



Next meeting

Monday 25 August

6.30 pm light refreshments for 7.30 pm start

**SA Writers' Centre
2nd Floor, 187 Rundle Street, Adelaide**

Access is via the stairs from Rundle Street or by lift accessible through Café Brunelli.

Because it will be a double-barrelled meeting—AGM plus guest speaker—a light meal will be offered at 6.30 pm to set the mood.

Annual general meeting—Promoting a profession and selling a new structure

Mary-Ann Came AE, IPEd Communication Officer, will deliver a presentation on the key elements of the communication strategy she is implementing to promote the editing profession nationally. The strategy uses both traditional and new media and the presentation will cover practical examples of success with both.

The presentation will also cover the proposed transition of IPEd to a new direct membership model and what members can expect in relation to this over the next few months.

For planning purposes, please let us know if you intend to come to the 6.30 pm refreshments and the 7.30 pm AGM/presentation by registering at <http://www.eventzilla.net/web/event?eventid=2139036321>

Welcome to new members

The Society of Editors (SA) gives a warm welcome to our newest members:

- Julia Keller
- Claire Nettle
- Kate Battersby
- Vanessa Jones
- Jen Richardson
- Tracy Everson
- Catherine Forrest
- Sandra Lindemann
- Ansie van der Walt

And a warm welcome back to Maureen Watts.

The 2014 IPEd Prize winner announced

Meredith Bramich has won the 2013 IPEd Prize for her essay, *Editing in the 21st century*, which provides insight into the topics of editing and publishing through analysis of a carefully selected job advertisement.

The essay was written for a Postgraduate Certificate in Editing and Electronic Publishing at Macquarie University.

The judges commented that the essay was written in an accessible and engaging manner usually seen from senior writers and editors. It was well structured and well written, with a clear argument successfully illustrated by secondary sources and concrete examples. The text was well edited and proofread and references were consistently styled.

The judges felt that the essay was strong, clearly argued and cogently written, and offered an intellectual journey that didn't disappoint.

The entries were judged by Robin Bower AE, Bruce Robins AE and Anne Ryden from the Society of Editors (WA), and Agata Mrva-Montoya from the Society of Editors (NSW).

Meredith's essay is available on the IPEd website at <http://iped-editors.org/site/DefaultSite/filesystem/documents/Meredith%20Bramich%20IPEd%20Prize%20essay%202013.pdf>

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Presidential word

Marianne Hammat AE

Welcome to this edition of ... *the word*. Since we last spoke, we have had some exciting events.

Networking

One of these was a networking event held in collaboration with the SA Writers' Centre. It was a small affair with twice as many authors as editors, giving our members the best opportunity to meet with potential clients and make themselves known. Look out for more of these opportunities in the future.

Ebook workshop

We have also run a very successful workshop on editing ebooks with presenter Sarah Fletcher. Sarah has excellent credentials in the field and is working as a publisher and editor of ebooks. In the follow-up survey, all respondents rated Sarah very effective or extremely effective, so we are considering an intermediate level workshop in this fast-growth area next year.

Mentoring program

On Tuesday 17 June we had a fantastic evening learning about the National Mentoring Program from the SA Coordinator, Katy McDevitt. We now have applications from people wanting to join the program as mentees, so if you have ever been interested in being a mentor, now is the time to put your name forward. We plan to offer face-to-face mentor training later this year with one of the national organisers of the program, distinguished editor, Elizabeth Murphy. If you are interested in mentoring, this is one workshop you should not miss. Email your enquiries about the national mentoring program to Katy at eds@editors-sa.org.au

AGM

Coming up is our Annual General Meeting. I know that AGMs are traditionally boring affairs, but not so for the Society of Editors (SA). We will be brisk with the formalities; no arms will be twisted but if anyone is interested in joining the committee we are a happy bunch, we have wine and cheese meetings, and we would be extremely glad of additional members. The nomination form is provided on page 8. You can nominate yourself or ask someone else to nominate you. The only criterion is that you are a current financial member of the society on the date of the AGM. And you can decide to nominate on the night or be co-opted onto the committee at any time during the year. We are very flexible. ☺

IPed Communications Officer

The formalities dealt with, we will have the benefit of hearing from the Communications Officer for the Institute of Professional Editors, Mary-Ann Came. Mary-Ann was recently appointed to this position and is an Accredited Editor and a member of the Society of Editors (SA). We are very fortunate to have the IPed

Communications Officer in our state and are privileged to have her talk to us about the role and its challenges.

IPed Working Party 4

The work of members of the teams on IPed's Working Party 4 continues. There are five teams looking at the way to transition from our current structure—separate state societies that are members of IPed—to a truly national society with state branches. The teams are looking at Communications, Finance, Governance, Professional Development, and Membership. Anyone interested in participating should email me.

Program requests, please

We have a great program lined up for the rest of this year and now the committee is considering what we should offer next year. If you have something you would like covered in a general meeting or a workshop, please let me know. Your ideas help to make the program relevant and useful to all members.

IPed notes—2014

Documents for review by society members

Working Party 4 (WP4) has been established to develop key aspects of the transition of IPed to a national direct membership model. In March 2014, IPed Council endorsed three papers prepared by WP4, which frame the comprehensive implementation and operations plan for IPed to form a national direct membership association for all editors.

These papers were sent to members on 4 June and are available on the IPed Review page (http://iped-editors.org/About_IPed/IPed_Review.aspx).

Members are encouraged to review these documents and provide feedback to SAPresident@editors-sa.org.au

Accreditation exam 2014

The fifth accreditation exam was held on Saturday 3 May. Of the 104 candidates who registered initially, 91 sat the exam. The breakdown by society was as follows:

| | |
|---------------------------------|----|
| Society of Editors (NSW) | 15 |
| Editors Victoria | 27 |
| Society of Editors (Queensland) | 14 |
| Canberra Society of Editors | 15 |
| Society of Editors (WA) | 2 |
| Society of Editors (SA) | 2 |
| Society of Editors (Tasmania) | 2 |
| Non-members | 14 |

The results of the exam will be released soon.

New IPed Communication Officer

IPed has appointed Mary-Ann Came AE as Communication Officer, with her role being to promote editing and IPed to a range of national audiences. Mary-

Ann, who is based in Adelaide, has been a member of the Society of Editors (SA) since 2010 and has worked in marketing, public relations and communication for over 25 years.

Mary-Ann presented a communication strategy to IPed Council in May and implementation of this is now under way.

Tasmanian councillor steps down

Elizabeth Spiegel AE, President of the Society of Editors (Tasmania), has stepped down from her roles as IPed councillor and WP4 representative for Tasmania. She remains as Accreditation Board representative for Tasmania. Elizabeth has made a valuable and important contribution to IPed over many years and we thank her very much for her dedication and commitment.

Membership renewals 2014–15



Membership renewals are now past due. If you haven't paid yet, please make it your financial new year's resolution to do so now!

The Society of Editors (SA) is heading into exciting times, with more benefits on the horizon than ever before. New opportunities are:

- Transition from state to national direct membership model. This will reinforce our editing clout, provide paid staff to promote the profession, rationalise committee workloads and make committee work more enjoyable and less onerous
- More networking opportunities with authors, via our SAWC connections
- More social media outlets to reach out to young people potentially interested in editing, to reinvigorate our society.

And of course we still offer:

- Meetings
- Newsletter
- Workshops
- Website (SA + IPed)
- IPed membership
- Biennial conference (discounted to members)
- Accreditation Exam (ditto)

- Insurance (ditto)
- Positions vacant (via email, newsletter, website)
- Freelance register, a valuable advertising service for full members

You'll have to agree, by any profession's standards, that's a lot of benefits!

Fees for 2014–15

- Full membership \$110
- Full membership with rebate (distance or student) \$60
- Associate membership \$75
- Associate membership with rebate \$45

If you have any questions about your membership, please email membership@editors-sa.org.au

Freelance register listing: \$65

- Check your entry at http://editors-sa.org.au/Find_an_editor.aspx. Email any changes to freelances@editors-sa.org.au
- New listings: Download the entry form, filling it in and emailing it to freelances@editors-sa.org.au as an attachment
- Deposit the relevant fee directly to: **ANZ, BSB: 015 056, account no: 692030066**. Add the message reference **LastNameMem** (for membership fee), **LastNameFR** (for freelance register fee) for **LastNameMemFR** (for both) as appropriate.
- If you cannot make a direct deposit, send a cheque or money order, payable to 'Society of Editors (SA)', to:
Society of Editors (SA), PO Box 2328, Kent Town SA 5071.

Food for thought

'If a word in the dictionary were misspelled, how would we know?'

American comedian Steven Wright,
<http://www.cis.upenn.edu/~udani/humor/stevenwright.html>



The society is online at Twitter (@socedssa), Facebook <http://www.facebook.com/SocEdsSA> and LinkedIn www.linkedin.com



Many members follow us on social media — why not do the same?



You will get instant updates on news, events and happenings, and we also welcome your contributions and feedback via these media.

On being an editor

Miranda Roccisano

Colleague: 'Is this phrase an example of [obscure grammatical construction]?'

Editor: 'I don't know. I'd have to look it up.'

Colleague: 'But you're an editor! I would have thought every editor would know what [obscure grammatical construction] is!' [Loss of professional status]

Well, actually, no. (And this happened to me.) That's not how I got into editing. Perhaps a language teacher might come that route; maybe even an English teacher. But not me. Or probably most editors, although we are a varied group.

Grammars aren't constructive; they are descriptive. At least in the editorial context of making a piece of writing in my own language better.

True editing isn't rule-based. It comes from a passion for writing, for story, for making the words work the best way they possibly can.

That's how I came to editing.

I love story. I love making words *work!* In fact, I think story is the most important, most driving thing in the world. I'm also interested in music, comparative religion, trees and animals and many other things, but my medium of passion is story.

I went to school in the era when English grammar was somewhat, but not totally, neglected. I learnt most of my grammar in language classes. And then of course, as an editor, I came across Fowlers and many other resources for editors. But the truth is, I arrive at grammar—constructions that work—from patterns I identify in writing. I advise my clients how to improve their flawed patterns and back my explanations up with quotations from Fowlers, Cambridge or whatever, when appropriate. I'm actively learning all the time. And I'm more concerned about whether the writing works (audience, purpose, medium), than whether it conforms to somebody's grammar.

I look things up all the time. That's what editors do. We make sure.

Maybe it *is* time I nipped out labels such as 'indicative', 'subjunctive', 'pluperfect', and applied them to the work I'm editing, but I don't think it would help much. I'm not editing a foreign language. I'm editing *my* language.



Language is fluid. It changes all the time. If you can't feel it, you can't edit it.

Meeting Report

23 April, SAWC

Adam Jarvis

At a very well attended general meeting in April, four Society members talked about their varied careers and how they came to be involved in the field of editing. Former forester Alastair Sarre, Mary-Ann Came and Penelope Curtin, along with Dani Cash, provided fascinating and at times very amusing accounts of how they came to be in the profession, or how the skill of editing has helped in their chosen fields.

Alastair Sarre was the first speaker, telling of his early career as a forester working for a mining company after gaining his qualification at the ANU. He said that after initially being disillusioned with his career choice he fell into an editing career due to a 'happy accident'.



Dissatisfaction after some two and a half years in his fledgling career led to a return to the ANU to gain a Graduate Diploma in Communications. A chance encounter with a former professor led to his appointment as assistant editor to a forestry industry newsletter, which ultimately led to a role working for an NGO based in Japan.

Alastair then went on to relate some of the amazing experiences he has had travelling the globe, but more importantly talking about the efforts he and the NGOs he has worked for have made to achieve a positive difference for those who need it most in developing countries. His talk is perhaps proof that the pen can often be mightier than the sword.

Mary-Ann Came, who was recently appointed to the role of IPED Communication Officer, spoke next. Mary-Ann said that it was the decision to study journalism in her first year at university in Johannesburg, which initially led to a job in B2B publishing.

Mary-Ann said that it was primarily a love for writing that motivated her, and that these skills were further honed when working for the (then) largest PR firm in South Africa. She said that our recent speaker Mark Tredinnick's message of 'personalising the message' resonated with her, even when writing copy to sell such a thing as a 'portable, cordless fax machine'!

Having run her own PR agency for seven years, Mary-Ann moved to Adelaide in 2004. Her audience quiz on 'Afrikaans versus Australian' terminology was very entertaining. After her move to Adelaide, Mary-Ann initially worked in policy and research in the health and ageing sector, but more recently said she has 'gone the full circle', as she now works as a freelance journalist for

a publication involved in the same sector (alongside her IPEd role).

Interestingly, the next speaker, Penelope Curtin, described herself as a 'failed librarian', despite having gone on to a very successful career as an editor. Penelope started her career as a cataloguer at the National Library of Australia, a job that, like editing, required attention to detail—'very good training for an editor', as she put it.

This role then led to a position assisting with the editing of the Australian National Bibliography. Appointed editor of the publication at the tender age of 21, she ultimately progressed to the position of Chief Librarian at the Canberra College of Advanced Education, and then to the Australian Academy of Science as a research bibliographer for the first edition of the *Flora of Australia*, which now comprises some 60 volumes.

Penelope eventually moved to South Australia and initially worked as a librarian at the Institute of Technology, and then TAFE. It was this role that led to work writing and editing curriculum documents, which was when her career as an editor really started, working ultimately as a researcher and editor for what is now the National Centre for Vocational Education Research.

A role at the Department of Arts and Cultural Heritage (now Arts SA) as its SA Literary Officer began Penelope's association with the SA Writers Centre, Wakefield Press and also the Art Gallery of South Australia.

Penelope has edited a plethora of annual reports for the SA Government, as well as many works for Wakefield Press around the arts and environment. She still works as a full-time editor, with many fascinating projects in progress and also in the pipeline.

The final speaker of the evening was Dani Cash, who (unlike previous speakers) foregrounded her talk by telling us about her current role as a contract/freelance writer, editor and graphic designer, and then outlined the path that led her to this point.

Like many, Dani did not have much idea about a career path when she left school and undertook a generalist arts degree, thereafter working in a bookshop. Again, like many others, she decided to travel and ended up working for Ansett Airlines in the sales team.

In this role Dani started writing and editing travel brochures, her first taste of editing. She told us about the way things were back then—telex machines, which were

then replaced by 'state-of-the-art' fax machines to conduct urgent business and communications.

Dani secured a marketing position in the Adelaide Convention and Tourism Authority, writing and editing copy for visitor guides. However, her eye for graphics and user-friendly communications engendered a passion for this thereafter.

She then moved to the UK in a business development role for the Authority, coordinating, writing and putting out bids and tenders to get conventions and tourism to SA—as a business unit of one.

Upon her return to SA, Dani worked for Southcorp, which owned iconic wine labels such as Penfolds and many others. Her passion for this communications role prompted Dani to return to UniSA to gain a degree in Writing and Communications, which proved very useful as she became responsible for a wide and varied range of projects.

Dani said she was 'happily made redundant' from this job after ten years, which was the catalyst to starting her own business, offering assistance to small to medium size businesses with the content and design of just about any print or online publication.

Following the individual speakers, our eager audience had a very lively question and answer session with them, during which all four provided very useful tips and insights on how to forge a career in the editing field.

To conclude the evening, our MC Adele Walker presented each speaker with a bottle of Bremerton wine as a 'thank you' from the Society.

The Society would like to acknowledge **Bremerton Wine's** contribution which, as always, helped make our meeting a more convivial occasion.

Bremerton Wines is located at Langhorne Creek, just under one hour's drive from Adelaide. The cellar door is open seven days a week from 10:00 am until 5:00 pm.

You can find out more about Bremerton at <http://www.bremerton.com.au/>



Mary-Ann Came, Penelope Curtin and Dani Cash



Look what's happening to English!

Observations on the theme of the 2013 IPED conference: Editing across borders

Miranda Roccisano

Nury Vittachi, comedian and author of the successful Feng Shui detective series, opened the conference with his keynote speech on globalese for beginners. He used the 'who uses English, owns it' theory to explain how English is being reshaped by non-native English speakers. There are more English speakers in China than there are in England and more English speakers in Asia than native English speakers, hence Asians own English and are shaping it.

Chinglish is English written from a visibly Chinese first-language background. What you get is Chinese syntax with English vocab, and a surprising and refreshing approach. Hence, 'Long time, no see', 'same-same' (there are no plurals in Chinese), and public signs written from a completely different perspective. I didn't note the exact examples, so I googled and found some similar signs:

- 'The grass is having a rest please mind your step and don't annoy it.'
(<http://www.dwhudson.net/english/signs.html>),
- 'The grass is smiling at you. Please detour.'
(<http://www.english.com/2009/07/creepy-grass-sign/>)
- 'Do not disturb. Tiny grass is dreaming.'
<http://languagelog.ldc.upenn.edu/nll/?p=3978>.

How un-Western! How endearing!

I'm not sure that these translations are influenced by syntax or by perspective. So if a simple form of English is indeed evolving, how nice it is to see a poetic development that appeals to our sensitivities to other. To my mind, Vittachi was the standout presenter and well-placed as the opening address.

Dr Ross Blackwood, who edits Chinglish to English for scientific journals, spoke about the ethical issues for the editor arising from the different philosophical approaches to science and the influence of state control. The result is a kind of **Chinglish of the scientific approach** (my words, not his), the scientific approach being to examine and test a theory in order to refute it, never to prove it. But being refuted does not mean loss of face in the West. Not so in China, where there are different cultural and political pressures. And whereas Western procedure is copied faithfully, Dr Blackwood has noticed some misunderstanding of the link between correlation and causation, possibly influenced by the pressure cooker context.

He posed the question, who is the guardian of standards of scientific work – the editor or the scientific community? What is the editor's role? Should the editor

raise the alarm for critics before publication, or leave it to the scientific community to criticise afterwards?

You could hardly have a national editors' conference without **Don Watson** as a keynote speaker. We are by now all familiar with 'weasel' words, the meaningless language of business and management that is akin to jargon and clichés. This use of prefabricated words, said Watson, is a language characteristic invented in English and particularly characteristic of English, which is designed to make people conform and leave no room for thought. He described its effect as being akin to cutting off our thumbs. He blames the Internet, largely, for the loss of rhythm and cadence, the use of concrete words, the ability to draw us in.

The proof of the abject failure of weasel language to communicate, says Watson, is its inability to be translated into another language. Now that's something to think about. It is, I suppose, George Orwell's proof for

'The proof of the abject failure of weasel language to communicate is its inability to be translated into another language.'

Nineteen eighty-four. Or is that China? It's all getting confused. Different cause, same effect. Perhaps bureaucratic and government language everywhere is about power and control, rather than

communication. Watson laments the Internet and longs for its demise, but it and bureaucratic language are what most of us have to work with daily.

And finally, **Emeritus Professor Pam Peters** spoke about English across state, national and disciplinary borders. For editors, the question is how to edit for readers anywhere/everywhere? First, identify the variable aspect of a text – the audience. For a local audience, localise the language; for an international audience, to expand your readership, you need to be inclusive by removing barriers to understanding.

Elementary, my dear Watson.

Conference reminder

While May next year might seem some time away, just think—this year is already half over! So it's probably timely to remind our members about the IPED-ANZSI Conference, a national conference for editors, indexers, and publishing professionals to be held in Canberra, Australia, 6-9 May 2015.

The call for papers has now closed. The conference committee has received a wonderful range of submissions and will now start work on the program. Keep an eye on the conference website for updates.
<http://writeeditindex.net.au>

Shop like an editor

Michael Vnuk

As I walked past a newsagent, my eye was drawn to a magazine poster that included the word 'editor'. The poster was an enlarged front cover of *Elle Australia* and the text ('cover lines' seems to be the technical term) at the top right said:



SHOP LIKE
AN EDITOR
THE COATS, BOOTS,
JACKETS & JEANS
THAT MAKE THE CUT

What was the article about? Was there going to be fashion advice from an editor? Well, some of our members are smartly dressed (to my unsophisticated eye). Did the article discuss the shopping exploits of real editors? Perhaps I would know them.

Featuring editors in a fashion magazine could raise the profile of our profession – at least, among one sector of the reading public. This would be good. What next? 'Cook like an editor' or 'Renovate like an editor'?

And what about male editors? Would they get a mention, or should I be looking in different magazines?

So many questions, but I chickened out and did not buy the issue. (The price of \$8.50 was a disincentive too.)

However, at home I checked the internet to see if I could find the article. I was not successful, but I realised that the word 'editor' was most likely just short for 'fashion editor'. According to Wikipedia, 'A fashion editor supervises the process of creating, developing and presenting content for the fashion department of a magazine, website, newspaper or television program.' I found many articles titled 'Shop like an editor', 'Shop like a fashion editor' and similar.

So now I am aware that when I tell people I'm an editor, I might have to explain that I am not a newspaper editor, not a film editor, not a sound editor, and definitely not a fashion editor.

Ed.— We are, after all, the arbiters of style!

Society of Editors (SA)

Mail: PO Box 2328, Kent Town SA 5071

Website: www.editors-sa.org.au

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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 fees for 2014–15 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.

\$110, full membership

\$75, 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 \$65 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, Adam Jarvis jarviswords@gmail.com or the PO box, listed above



ABN: 74 020 111 906

Society of Editors (SA)

Committee member nomination form 2014–15

I wish to nominate **<insert name>** for the position of committee member for 2014–15.

Contact email or phone number:

Nominator **<insert name>**

Signed (sent by email)

Notes

- Any financial member (full or associate) may nominate any financial member (full or associate) for the committee.
- Self-nomination is permitted.
- The offices or roles of committee members (president, treasurer, program coordinator, minutes secretary, etc) will be determined by the committee at its first meeting after the annual general meeting. Some offices (e.g. president) can only be held by full members.

Volunteer

If you are not able to join the management committee but would like to volunteer to help on a casual basis, please provide the details below.

Name _____

Contact (phone or email) _____

I would like to help with _____

When complete, please **post** this form to: The President, Society of Editors (SA), PO Box 2328, Kent Town SA 5071, by Friday 22 August 2014; or **email** the form to SAPresident@editors-sa.org.au, by the same date. Alternatively, **deliver** the form to a committee member at the start of the annual general meeting on Monday 25 August 2014 at 7.30 pm.