here are some questions for you:

Who was Henry Oldenburg?

What is a MOOC?

What is the meaning of 'Vim punctorum odio'?

Let me know at <SAPresident@editors-sa.org.au>.

Member news

England-born **Katy McDevitt** has recently become an Australian citizen. Congratulations!

Please send news about yourself or other members to <newsletter@editors-sa.org.au>.

Calendar for 2013

General meetings

Venue: usually SA Writers' Centre seminar room

Time: 7.30 pm to approximately 9.30 pm

Pre-meeting dinner (optional): 6 pm

Dates:

Tuesday 18 June – see page 1 for details

Monday 26 August – annual general meeting, with guest speakers discussing Hansard

Thursday 17 October – editors' book club, with special guest reader

Wednesday 4 December – Christmas function; a quiz is being planned; venue to be advised

Workshops

Venue: usually SA Writers' Centre seminar room

Time: morning, afternoon or full day

Day: usually on a Saturday or Sunday

Cost: to be advised (with registration forms) closer to the date

Dates:

Sunday 11 August, 1.30–4.30 pm – 'Sharpen your skills', presented by Susan Rintoul

Saturday 9 November, 1.30–4.30 pm – 'Managing a major project', presented by Kathie Stove and Karen Disney

Lunches

Venue: various restaurants or cafes around Adelaide; details to be advised closer to the date

Time: 12 noon (nominal starting time, but you can arrive when convenient)

Dates: every second month; next: Wednesday 24 July

If you have ideas for speakers, workshops or other activities, please contact the society's program coordinator, Pamela Ball <pam.ball@bigpond.net.au>.

Workshop: 'Editing for the web'

The society's latest workshop, 'Editing for the web', was successfully held on Saturday 1 June. It was presented by Elizabeth Spiegel of the Society of Editors (Tasmania). A report of the workshop will appear in the next newsletter.

New editor needed

The position of editor of this newsletter will become vacant after the society's AGM in August. It is expected that the new editor's first issue will be the September–October 2013 issue.

For more information about editing the newsletter (timing, material, format, etc), read the article about the editorship in ... *the word* (March–April, page 6), or contact the editor <newsletter@editors-sa.org.au>.

Ending a sentence with a preposition can be as dangerous as stepping on a crack in a sidewalk.

—Allan Metcalf, (1987)



Editing across borders

6th IPEd National Editors Conference, Perth, 2013

The conference

The 6th IPEd National Editors Conference, 10–12 April in Perth, was a success. Thirteen society members from South Australia were among the nearly two hundred who attended. If you want to know all about what happened, here are some resources:

- **Website** – The conference website has the program, including summaries of speakers and their planned presentations. See <www.ipedperth2013.com.au>.
- **Blog** – The official conference blogger was Katy McDevitt from our society. She worked hard writing posts throughout the conference, even during presentations (but not during her own talk). The blog is on the conference website's home page.
- **Tweets** – These can be found at #ipedcon2013.
- **Photos** – Lots of photos (speakers, workshops, meals, excursions, etc) are on display at <flickr.com/groups/editorswa/pool/show/>.
- **Video** – A professional 5-minute video of the conference is at <<http://vimeo.com/64065640>>.
- **Conference proceedings** – These will be uploaded to the website eventually.
- Reports
 - The recipient of the bursary from the Society of Editors (SA) for an accredited editor to attend the conference had to write a report. It starts below.
 - All other SA society members who attended were invited to write a brief report. Those responding each approached the task differently, so there are many perspectives. Reports start on page 5.
 - Other editing societies have reports in their own newsletters. These are on societies' websites, but are only accessible for each society's own members. [*Suggestion for IPEd: Until IPEd is issuing a national newsletter for societies of editors, the societies could upload their newsletters to the IPEd website to be accessible to all Australian editors (who are members of a society) via their IPEd log-in.*]

Conference report – bursary winner

Michael Vnuk

I wanted to attend the Perth conference to:

- hear about freelancing, editing science, and blogging – I am a freelance editor, I prefer editing science and related areas, and I'm considering starting a blog
- meet editors, particularly those working in scientific areas, in the hope of it leading to work now or later
- keep up with developments in the profession.

I went to all keynote speakers and joint presentations, two workshops, and eight streamed presentations. Nearly all sixteen presentations in the other streams looked interesting, and I was very sorry to miss some.

Keynote speakers

Nury Vittachi was funny – as promised – telling anecdotes and showing examples of Asians' uses of English. He calls this widespread language 'Globalese': it is mainly English vocabulary, but it is often built on a local grammar, such as Chinese. He asked: Do these Asians now 'own' the English language? After all, there are more English speakers in Asia than in the US and the UK. Opportunities exist for editors who are native English speakers.

Carmen Lawrence was Carmen Lawrence, articulate and persuasive, but I felt that her argument against the economy destroying physical, social and cultural environments was not directly relevant to editors.

Don Watson was Don Watson, somewhat fumbling and disorganised in his speaking style, but very entertaining as he skewered management-speak. For instance, translators tell him it is almost impossible to translate such language. Despite not being keen on Word's track-changes feature (he prefers biros and pencils!), he says he's incredibly fond of editors. 'Be hard' is his first principle of editing, and slashing is a good. Unfortunately, when a questioner asked what we could do about such dead language, he said that it was hard and he didn't really know. All he offered was mockery and derision, which his talk and his books show that he does so well – although, as another editor told me later, he has numerous easy targets.

Roly Sussex told us about open data, publication and teaching. He notes problems with diversity, quality, copyright and convergence of providers (eg libraries, universities and publishers), but the advantages of access to new data and ideas may outweigh many problems. He expects quality indices to be developed and sees a role for editors in maintaining quality.

Joint sessions (main ones)

I felt a bit of tension in the session on the IPEd review, as several speakers gave their differing opinions. Perhaps too much discussion has gone on, and editors as a profession need to bite the bullet, ie pay more to IPEd so that we can be more professional.

Ted Briggs and **Elizabeth Manning Murphy** ('A mentoring scheme that breaks down barriers for editors') described the mentoring scheme recently used in Canberra. It was moderate in size and aims, and I'm guessing that this explains its success. The model for mentoring sounds useful for our society.

The hypothetical on critics and reviewers chaired by Roly Sussex was fun and had some good points.

Workshops

(‘The rockstar freelance lifestyle – joys and pitfalls of editing’, Parts 1 and 2)

Sarah Fletcher, Abigail Nathan and Marisa

Wikramanayake (‘Part 1: How to manage a successful freelance business’) said little on rock stars – the reference seems to be mainly to the late nights.

Nonetheless, the three covered much ground, such as:

- the pros and cons of freelancing
- positioning yourself as a freelancer
- the basics of setting yourself up as a business
- making the finances work
- systems and workflow: maximising efficiency
- the importance of networks
- working to maximise your happiness.

Other non-editing work, such as permanent part-time casual work, is good ‘insurance’ to ensure some money is coming in. ‘If you want a profit, you need an income.’ Be organised. Use the technology. Keep up with the industry. Show you are a professional and not a hobbyist. At times, the three experienced editors presented different approaches – there is no one way to success. With so much material to discuss, and with answering worthwhile questions from participants, the presentation was sometimes a little rushed.

For the financial session (‘Part 2: Financial aspects of running a freelance business’), the three speakers were not editors and, to me, it showed. One speaker was too general, another was very engaging but spoke too long for his message (ie super is a good idea), and the third didn’t say much. More of Part 1 and less of Part 2 would have been better. (I attended Part 2 because ‘Tools for onscreen editing’ was booked out.)

Streamed presentations (*in chronological order*)

Pam Peters (‘Editing across state, national, and disciplinary borders’) reminded us, with many examples, that varying Australian word usages do not always follow state borders. For national Englishes, most of us know the main differences between UK, US and Australian Englishes, but other types of English should be considered, eg Canadian, South African, Indian. Pam wondered if the melting pot that is the internet will lead to an international language in the same way that printing encouraged standardisation in spelling and vocabulary, and she noted that second-language speakers are more flexible with adopting new standards, as they are not wedded to something they have grown up with. On editing, she said that the purpose is to put the least hurdles in the way of readers; so a work for a local readership can be made more specialised, whereas an international audience needs a broader style. Perhaps Pam needed examples of texts showing differences for different readerships.

Angelo Loukakis (‘Editing in the digital age’) of the Australian Society of Authors explained how that society works on copyright and other regulatory issues and is developing a manuscript-assessment service, which will lead, he said, to ‘editor-driven mentorship’. He was concerned that both big companies and self-publishers

are using editors less, while inexperienced authors don’t know why or what editing needs to be done. On a personal note, he referred to having worked as editor, publisher and other roles with a number of famous people, eg Bill Hayden, who, although not authors themselves, were ‘possessed of a writerly sense’ – they created interesting openings but held something back while developing their story or argument.

Becky Schmidt (‘Editorial workflows – collaboration and integration across physical and scientific boundaries’) and **Maryam Ahmad** (‘Standardising variations in language of natural resource management’) both work for CSIRO on large projects. Becky’s team tries to make work easier for the authors by insisting on a structured process and use of simple tools for the authors. Editors who are scientists are embedded in the projects, and they supply templates and document standards. An aim is to automate more of the boring bits, eg via scripts to fix common errors, handle data or convert Word files to PDF. Because of the many people involved in the approval process, Becky said the structured workflow is essential to avoid ‘heroic’ editing (a lot of editing in a short time). Maryam talked about negotiating and standardising terminology across many groups. They keep track of such negotiations, recording who made a decision and why, what dictionary is the authority, whether usage varies across disciplines and divisions, what to use for different audiences, and so on. The project leader signs off on scientific matters and the editors on editorial matters. A few more examples would have been useful for both speakers.

Selena Hanet-Hutchins (‘Editing outside the box – how freelance editors can thrive in digital publishing’) seemed unfocused. This was the only conference presentation that disappointed me, and several other editors had similar opinions. However, I still gained some useful insights. Selena explained how readers want to do more with digital books, such as share and mash up content (as with digital music), which leads to technical problems and legal issues concerning rights. Editors will need to think carefully about readers’ involvement and navigation in these books, and will need to define styles and structures better.

Katy McDevitt (‘Editors who blog – exploring editorial practice through blogging’) reminded us that blogging is not likely to make money and should only be embarked on if the other benefits exceed the costs. She identified the main benefits as demonstrating your editorial expertise and making yourself more discoverable online, both of which could lead to work. Key drawbacks are the time involved, which is also an opportunity cost, and possibly reputational risk if the blog is incorrect, not helpful or otherwise unsatisfying to readers. Katy suggested approaches to writing (content, style, voice, etc), timing, cross-referencing with your own work and that of others, and more. Some examples of content or blog pages would have further strengthened the very useful discussion.

Agata Mrva-Montoya (‘Editing skills in the era of digital [r]evolution’) had excellent graphics for her presentation. She discussed the different types of digital books: their formats, the workflows, and the skills and

knowledge required. Readers are changing the way they read and expectations are expanding. Much thought needs to be given to the flowability of a text to suit different platforms. When using Word, structure and style is more important, mechanical editing needs to be automated, and editorial needs to be finalised before production.

Huntley Cutten, Annick Jones and Stephen White (“The art and science of editing geological maps”) brought together a geologist, a cartographer and a map editor, respectively, and we heard from them all. Geological mapping has changed from when I was a geologist a few decades ago. Instead of a geologist writing in a notebook and marking locations on an aerial photograph, now all the field notes are written directly into a tablet computer (with a dictionary loaded with relevant words to speed up entry) and locations are referenced by a hand-held GPS unit. The data can then be transferred more easily to the mapping stage (which is now all digital too), although the geologist has to select what the cartographer will show. The editor works with both the cartographer and the geologist in ensuring conformity, consistency and completeness of the map itself and also how the map fits with surrounding maps. Because all mapping is digital, maps can be easily generated with only certain types of data for checking. Interestingly, they find that all editing is best done on hard copy for safety and for tracking. Final maps are designed for paper but are also available digitally.

Robert Nichols (‘Getting it wrong – has ‘near enough’ become the rule in books and exhibition texts?’) showed lots of wince-inducing errors and others that were subtle but no less significant. He blames less time for editing, but is still surprised at some careless or seemingly ignorant errors. Many errors could have been avoided by simple checking, especially with Google, provided that Google is used judiciously.

Was the conference worthwhile for me?

I think so, for information, ideas, contacts and entertainment. But ask me again in a year or two, to see if my work practices have improved, whether contacts have led to work, and whether my blog is up and running.

Many thanks to the Society of Editors (SA) for helping me to attend the conference.

Other conference reports

Valerie Williams

It was 27 years ago that I was last in Fremantle so, for me, it was a long-awaited return. The workshops, the conference and Fremantle itself did not disappoint. I attended Part 1 of the workshop ‘The rockstar freelance lifestyle: How to manage a successful freelance business’ which provided interesting perspectives from the panel of three freelance editors as they shared their experience, and responded to our questions. The next workshop ‘Tools for onscreen editing’ was revelatory for those of us who use PCs, but perhaps disappointing for Mac users. We learnt about four reasonably priced software programs (add-ins), PerfectIt, Editor’s Toolkit,

ReferenceChecker and PhraseExpress, all of which have the potential to automate aspects of our work, so that we can concentrate on ‘real’ editing.

The conference highlights were numerous: a plethora of friendly freelancers with whom to compare notes, chat and exchange cards; keynote speakers who love words as much as we do and who amused, entertained and educated; smaller sessions with speakers who were passionate about their particular approach to editing and/or writing. I particularly enjoyed the sessions which explored the editor’s role in e-publishing and social media, including the discussions about the dramatically changing world of book publishing.

Social activities abounded: the welcome cocktails in an art gallery, local restaurants for a casual dinner, and the gala dinner, from which I walked away with a lovely bottle of Merlot (thanks to Media Super) after guessing how many pens were in a jar. I found time to explore the boat harbour, the restaurants on the wharf area, the ‘Cappuccino Strip’ and the Fremantle Markets. A personal highlight was the AFL game at Subiaco and sharing the disappointment of 30,000 Fremantle supporters when their team let Essendon snatch victory in the final 10 minutes of the game.

Kathie Stove

I’ve been to every editors conference so far and Perth rated well. For me it’s a chance to catch up with some visionary editors, and wonderful women, who were there at the birth of the national body and our first steps toward professionalism.

Some highlights:

- Amanda Curtin (one of those wonderful women), talking from the writer’s point of view with advice for editors.
- Roly Sussex, an excellent choice as our initial patron. He’s engaged, he’s interested and he has an audience.
- The audience, for clearly stating that if we are to be a professional body we have to charge fees at a level that allows us to run a professional organisation.
- Carmen Lawrence, for speaking in complete sentences both from her script and when answering questions.

Rosemary Luke

A couple of highlights for me, apart from the pleasure of the biennial catch-up with interstate colleagues:

- Being part of the team that launched the second edition of *Australian standards for editing practice*. This has been a huge achievement for IPEd and a wonderful example of cooperative collegiality across the country.
- The ‘IPEd’s future’ plenary session, attended by 90–100 people. I came away with the impression that there was a consensus that editors are comfortable with the current structure: state societies and a national umbrella organisation. There was general agreement that current society subscriptions are very low when compared with other professional organisations, and that with higher income, from which societies could pay a realistic contribution to

IPEd, the national body could undertake the tasks and roles that editors want of it.

I also won the door prize, publicised as 'a trip to Fiji' at the conference dinner. After excitedly texting my son to say I could provide their honeymoon gratis, I read the small print. I discovered that I had won a week's writing workshop somewhere in Fiji; no airfare and a \$350 extra fee if you don't want to share a room. So don't feel too envious! If you are interested, let me know.

The small WA committee deserves hearty congratulations for putting on an interesting, affordable and efficient conference.

Bernie O'Neil

The breadth and depth of the 2-day program certainly reflected a wide range of topics that editors (and proofreaders, fact checkers and indexers) deal with in their work. Indeed, such was the program that time seemed to fly by as we learnt more, revised our knowledge, and shared our interests and experiences.

As a precursor to the conference, I attended Dr Hilary Cadman's workshop on 'Tools for onscreen editing' in which four programs (PerfectIt, Editor's Toolkit, PhraseExpress and ReferenceChecker) were outlined. The first three in essence are extensions or advanced forms of macros and the autocorrect function of Word, but they do have the potential to speed up the editing process. ReferenceChecker seems to be of more limited value if one is editing academic material because the academies are using internally developed reference databases or are subscribing to specialist ones these days (and these have their own styles and preferences). The workshop highlighted how editors need to keep learning and re-learning the technology in order to work efficiently and economically for clients or employers.

The formal opening of the conference included the launch of the very welcome second edition of *Australian standards for editing practice*. The efforts of the contributors, including Kathie Stove and Rosemary Luke from this society, were acknowledged. Copies were available during the conference – it is a must for every member's reference collection.

The humorous keynote address by Nury ('Mr Jam') Vittachi showed that the conference was not going to be straitlaced – his 'Globalese for beginners' was full of examples of the use and misuse of English, particularly where the textbook learning is not always replicated in real-life situations:

Mr Jam, on meeting a stranger in England: 'How do you do?' The reply: 'How do you do what?'

When asked if one wants a drink of tea or coffee after a meal, 'OK' means 'Yes' and 'It's OK' means 'No'. No wonder those serving can be confused.

His illustrations – you are no doubt familiar with the sorts of clangers and bloopers that make their way around the internet – were so numerous that I barely had time to note one before the next appeared, but the 'Diet Water' brand takes the pick because the marketers tell us that it contains 50% less fat than any other water (and thus it sells by the pallet loads).

While Mr Jam's presentation was an unexpected highlight, I was also delighted by the plenary addresses by Dr Don Watson and Professor Roly Sussex. They were thoughtful, thought-provoking, witty, educational, topical ... Watson's diatribe against the language of modern management and pollicie waffle was especially cautionary for any editor who has to confront 'weasel words' in material they are editing. Sussex's push for more information generally (and especially for tertiary course material) to be more widely available in the cyber-world at first seemed to downplay the role of editors, but he pointed out that an 'open data' world will provide greater opportunities for editors than being a threat to them.

Papers of particular interest to me – 'Standardising variations in language of natural resource management', 'Editing across state, national, and disciplinary borders', 'Editing in the academy – today's issues' and 'Getting it wrong – has 'near enough' become the rule in books and exhibition texts' – offered practical comments and observations. For example, Dr Robert Nichols in 'Getting it wrong' made a strong case for editors to use the services of historians when working on history projects (in the same manner that an editor might call on a scientist or mathematician to provide specialist advice when technical matters are involved). And he reminded the audience of the need to ensure that if you use any crutch phrases or terms then you must remember to check for them before the text is finalised – 'We may have to pay for this one' when accompanying an illustration might be a reminder to the editor but it is embarrassing when it makes it into the printed caption.

On a negative note, the discussion and outcome of the session on the way forward for IPEd demonstrated that there is still a way to go to develop an appropriate mechanism for advancing the cause of editing at a national level. As it took more than two decades for the Australian colonies to agree on an (imperfect) model for a federation, IPEd's future might become a hardy perennial conference topic!

Overall, it was an enjoyable, well-managed and well-conducted conference that provided plenty of information and opportunities to mix with other editing professionals from across the country and overseas.

Kate Leeson

'Tools for onscreen editing' – workshop presented by Hilary Cadman, 10 April 2013

An enthusiastic group of editors gathered for this very practical workshop on Microsoft Word add-ins and shortcuts. The workshop was led by Dr Hilary Cadman, a very experienced science and technical editor and trainer. Many participants brought laptops to the workshop and were able to try some of the tools on the day. Everyone went away feeling that they had learned something useful.

Add-ins

Hilary began by taking us through a selection of add-ins that she finds useful in her editing work. Many of them are only available for PC users, which some Mac users at the workshop found frustrating. Most of them are

available for free for a set period so you can try them out before you buy them.

PerfectIt detects inconsistencies in spelling, capitalisation, hyphens, dashes and bullet points. You then select which of these inconsistencies you want it to fix. It can tell you which abbreviations haven't been spelt out and it can generate a list of abbreviations. You can also customise PerfectIt to meet the requirements of different style manuals. Hilary uses PerfectIt after she has edited a document for quality control. She says that it is not a substitute for reading through the document but it is extremely useful. PerfectIt costs \$59 or \$99 for the Pro Edition (which Hilary recommends). See <intelligentediting.com>.

Editor's ToolKit is a collection of macros that can save editors time on a number of little tasks such as removing double spaces, changing hyphens in number spans to en dashes, and applying styles. It also adds a large number of keyboard shortcuts, but Hilary doesn't find these as useful. Editor's ToolKit costs \$30, or \$70 for the Plus Edition. See <editorium.com>.

ReferenceChecker checks whether the references cited in a document are included in the reference list, and whether all references in the reference list are cited in the document. It costs £50 from <goodcitations.com>.

PhraseExpress is a 'text expander' add-in. It can complete phrases that you commonly type so you don't have to type them in full. For example Hilary has set it to convert 'hivx' to 'human immunodeficiency virus'. It costs US\$140 for the professional edition from <phraseexpress.com>. Mac users can get TextExpander from <smilesoftware.com>.

Shortcuts in Word

Hilary took us through some common keyboard shortcuts and how to create our own. (If you don't know how to do this try 'File', 'Options' then 'Customize ribbon' and have a go.) She also showed us how to add items to Word's 'quick access toolbar'. For example she adds items that manipulate tables if she is working on a document with a lot of tables. Personally, I like to have the quick access toolbar under the ribbon and I've added 'Advanced find', 'Replace', 'Track changes' and 'Spelling and grammar'.

Navigating in Word

Many users of Word are unaware of the button on the bottom right-hand edge of the screen called 'Select Browse Object'. It allows you to browse through the tables in a document, or the graphics, or the headings, comments, footnotes or endnotes.

Karen Disney

I thought it was an excellent conference, with standouts being Carmen Lawrence and our new patron, Roly Sussex, who I think is an inspired choice by IPEd and will help a great deal in raising the profile of IPEd and editors generally. I enjoyed talks by John Linnegar on multilingual South Africa, and Amanda Curtin on the subtleties and sensitivities of the author-editor relationship. Nury Vittachi as opening speaker was also an inspired choice as he was stimulating and lively. The most important session of the conference for me,

however, was on the future of IPEd as there are some very confronting national issues that need to be discussed and resolved.

Loene Doube

Loene has incorporated her comments on the conference into her presidential word (see page 1).

May editors' lunch; future lunches

The editors' lunch on 21 March was held in the inner-northern suburb of Prospect. Six people enjoyed a pleasant lunch and chatted about many things. It is sometimes surprising how people with diverse backgrounds can have mutual acquaintances.

We will be at beachside venue for the next lunch on Wednesday 24 July. The venue will be advised later.

Planning has begun for editors' lunches later in the year. One will be in the Adelaide Hills, and another is being investigated as part of a day trip to Penneshaw on Kangaroo Island. More details to come.

The organiser for the editors' lunches is Michael Vnuk <newsletter@editors-sa.org.au>.

Word Adelaide

The SA Tourism Commission has announced Word Adelaide, a new event for South Australia. Roly Sussex, IPEd's patron, will be involved, so here's an opportunity to see him if you were not at the conference in Perth.

Word Adelaide, 15-18 August 2013, will explore the power of words and the mutation of language. It's designed to entertain, inspire, challenge and spark a community conversation.

Featuring in the festival are English comedian, screenwriter and actor **Matt Lucas** (best known for his role in the TV series *Little Britain*), Australian comedian **Kitty Flanagan**, musicians **Gary Kemp** (Spandau Ballet) and **Guy Pratt** (Pink Floyd, Icehouse), and Emeritus Professor **Roly Sussex**.

Other activities include poetry competitions, tall stories, Dreamtime stories and a soapbox.

Some events are free.

Information taken from an SA Tourism Commission media release. More details at <wordadelaide.com.au>.

Another cryptic clue for editors

The cryptic crossword clue below was in the April issue of *The Australian Way*, the Qantas in-flight magazine. It was fitting for those flying by Qantas to Perth for the conference, as it looks as if it could have been written by an editor.

Revise story where I'd turned into alien. (4)

The answer is explained on page 14.

This is the final cryptic clue – after all, this is a newsletter for editors, not crossword-solvers.

April meeting report

All about print-on-demand

Michael Vnuk

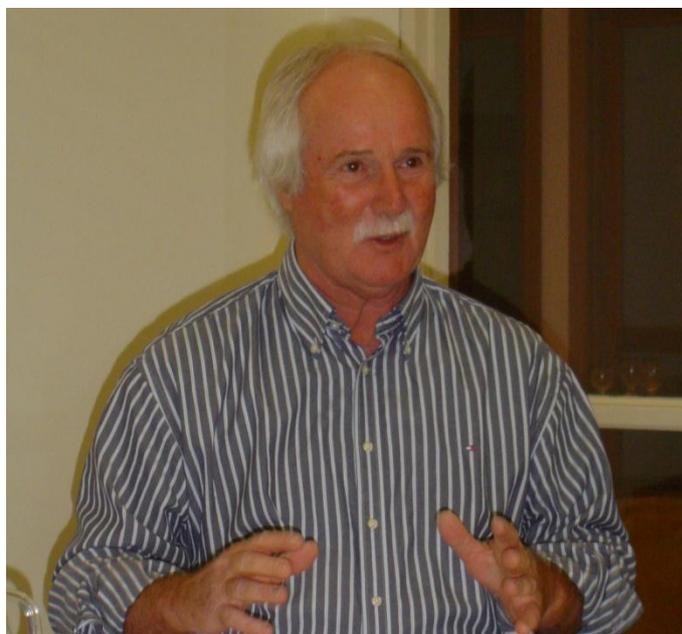
Stephen Lewis, the principal of Digital Print Australia, gave us important insights into the publishing industry. His company, which he founded in 1973 as a boutique graphic design and typesetting facility, does much work with small print runs using print-on-demand technology.

Many people want to publish a book, but publishers only accept a few manuscripts, and these usually need to go through agents anyway. Authors can self-publish by dealing directly with a printer. However, self-publishing with conventional printing means either printing a large number of books to gain the economies of scale – but then many authors are left with garages full of unsold books – or printing a more manageable, smaller number at huge unit cost. Another option for small numbers is photocopying, but the quality is not as good.

Digital printing has come along to fill the need for small print runs. Printing from a PDF file is a viable option to produce good-quality books in small numbers. Many people need a small print run for memoirs, family histories, local histories, niche topics, experimental writing, education courses and so on. Furthermore, many authors don't know what the market is for their book or they don't have the time, money, experience or contacts to undertake much marketing. For these authors, Stephen's advice is often simply: 'Why don't you do 50 copies and see how you go.' If the demand is really there, it's easy to do 20, 50, 100 or more copies with digital publishing. If there is no demand, the author is not seriously out of pocket, and the garage is still usable.

Stephen passed around a number of copies of his products (some are pictured). Good paper, binding and printing help give a professional look, as does the use of photos (coloured or black and white). However, I noticed one book with awkward layout, eg the last word of a section appearing over on the top of the next page, but perhaps that was only the one book.

Over the years, Stephen has published several thousand titles. He has a staff of ten. They use InDesign and Photoshop to work with manuscripts. He has no



Stephen Lewis of Digital Print Australia.

Photo: MV

editors, but recommends to authors that they have editing done. He does some editing and proofreading for quality control, but says that people are reluctant to pay for quality. He also notes that it is easy to upset authors.

Stephen has written a few books himself. He recalled that one manuscript, which he thought was 'going to take the roof off the world', was read by a colleague who said only that he liked the title. He also admits that his *My Vietnam* (top right in the photo) is much better for having had lots of editorial red pen used on it.

One advantage of digital printing is that material can often be easily inserted or corrected for the next print run, although, as another editor noted later, this might cause problems in tracing editions.

Stephen frequently mentioned marketing as a key component of successful publishing for both big and small players. He gave recommendations suitable for small numbers, based on experience with his own books and with many others. For instance, a good book launch – especially with a famous person as the launcher – is often the best approach, as it can lead to word-of-mouth marketing, which is free and runs itself. A launch can be held in a winery or similar venue, to help with catering, for the mutual benefit of both the author and the winery. He warned (based on unhappy experiences) against launching a book at night or where people had to travel a long way. Also avoid clashing with major sports events, he said. For books of local interest, ABC Radio and the Messenger Press are often interested in an interview or an article. Other small-scale ways of bringing the book to people's attention include giving talks about it, asking local shops to stock it, and promoting it in your club. Some authors have been very successful by giving out bookmarks with an extract from the book and details of how to buy a copy.

All this is not to say that publishing is easy. A number of printing companies have closed in recent years, some with significant debts. Big publishers are also struggling and marketing budgets have been cut. As an example of the expense, Stephen's main printer (which is not 'just a photocopier', as it was once described) cost \$780,000.



Books printed by Digital Print Australia.

Photo: MV

Presentation to new Accredited Editors

The first part of the April meeting was the presentation of certificates to the three new Accredited Editors for South Australia: John Liddle, Mary-Ann Came and Katy McDevitt. We also welcomed these editors' family members to be present for the presentation.

The three editors were among the 75 editors across Australia who sat for the fourth IPEd accreditation exam on 13 October 2012. Results became available in early December and all South Australians passed. The presentation waited until the appeals period had ended and certificates were printed.

Here is a little about the editors:

Mary-Ann Came began as a journalist for industry magazines before moving into public relations. Since relocating from South Africa eight years ago, Mary-Ann has held contracts in the health sector, where her

writing and editing have formed part of a total corporate communication function. With two teenagers, a husband and a cat, Mary-Ann's life is busy but she still finds time for running, cycling and good books.

John Liddle works part-time for the Department for Education and Child Development on a range of writing and editing tasks, from research reports to press releases. He has two children and three grandchildren, and spends time in ballroom dancing, gardening and lots of reading. This leaves a little time for freelance editing.

Katy McDevitt has been an editor since 2001 and has worked in-house for Cambridge University Press, Taylor & Francis and Pearson Education. She is currently a freelance copy editor and editorial consultant specialising in academic, educational and professional books and digital resources. You can find Katy online at <www.katymcdevitteditorial.com.au>.



New Accredited Editors: (left photo) Mary-Ann Came; (centre) John Liddle with Adele Walker, the South Australian member of IPEd's Accreditation Board; (right) Katy McDevitt with Adele. Photos: Mary-Ann Came (left), MV (centre and right) (Mary-Ann was definitely at the meeting, but the photo I took was not good enough, so she had to supply another. I'm an editor, not a photographer! —MV)

Membership for 2013–14 Notices for the 2013–14 membership fees will be sent out soon. Please pay promptly when you receive your notice. Any queries should be directed to <membership@editors-sa.org.au>.

Members at 31 May 2013 All 127 members of the society are listed below.

AE = Accredited Editor; DE = Distinguished Editor; (A) = associate member (all other members are full members); (HLM) = honorary life member
* = joined the society in 2012–13 as a new member

Patrick Allington	Gayna Checkley (A)	Lauren Jones	Heather Millar	Vivienne Scott
David Alston	Diana Chessell	Cheryl Jordan	Valerie Mobley, AE	Danielle Sheehan
Adele Anderson, AE	Jennifer Coleman (A)	Ruth Kennedy	Marina Morgan	Ray Simonovic (A)
Susan Arthure	Amanda Cook (A) *	Sheryl Klingner	Lisa Morrison, AE	Geraldine Sladden
Rowena Austin, AE	Penelope Curtin	Susanne Koen	Rosemary Newman	Mardi Smyth (A)
Pamela Ball (HLM)	Karen Disney, DE (HLM)	Eugenia Koussidis	Eva O'Driscoll	Danny Stevens
Julie Banfield (A) *	Loene Doube, AE	Kate Leeson, AE	Bernard O'Neil	Kathie Stove, DE
Leanne Barrie	Jane Edwards	John Liddle, AE	Jane Oliver (A)	Kim Taeuber
Kate Bettison *	Maureen English	Lisa Lines	Birgitt Olsen, AE	Allan Talbot
Nena Bierbaum	Judy Ferrante *	Bronwyn Lloyd *	Ryan Paine	Tina Thornton, AE
Margaret Bowden	Seere Field	Rosemary Luke, AE	Celia Painter *	Mary Lou Tucker (A)
Nick Brandenburg, AE	Sally Fox (A) *	Carole Lydon	Anita Patton (A)	Christine Velde
Angela Brennan, AE	Gunta Groves	Graham Lyons (A)	Brian Phillippo (A)	Michael Vnuk, AE
Jill Brew (A) *	Claire Hadley	Denise Maddigan (A)	Laura Pietrobon (A) *	Peter Ward *
John Bridgland	Anne Hamilton-Bruce	Pam Maitland	Rosemary Purcell	Anne Warman (A)
Elizabeth Brookes	Marianne Hammat, AE	Annabel Mansfield *	Andrea Rankin, AE	Sue Warman
Diane Brown	Michael Harris	Jessica Marshallsay *	Bridget Ransome	Maureen Watts (A)
Marcus Brownlow	Emily Heylen	Jo Mason	Anya Resnyansky (A)	Julia Wheaton (A)
Caryn Butler	Jacque Hibburt	Angus McAulay	Judith Richter (A) *	Ali White (A)
Barbara Byrne *	Sally Howes	Holly McCausland	Susan Rintoul, DE (HLM)	Julie White
Mary-Ann Came, AE	Jeanne Hurrell (A) *	Katy McDevitt, AE	Miranda Roccisano, AE	Valerie Williams
Caroline Carter (A) *	Elizabeth Ingerson (A)	Margaret McDonell *	Ellie Rosenfeld (A) *	Sara Wilson
Peter Carter	Adam Jarvis *	Leeston McNab	Denny Rosey	Rob Windsor (A) *
Danielle Cash	Celia Jellett, DE	Amy Mellow (A)	Roslyn Ross	
Graham Catt (A)	Anne Johnson	Will Menary, AE	Vincent Ross	
Cathryn Charnock	Fiona Johnston	Yvonne Miels	Tammi Russ (A) *	

Book review

Business planning for editorial freelancers: a guide for new starters, Louise Harnby in association with The Publishing Training Centre (Smashwords, 2013)

Reviewed by Katy McDevitt

Louise Harnby is a UK-based proofreader who works for some of the best-known publishers in the industry. A visit to her business website or her blog quickly demonstrates the high standing she enjoys with her clients and fellow editors, and she is exactly the right person to offer guidance on getting started in editorial freelancing. To publish this title, Harnby has joined up with The Publishing Training Centre, which provides specialised editorial courses widely recognised across the British publishing industry.

In this brief, approachable guide for editors preparing for, or just starting out on, their freelance careers, Harnby sets down some non-prescriptive guidance on issues to think about, from business planning and money issues to training and networking. The book keeps the word *business* front and foremost at all times – for Harnby and those who have contributed accounts of their experiences in the freelance world, editing is far from an ivory-tower profession. Editors who work for themselves are part of an enterprise, Harnby contends:

We are the owners, marketing directors, sales managers, web development officers, training coordinators, distribution managers, IT executives and financial controllers. And after all of that's sorted out, we do some proofreading, copy-editing, project managing or indexing, too!

So, it is most helpful to think of ourselves not just as freelancers but rather as business owners (although it is clear that, as the word is used by most of the professionals quoted throughout the book, 'freelancer' is still essential business-speak for what we do).

With this perspective firmly established, Harnby offers advice (drawing on case studies about a range of other editors and proofreaders along the way) on how to get an editorial business up and running. The book covers a lot of ground quite concisely and everything included is useful. It tackles:

- what a business plan is and why you should create one
- the many worlds of editorial freelancing
- getting yourself ready for market with training
- client focus
- getting experience
- financial assessment
- getting noticed – promotion
- networking
- the practicalities (hardware, software and tools for the job).

Three case studies of editors who have recently launched editorial businesses offer practical insights into what it is actually like to set up as a freelancer. The contributors are more than willing to own their challenges and missteps, which I appreciated as it

brought home very clearly not only that there is a learning curve but that it can be steep at times.

In some ways, the book is structured like a textbook, which may help to make the material accessible – there are no lengthy, discursive passages as Harnby's neat and to-the-point style makes itself felt. Each chapter begins with a task and learning goal that aim to focus the reader's attention, and each contains real-world examples, top tips on ideas, resources and tools for planning a business, and an summary of the key points.

South Australian editors may wonder how well the book translates to an Australian context, since its author is UK-based. The answer is 'surprisingly well', since it emphasises principles and issues, rather than country-specific details such as business registration or tax arrangements. A 'Resources' section at the end includes a basic list of national editors' organisations from Australia to the USA, but perhaps more useful for society members is the more extensive lists of tools (online or electronic), blogs and knowledge centres, and books and online reference materials at the end of the book.

This guide will be strongly useful for editors who are just getting started: every year brings new graduates and career changers into the job market and, with entry-level in-house editorial roles more fiercely contested than ever, it is feasible that some will consider freelancing rather than going straight into editing-related jobs in publishing, government or elsewhere. In the chapter on getting experience, Harnby warns that, even with a publishing qualification, new editors may find it hard to get a foot in the door. They are competing with established professionals who already have highly prized demonstrable experience; so, editors ideally need to build experience before approaching potential clients. Harnby suggests a softly, softly approach, including developing a part-time editing business while retaining a paid role to pay the bills. This may be a disheartening message for aspiring editors who are keen to launch without delay on their exciting new career, but Harnby is right to be pragmatic: if the long road leads to a fulfilling freelance editing practice in a sustainable, low-risk way, she would prefer new editors to take it rather than set out with unrealistic expectations. This, she argues, is precious time to prepare, train, and practice.

The book then moves on to promotion and marketing. Recognising that new entrants may not have the benefit of great word of mouth, Harnby looks at alternatives that emerging editors can embrace: the creation of strong brand and core business messages; direct marketing (including the standard CV and covering letter) to publisher clients; specialist directories and free listings; and editing agencies. There is detailed coverage of how to use online technologies (including business websites, editorial blogging, social media, and even video and downloadable brochures) and where to look for online opportunities (such as professional societies' job boards). The chapter on networking continues to emphasise proactive strategies – getting 'out there', raising your visibility with peers, going to freelance events, and so on.

Business planning for editorial freelancers concisely tackles many of the 'big picture' issues that new

freelancers without prior experience in the publishing industry need to think about before they launch their business. The book will also be useful reading for those who are already practising – or who have crossed over from other careers or from in-house editing – providing as it does sound advice on good business planning practice and extension activities such as networking and online profile-building. Critically, the book provides a well-argued reminder that editors – however collegial we may be among ourselves – work in a highly competitive industry, and offers plenty of ideas to help a new editorial business to thrive.

*The society is delighted to offer members a **discount** of 22% on the ebook, courtesy of the author: contact Michael Vnuk <newsletter@editors-sa.org.au>.*

The paperback edition is available at <amazon.co.uk> at a 10% discount (unrelated to the ebook offer).

More details at: <louiseharnbyproofreader.com/book-business-planning-for-editorial-freelancers-a-guide-for-new-starters.html>.

More or less

The following extract was part of an article in the *Advertiser* (8 April 2013) about a food business.

Now they have brought another great idea to the on-trend food truck scene, launching Archie the Pastizzi Bus at the last Fork in the Road, during the Fringe.

Archie, a colourful old Maltese-style bus, returns to the next Fork event on Friday, with moreish pastries, ‘a beloved street food in Malta’, according to Agius [the chef].

‘Moreish pastries’ sound yummy, but the sentence reads strangely. I wondered about these pastizzi, and naturally turned to Google helps. There, I found that pastizzi, Malta’s most famous food, are savoury pastries, usually filled with ricotta or mushy peas (useful information oddly omitted from the article), but Malta’s cuisine has many influences, including Sicilian and Moorish. Did the reporter mean ‘Moorish pastries’? Or perhaps this might be a case where both ‘Moorish’ and ‘moreish’ can fit ... more or less.

Full article at <adelaidenow.com.au/news/south-australia/when-it-comes-to-fine-food-just-get-truckin/story-e6frea83-1226615265048>.

Now try turning a thought into a sentence. This is harder than it seems because first you have to find a thought. They may seem scarce because nothing in your education has suggested that your thoughts are worth paying attention to. Again and again I see in students, no matter how sophisticated they are, a fear of the dark, cavernous place called the mind. They turn to it as though it were a mailbox. They take a quick peek, find it empty and walk away.

—Verlyn Klinkenborg (2012)

What has IPed done?

This list was prepared for the 2013 conference, by a group of society members advocating maintenance of IPed’s current structure, with increased member support.

The Institute of Professional Editors (IPed) was formally established a little over five years ago, in January 2008. In its short life so far, it has:

- devised and implemented a standards-based national accreditation scheme for editors
- held accreditation exams in 2008, 2009, 2011 and 2012 – there are now more than 260 IPed-accredited editors Australia-wide
- completed a substantial revision of *Australian standards for editing practice* to align them with contemporary practices and procedures
- submitted a detailed, fully costed expression of interest to produce a seventh edition of the *Australian Government Style manual for authors, editors and printers*
- developed, in collaboration with the university committee of Deans and Directors of Graduate Studies, guidelines for the editing of research theses by professional editors
- promoted and supported national conferences in 2009 (Adelaide), 2011 (Sydney) and 2013 (Perth)
- produced and freely distributed for the use of individual members *Editing: words’ best practice*, a flyer promoting editors and editing – under covering letter, 1,500 flyers were also mailed in August 2012 to managers in government, business and publishing
- on behalf of the editing profession, made submissions to inquiries by the Book Industry Strategy Group (potential effects of digital technologies) and the Copyright Agency Limited (impact of ebooks)
- in concert with other members of the publishing industry, made a successful submission to the Productivity Commission that the Parallel Import Restrictions for books should not be repealed
- negotiated with Aon Risk Management Services to extend its discounted rate for professional indemnity insurance to full members of all IPed’s member societies
- co-sponsored and judged entries for the annual Barbara Ramsden Award for excellence in editing, and supported the Beatrice Davis Editorial Fellowship managed by the Australian Publishers Association
- conducted a national survey of the views and needs of editors, to which there were 345 responses – the results were reported to the 2011 national conference and are on the IPed website
- planned for an IPed Prize and *Occasional Paper* series
- appointed Emeritus Professor Roland Sussex, OAM, as Patron – Professor Sussex spoke at the Perth conference in 2013
- forged links with sister societies in Canada, South Africa and the UK
- produced and distributed annual reports and regular bulletins to inform all stakeholders of its activities.

Accreditation unveiled: Where are we heading?

*This article was published in Offpress (May 2013), the newsletter of the Society of Editors (Queensland) and is reproduced with permission. It is based on the paper on accreditation distributed at the Perth conference but has additional information. The authors are **Desolie Page, AE**, Accreditation Board representative (Qld), and **Kerry Davies, AE**, President, Society of Editors (Qld).*

Accreditation of Australian editors and the maintenance of national standards are IPEd's major functions. They are the principal reasons that a national organisation of editors was set up, first as the Council of Australian Societies of Editors (CASE), formed in 1998. CASE set up the Accreditation Working Group in 2002, following the publication of *Australian standards for editing practice* in 2001, its first priority. In 2005, CASE formalised as the Institute of Professional Editors Ltd.

IPEd established the Accreditation Board in 2005 to manage the accreditation process. Four accreditation exams have been held since 2008, largely on a cost-recovery basis; that is, the cost of the exam is covered by the fees charged. A fifth exam is planned for May 2014.

The current Accreditation Board accepts its responsibility to maintain security of the exam delivery and to deliver the exam cost-effectively for IPEd and for exam candidates. This security ensures the integrity of the process and the validity of results. Accreditation is serious business for the profession. There is no point in an accreditation process that is half-hearted or leaky.

Following the fourth exam in October 2012, the board reviewed the process and established a plan to balance its goals and responsibilities with resources, and with requests from societies and members to move towards alternative accreditation models.

Costs and payments

How the \$540 member fee was spent in 2012:

	\$
Exam development	111.00
Marking	156.00
Printing, formatting (exam)	30.00
Appeals and reports	68.50
Postage	10.00
Venue costs	20.00
Exam secretary, coordinator	95.00
Advertising and other admin	15.00
Certificate printing	8.50
Contingency	25.00
Total	539.00

For candidates, the board has always tried to keep the fee as low as possible, simply to cover costs, even if this has meant postponing an exam when the number of candidates has not been high enough. The board has decided to offer exams in non-conference years, which should mean that editors do not have to choose between the two professional development opportunities, and expenses, in any year.

Past exams have relied very heavily on volunteers, and have taken their toll on volunteers' ability to

continue. With agreement from IPEd Council, the board Chair, whose role includes overseeing the exam development, delivery and marking, and liaising with the Lead Writer and Assessor, and Exam Secretary, as well as managing the appeals process, will receive an honorarium of \$6000 each exam. The board will also manage the development of a database of specialist questions to draw on for future exams, to help defray the cost of those exams. Exam writers and assessors have always received a small payment and this payment will be extended to database question writers.

Delivery

Past exams have been written exams, using hard-copy mark-up, which many editors now use infrequently, if at all. It is argued that a paper-based exam therefore discriminates against editors who aren't familiar with copyediting symbols or the process, though societies offer workshops that tutor participants on these aspects prior to each exam. No doubt, hard-copy mark-up is slower, and messier, than onscreen editing using track changes, though that is taken into account in the timing of the exam and by the assessors. Everyone cops that disadvantage.

Others counter that even those who cut their teeth when hard-copy editing was all that was available can be out of practice, and those who edit only onscreen need to be able to show a mark-up on paper in at least some circumstances. Much proofing work is done on hard-copy typeset pages, though there is a trend towards onscreen proofing using high-level PDFs. Think of a contact meeting with a client where you need to show what you mean about a particular grammatical problem – marking up a change can be an awful lot easier than explaining it.

Further, not all of the exam relies on mark-up symbols. Part 1 contains simple copyediting tasks (correcting errors in single sentences) and multiple-choice questions, worth 20 per cent. Part 2, worth 40 per cent, has the candidates editing a piece of writing and creating a numbered list of author queries – this is where the slow and messy aspect comes in. Part 3, also 40 per cent, is a set of short-answer questions that candidates must answer in longhand – that's something that most of us aren't terribly used to any more!

Nevertheless, the question of 'onscreen' or 'online' delivery to replace or augment the paper-based exam remains high on the board's priorities. The board is taking a cautious but responsible approach: delivery security and integrity cannot be compromised. First, some definitions:

- *Onscreen*: An electronic exam paper in Word format that would retain the layout of the paper-based exam but allow candidates to complete answers and input text onscreen, and use track changes functions to indicate editing changes.
- *Online*: A fully interactive electronic exam developed by specialist IT professionals, with content provided by an IPEd exam development team.

Board delegates have investigated the extra cost of online delivery and consider it not achievable without greatly increased cost to those sitting the exam and

Table 1. Costs for hard-copy and onscreen options

Option	Total estimated cost (approx.)	Charge per candidate (60 candidates)	Charge per candidate (75 candidates)
Exam as is	\$32,236 (60 candidates) \$34,111 (75 candidates)	\$540 (society member) \$690 (non-member)	\$540 (society member) \$690 (non-member)
Exam as is + database development and payment to AB chair	\$45,243 (60) \$47,118 (75)	\$760 (society member) \$910 (non-member)	\$630 (society member) \$780 (non-member)
Central onscreen exams + above costs	\$61,082 (60) \$62,957 (75)	\$1020 (society member) \$1170 (non-member)	\$840 (society member) \$990 (non-member)

limitations on the complexity of the exam questions. The providers who can develop online exams generally do so for large companies and organisations. The accreditation exam candidature is relatively small to be cost-effective. An onscreen exam, which is a more practical option, will still take time and skills to develop, as well as additional cost (around \$17,000) for development, computer-equipped venues and IT support.

So, a hard-copy exam will again be offered in 2014. At the same time, the board will continue to work towards the development and delivery in 2016 of a fully invigilated, onscreen exam in central (capital city) locations, with full-time technical support to ensure parity between venues.

The board is very aware that the cost of this option may affect candidates' willingness to pay, and therefore the accessibility of accreditation to all members. Investigation of viable, cost-effective methods will continue, and the board will demonstrate to 2015 conference delegates and to society members in each state and territory how an onscreen exam would work.

Currently, the board's understanding of costs for hard-copy and onscreen options is shown in Table 1.

Developments in online delivery will still be monitored, and contribution of information and suggestions from members will be more than welcome. The board expects to report its findings and recommendations in two to three years.

The board believes that this considered and structured approach balances its goals and seeks to answer concerns and requests from individuals and societies. Ensuring the integrity of the process and the validity of results must take precedence over rapid changes towards a different delivery method.

For your consideration and feedback

In essence, the path for the coming three to four years is clear. But input from societies and members is encouraged and may make the board's task somewhat easier. Please respond to this article by contacting the South Australian board member (Adele Walker, at <adeleanderson@aapt.net.au>), or by contributing to the IPEd website forum at <http://iped-editors.org/Accreditation/Future_of_accreditation.aspx> (member log-in required). The paper on options for the accreditation scheme, which was delivered at the 2013 national conference, is also on the IPEd website. The board will shortly circulate an online survey about the specific details of the conference paper.

The following questions underpin the statement on the survey: 'The Accreditation Board welcomes feedback

and suggestions about onscreen and online testing of editing skills.' Your responses may very well save the board time and money.

- Are you aware of or have experience with a provider with whom we could consult about providing a secure onscreen or online delivery?
- Are you aware of any other provider who may have a different solution?
- Do you have experience with the delivery of editing exams or assessments by other professional organisations, tertiary institutions and so on that the board can investigate?
- Do you have any suggestions about ways the board could reduce the cost to candidates, especially when we move to onscreen or online delivery?

You may also want to consider the following questions:

- Will the exam delivery method affect your decision about seeking accreditation, and how?
- Would the anticipated higher cost of online delivery change your decision, and how?

Redact: training for editors

Redact, a residential training program for editors, will be held on 10–11 August in Hepburn Springs, central Victoria. Up to 12 registrants will undertake in-depth training in one of three specialist strands: fiction editing with Mandy Brett, e-publishing with Sarah Fletcher (nee Hazleton), and editorial project management with Kirstie Innes-Will and Niki Horin. Registrants are required to have at least two years' editing experience. Redact is coordinated by Editors Victoria, which has run the program in various forms several times before.

Detailed course outlines are available in the registration form. The form and other information can be found at <editorsvictoria.org/event-menu-item/109-training/redact>. Early-bird bookings close on 21 June.



The society is online at Twitter (@socedssa) and Facebook <facebook.com/SocEdsSA>.



The society's Twitter followers and Facebook friends continue to increase.

One of the easiest ways to write short sentences is to give each sentence just one job. —James W. McElhaney (1995)

Cryptic clue explanation *(from page 7)*

Answer: EDIT

This is a simpler clue than the one in the last issue.

As is the case for most cryptic clues, we should ignore the reasonable surface meaning of the clue, and break the clue into two parts: a definition and some wordplay – not always in that order, but both parts will give the same answer. Here is the clue with the definition part underlined:

Revise story where I'd turned into alien.

The solution will be a word that means 'revise story' and the wordplay will also get us there. In this case, the 'where' is introducing the wordplay. The next word is 'I'd'. What do we do with it? We turn it, says the clue. Once 'turned' or reversed, it produces DI which we put into an alien, according to the clue. Our alien is 'ET'. (Surely you remember the most famous filmic alien of all time.) Following all the instructions gives us E+DI+T = EDIT, which is a definition of 'revise story'. Solved!

Confession time (revisited)

Michael Vnuk

Last issue of ... *the word* (page 7) talked about confessing copyediting sins, based on a post at the Subversive Copy Editor Blog <www.subversivecopyeditor.com/blog>.

Last issue also had an error that I will now confess: the final page was blank (apart from the footer). In fact, the proper last page (page 8) was full – full enough that it pushed a return into a new page (page 9). I didn't notice the extra page then, nor when I created the PDF and sent it to Katy McDevitt for distribution to all members. I only saw the error when the newsletter appeared in my inbox.

It's yet another thing to check.

There is a busybody on your staff who devotes a lot of his time to chasing split infinitives. Every good literary craftsman splits his infinitives when the sense demands it. I call for the immediate dismissal of this pedant. It is of no consequence whether he decides to go quickly or quickly to go or to quickly go. The important thing is that he should go at once.

—George Bernard Shaw, *letter to The Times*

It is remarkable how much many striking passages in literature really owe, when we examine them closely, to a memorable opening, or an arresting close, however splendid may be the thoughts and words that lie between.

—Henry Bett (1932)

From the editor

Thank you to the many contributors to this issue, the largest issue of ... *the word* that I have edited.

And don't forget that a new editor will be needed when I step down from the position in August. It is a very satisfying role.

Society of Editors (SA)

Mail: PO Box 2328, Kent Town SA 5071

Website: <www.editors-sa.org.au>

Email: <eds@editors-sa.org.au>

Facebook: <www.facebook.com/SocEdsSA>

Twitter: @SocEditorsSA

For further information about the society, contact:

President, Loene Doube
<SAPresident@editors-sa.org.au>

Treasurer, Birgitt Olsen
<SATreasurer@editors-sa.org.au>

Membership database administrator, Ray Simonovic
<membership@editors-sa.org.au>.

Membership

To join the society, go to:

<www.editors-sa.org.au/Membership.aspx>.

Full membership of the society is open to anyone who is engaged professionally in any aspect of editing for publication, on a full-time or part-time basis, or who has had such experience in the past. **Associate** membership is open to any interested person.

Subscription fees are due on 1 July each year, and cover the 12 months until 30 June in the next year. The annual fees are below. Rebates are available to those studying full-time in a recognised editing or related course, or living over 50 km from the Adelaide GPO.

\$80, full membership

\$50, associate membership.

If you have an enquiry about your membership status, send an email to: <membership@editors-sa.org.au>.

Freelance register

The freelance register is available at:

<www.editors-sa.org.au/Find_an_editor.aspx>.

Full membership is required for inclusion. The fee is \$60 per year and the entry is displayed during the society's membership year. More information and a form are at <www.editors-sa.org.au/Membership/Freelance_register.aspx>.

General meetings

General meetings are open to all members, prospective members and guests and are held (unless otherwise indicated) in the Seminar Room of the SA Writers' Centre, 2nd Floor, 187 Rundle Street, Adelaide.

Newsletter

The society's newsletter, ... *the word*, is issued six times a year. It is emailed to members. After a few months, each issue also becomes publicly available on the website.

Send news, reviews, letters or comments to:

Editor, Michael Vnuk
<newsletter@editors-sa.org.au>.

Or send to the society's PO box (listed above).

Being precise doesn't mean compiling details; it means selecting details. —Michael Alley (1987)
