



# ... the word

Newsletter of the Society of Editors (SA)

ISSN 1833-3796

November – December 2014

## Next meeting

Thursday 27 November, 6.30 pm

**Christmas Dinner**

*Tin Cat Café*

107 Rundle Street,  
Kent Town



Members and their guests are warmly invited to join us for our 2014 Christmas dinner. Guests will be welcomed with a celebratory drink, compliments of the Society, to be enjoyed around the 'graze table' of aromatic finger foods.

We then move to the tables at about 7 pm and the set menu begins with soup or salad of the day. The choice of main courses — piscine, avian, porcine and vegetal — being accompanied by such delicacies as roasted grapes, pomegranate molasses and skordalia, could well be described as food from Olympus.

Best of all, the company of fellow editors and a surprise musical treat!

\$45 per person, excluding dessert, coffee/tea and drinks, which may be purchased at own cost.

For more information about the venue go to [www.tincat.com.au](http://www.tincat.com.au).

Please go to <http://socedsxmas2014.eventzilla.net/> to book by Monday 24 November.

Email to [rsvp@editors-sa.org.au](mailto:rsvp@editors-sa.org.au) before Monday 24 November with specific dietary requirements.

### Contents

The presidential word .....	1
On becoming a professional editor.....	2
Editors' book club .....	3
Book watch .....	4
Book review .....	5
Word choices .....	6

## Welcome to new members

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

**Gillian Anderson**  
**Lauren Dougherty**  
**Linda Edwards**

## The presidential word

*Marianne Hammat AE*

In this issue of ... *the word*, Distinguished Editor and Honorary Life Member of the Society, Celia Jellett, writes the first of a two-part article on the age-old problem of moving from Associate membership to Full membership and the ever sought after entry in the freelance register. Members always find this a challenge and there are as many paths to Full membership as there are members. This article is well worth reading. Part 2 will follow in the January/February issue of ... *the word*.

This issue of ... *the word* also includes what we hope will become regular features: a column about editing conundrums by Michael Vnuk – in this issue he looks at word choices – and Bookwatch by Pam Maitland. Her part-time work in Dymocks keeps her up-to-date with what's new and interesting in the world of books for editors and readers. It's a fun read. Your views and comments are welcome. So don't be shy, please reply!

Susan Rintoul won a free copy of the 3rd edition of *Australian editing handbook* simply by volunteering to review the book and her review is also within.

Miranda is still looking for guest editors of ... *the word*. You won't be left to do it alone. At least two committee members proofread ... *the word* before it is emailed out and we will acknowledge your efforts on the front page, which will be a feather in the cap of your CV.

For those of you who are accredited, your work on ... *the word* and any other work you do for the committee will count towards your accreditation renewal. So email [eds@editors-sa.org.au](mailto:eds@editors-sa.org.au) if you would like to have a go. You will have networking opportunities and street cred if you do.

In the meantime, I hope to see many of you at our Christmas Dinner on 27 November at the Tin Cat Café (book on Eventzilla).

Best wishes for a safe and happy holiday period.  
[SAPresident@editors-sa.org.au](mailto:SAPresident@editors-sa.org.au)

---

## On becoming a professional editor

*Celia Jellett DE*

Some members of the Society have commented on the difficulty of getting started as an editor in South Australia. The Society has the requirement that for full membership an editor needs recent work experience. It can be difficult to progress from associate to full membership and thereby be eligible to have an entry on the freelance register. To work successfully as an editor, you need experience not only to do the job itself, but also to win the job in the first place. Many organisations that used to employ editors now outsource the work to a small group of experienced freelancers, and it is difficult for new editors to find an opportunity. Jobs in publishing are rare in this state. Editors work in many different jobs with different job titles in government and non-government organisations, but the common requirement for such jobs is a substantial entry under the category of work experience in your curriculum vitae.

Editing requires a mix of theoretical knowledge and on-the-job experience. Studying a course does not guarantee a smooth transition to employment as an editor. A course will have equipped you with knowledge of style, and an awareness of applying correctness and consistency and of using reputable references. These are the tools you need, but learning to use them on real documents is the only way to complete the transition to professional editor. As a response to the lack of on-the-job experience available to editors, the Society offers training workshops and is participating in a national mentoring project.

But how do you begin to accumulate experience in editing real documents? Here are some ways that editors have done it in the past:

- Work experience: offering to work gratis has been a useful strategy for many editors, although for whom and for how long needs to be carefully thought out
- Spreading the word: once people hear that you are looking for editing work you may be approached to edit for self-publishing or other authors
- Thesis editing: IPed has guidelines for this work that you must observe (<http://iped-editors.org/>).

The following case-study is contributed by Jeanne Hurrell, a lecturer at Adelaide College of the Arts (AC Arts), member of the Society and aspiring editor:

'I remain an associate rather than a full member of the Society. Although I was employed earlier this year to edit a cabaret script (structure, dialogue and song lyrics) and the playwright was very happy with my work, I am yet to secure further professional editing assignments. I keep my practice going by editing compliance and similar documents for my colleagues at AC Arts and with my husband's university essays! I'm paid to write regular articles for publication in a national entertainment technology magazine, but I'm yet to secure enough paid editing work to apply for full accreditation.

'Nonetheless, most of my working life — as a sound technician/designer and stage or production manager and, later, training those wanting to work in live

technical production — has involved editing. Devising and compiling sound tracks, refining a sound mix, distilling play scripts and extracting technical elements to best realise creative ideas require identical skills to those involved in editing any manuscript. Thanks to my primary school teachers and high school Latin classes, my relatively proficient grammar, spelling, punctuation and syntax have been used frequently by work colleagues keen to polish their writing. I think that I've always been an editor of sorts.

'At AC Arts Open Day, coordinator of the Professional Writing Unit, Sue Fleming, and one of her students spoke about the writing course and revealed that editing was part of it. At the time, I was contemplating my future. I wanted to be able to work from home for at least some of the time. As I was standing at the back of the Main Theatre, listening to Sue and her student, I experienced a classic 'light bulb' moment. It was immediately clear that becoming a professional editor could be my next occupation.

'The breadth of the Professional Writing course gave me insight into a range of writing styles. But it was the depth of the training in editing that gave me the skills and confidence to tackle complex editing projects. My first major editing challenge came from another work colleague who had asked me to look after the technical production for the launch of her first children's book. She thanked me with a copy of the novel and asked for critical feedback. I came back with an appraisal of the book, and this led her to give me a draft of a fantasy fiction novel for young adults. This draft was an epic piece and one in a series of novels that she planned to write. At that stage, I was about to negotiate a project for editing as part of the Professional Writing course and so, with the agreement of the author, I was able to edit the first 20 000 words of this fantasy fiction with Celia Jellett.

'The following year, I undertook further editing training on a book about people who looked after those with autism. Sue Fleming put me in touch with the writer, who had submitted a chapter of the book for assessment in the Professional Writing course but lacked the motivation to complete the book. Under Penelope Curtin's guidance, I was able to assume a commissioning editor's role and assist the author plan the complete project, including the determination of the book's market, structure and deadlines. Over the next six months, I prodded, cajoled and advised the writer and kept her motivated with rapid-response copy editing until she was ready to self-publish.

'I agree that the only way to learn editing skills is to do it in real time with writers who want their work published. My pathway was exactly that. But successful editors must also be able to work accurately, consistently and with tight deadlines. These are skills that take time to develop. A short course can be an effective introduction to editing techniques but will never substitute for the many hours of painstaking scrutiny of words on the page and the interpersonal communications essential to getting the best from the author and ensuring that their voice speaks in the final product.'

Training through hands-on editing of real projects is clearly of benefit to Jeanne. In the absence of the on-the-job training available in the past or to some extent interstate, we also have to be alert to opportunities offered by our own contacts and by the Society through its training and support programs. We make ourselves into the editors we want to be — it is not given to us anymore.

Watch out for the second part of this article in the next issue of ... *the word*.

---

## Editors' book club

**Guest reader: Therese McGowan, Adelaide City Library, Rundle Place Shopping Centre**

**Marianne Hammat and Caryn Butler**

The annual book club meeting had a bit of a twist this year with our guest reader talking first about the new Adelaide City Library, which is located in what was to be a car park, upstairs from Harris Scarfe in Rundle Mall.

The library's vision statement was formed through a combination of community ideas and staff ideas, and encompasses a welcoming, open space for everyone in the community.

The library opened on 7 February 2014.

Artwork has been installed on the walls all the way up the stairs. The artwork graphically depicts the sights of Australia that align with the various levels of the library stairs.

The library has adopted a cloud as its logo ('library in the sky') because it's so high up and it embraces the technology cloud.

The library provides access to databases and other online resources, such as movies and languages. A book and DVD collection is also maintained.

Additionally, the library contains several specialised areas: a multifunction area (Studio 01), an outdoor reading room, the History Hub, a Digital Hub, and the Innovation Lab.

Studio 01 is a multifunction area that features walls painted with whiteboard paint, projectors, LCD screen, and sinks. The structure of this area opens out to frame an event, and closes up into a cube.

The outdoor reading area features heaters and fans, power points, and loud speakers. This area has won awards for sustainability as materials and products have been sourced locally and/or are recycled. An example is the chairs, which are made from recycled milk cartons.

The History Hub is a collection of digitised city archives photographs that is accessible to the public. The collection includes more than 1000 photographs from the mid-19th century of Adelaide and surrounds.

The Digital Hub is a computer room where computing classes are held. It also contains a SmartBoard and videoconferencing facilities.

The Innovation Lab is staffed by volunteers, and has received 3851 visitors since opening in February. Its facilities include a 3D printer and a 3D scanner.

Other interesting aspects of the library are that it features exhibition space throughout the library (i.e. picture hanging rails and zoned speakers): it accommodated exhibitions during SALA; and it runs a Lego club and the Adelaide Reads program.

Despite the introduction of the One Card library system, which enables library cardholders to borrow books from any library in the state, the new Adelaide City Library caused a spike of new cardholders aged 20-35 years, suggesting that the space has been successful in attracting people who do not usually use libraries.

And then we did talk about the books we are reading.

Therese was reading *When the night comes* by Favel Parrett, a historical novel about the relationship between Australia and Antarctica as depicted by the relationship between Isla, on the Apple Isle (Tasmania) and Bo, a cook on the Antarctica ship, the *Nella Dan*. Therese thought the book well researched and well edited! Hailing from Glasgow 13 years ago, Therese learnt a new Australian word while reading this book – japara.

I had just finished reading *The prohibited zone* by one of our members, Alastair Sarre. Unashamedly Australian characters from the city and the South Australian outback travel between Woomera and Adelaide through familiar territory (to Adelaideans at any rate) to try to unravel the politics of detention centres. It is at times violent and harsh, and far too credible for comfort.

Pamela Ball talked about the political biography *Don Dunstan: Intimacy and liberty* written by Dino Hodge. A highly factual biography based on the author's PhD thesis, the book ends up being a history of gay liberation in South Australia. It is a very readable, warts-and-all account, which Pamela thought gave a somewhat limited view of Don the politician.

Caryn Butler reviewed an anonymous biography entitled, *A woman in Berlin*. It is a diary of a young woman over eight weeks from 20 April to 22 June 1945, spanning the end of World War II and the occupation of Berlin by the Red Army.

Adele Walker talked about an audiobook by Peter Hill called *Stargazing*. It is a partly autobiographical account of a young man from Scotland who takes up a job as a relief lighthouse keeper for a year in 1973. Life on three remote lighthouses off the coast of Scotland was a stark contrast to the world at that time. *Stargazing* is an account of a way of life that — though it no longer exists — continues to intrigue.

Michael Vnuk talked about two books. The first, *Sand: A journey through science and the imagination* by Michael Welland. Welland is a geologist and has written a passionate tome on the science and poetry of sand. His passion was fuelled by *Paddle to the Sea*, a children's book that was written in 1941 by Holling Clancy Hollis — a book that Michael also fondly remembers from his childhood. It is about a boy who carves a canoe and lets it loose to float down rivers and through the Great Lakes to the sea. Its voyage is an allegory for the movement of sand. Beautifully illustrated, the book has much to tell about the rivers and lakes, and inspired Welland to become a geologist. Whilst Michael Vnuk also trained as

a geologist, he stopped short of claiming this book as his inspiration also, but still highly recommends it.

Pam Maitland was inspired by the subject of her book choice, a biography by Jung Chang. *Empress Dowager Cixi* depicts the life and times of the Empress who ruled China in the late 1800s and early 1900s. She was number two wife of the Emperor, but the first wife to have a son, so when the Emperor died when her son was still a child, she and wife number one jointly ruled China until her son grew up. She was responsible for many innovations in China. She was open to trade and ideas from Western civilisations even though her husband had been fearful of the West. She introduced railways and electricity, telephones, Western medicine and a modern army. She ended the practice of foot binding and reformed education for girls. She was a consultative leader and was good at resolving conflict, although she was, at times, brutal. The book is a passionate insight into Chinese culture.

Our final book for the evening was Rosemary Luke's choice, the Man Booker Prize winner for 2014, *The narrow road to the deep north* by Richard Flanagan. The book is about the Burma–Siam railway built by British and Australian prisoners of war, among others. It is a harrowing but powerful account, exquisitely written. The story is bracketed by the pre-war and post-war life of the main protagonist, a revered soldier, who was haunted by an affair with the wife of his uncle. The author's father was one of the prisoners who worked on the railway, so for the author this story was an intensely personal one. This is an important Australian book; it is a voice for returned servicemen and commemorates their experience of war.

---

## Book watch

### By Pam Maitland

So many interesting books flow past when you work in a bookshop!

I thought I'd have a go at listing some that may be of interest to editors — and to lovers of words and ideas. And some have been included simply because they have caught my attention. I will be delighted if any are of interest to you. I'm not limiting my list to ones I've read. If/when you do indulge, it would be good to hear about it!

### Recent(ish)

*The aitch factor* by Susan Butler, 2014. The editor of the Macquarie dictionary is in a unique position to watch the debates over our language. One reviewer[1] lauds Susan's 'curiosity, open-mindedness, level-headedness and humorous (humor or humour?) detachment ...' and her commitment.

Bibliotherapists (yes, that's a thing!) claim there is a novel to assist with any (physical or mental) ailment. Books have certainly offered me timely inspiration/consolation. Susan Elderkin and Ella

Berthoud set up a bibliotherapy service at the School of Life[2] in Bloomsbury, London, and released *The novel cure: An A to Z of literary remedies*, a distillation of their recommendations, last year. Its introduction claims: 'Our apothecary contains Balzacian balms and Tolstoyan tourniquets ... the salves of Saramago and the purges of Perec and Proust'. An appreciative reviewer[3] found it part bibliotherapy, part simple bibliophilia.

We're probably all aware that many languages are dying — and that linguistic (like species) diversity matters. But perhaps we can be part of maintaining a language — that of the Kurna peoples who first lived in the Adelaide region. Wakefield Press has recently released a learner's guide to Kurna, *Kulurdu Marni Ngathaitya!* by Robert Amery, Jane Simpson and Anne Best.

### Others of possible (brief) note

*The bush* by Don Watson

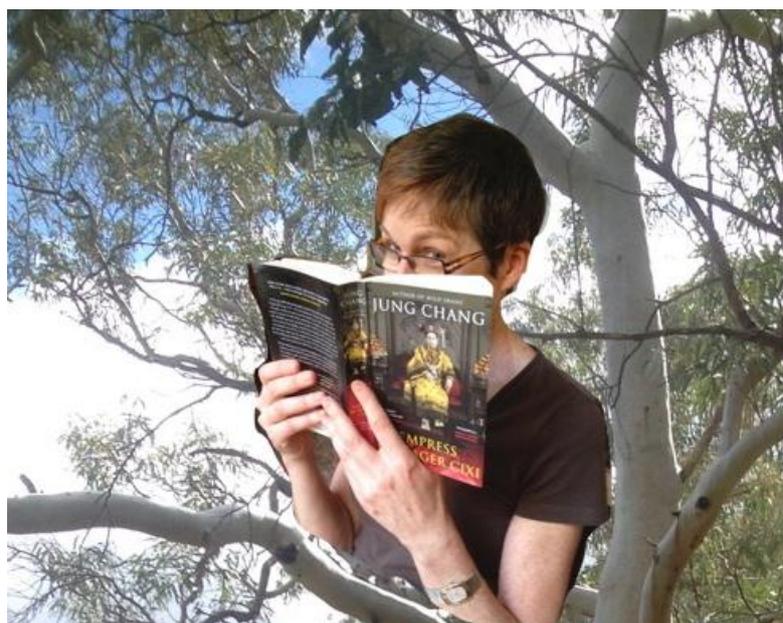
*Storm*, a graphic (or illustrated) novel by Tim Minchin

### ... and I've recently enjoyed

*Empress Dowager Cixi* by Jung Chang (author of *Wild swans*), Vintage Books, London

*English for the natives: Discover the grammar you don't know you know* by Harry Ritchie

*Stiff upper lip, Jeeves* by PG Wodehouse



*The lesser known perching Pam!*

*Pam Maitland is a freelance editor and a part-time bookseller with Dymocks Adelaide.*

[1] Agnes Nieuwenhuizen, 'A timely word from the wise, Susan Butler'. <http://www.theaustralian.com.au/arts/review/a-timely-word-from-the-wise-susan-butler/story-fn9n8gph-1227014372247>

[2] <http://www.theschooloflife.com>

[3] Gavin Francis, <http://www.theguardian.com/books/2013/sep/18/novel-cure-elderkin-berthoud-review>

---

## Book review

*The Australian editing handbook*

3rd edition

Elizabeth Flann, Beryl Hill, Lan Wang

ISBN: 978-1-118-63595-7

John Wiley & Sons Australia, Ltd

400 pages, July 2014

RRP: AUD\$49.95

*Reviewed by Susan Rintoul DE*

It would be fair to say that an editing title with a back-cover stamp of approval from the societies of editors of NSW, Victoria and Canberra, plus a foreword by Rosemary Noble, project manager and past president of IPEd, is both daunting to review and easy to sell to Australian editors. Anyway, here goes.

I am an instructor (now called a facilitator) in the editing sections of the Advanced Diploma of Professional Writing at Adelaide College of the Arts SA (TAFE). I considered this book in terms of its usefulness for editing students and newer editors. I also looked at whether experienced editors would benefit from it.

### Short recommendation

In this case, my short recommendation to editing students, newer editors and experienced ones is to buy this 3rd edition. If you work in book publishing, this is an essential purchase.

I will now go on at length but you can stop here if you like.

### The 3rd edition

The 3rd edition excels in dealing with the newer area of ebooks (37pp), and has an updated section on onscreen editing.

It is a great 'how-to' reference: you can open both your manuscript and the table of contents of this edition, and you're off and running.

It also retains throughout, and in its appendixes, the crucial basic knowledge that editors have relied on in past editions of this title; nothing is lost or wasted (some is condensed but more of that later). Pam Peters recommends it to those seeking accreditation as editors with IPEd, and I agree with her.

I don't always agree with this 3rd edition, however. Here are a few small quibbles. 'Chapter 6, Editing practice: Onscreen editing techniques' includes the usual advice that 'many editors prefer to turn off the grammar and readability checkers in Word' as 'they are not very reliable' and can be 'distracting'. But I feel reliability is not an issue as editors should know how a US-based commercial application often gets it wrong compared to Fowler's, for instance, and can make their own decisions. Neither should it distract an editor who has his or her grammar basically correct (i.e. they should find fewer green lines than non-editors). Its benefits include automatically finding easily passed-over errors such as the singular and plural in subject-verb agreement. It also often makes useful suggestions; for example, it suggests a semicolon in context, a good way to learn

about them if they are a mystery. The reasons given for grammar-checker decisions are interesting for editors to consider, and the 3rd edition does say this later when it mentions the readability checker. The grammar checker is an editor's tool I use often.

Further in this chapter, 'Global corrections' starts on p. 101, but it is not until we reach p. 105 that we are told 'great care has to be taken to make sure that unexpected replacements don't occur'. This needs to be stated in bold type at the beginning, I feel, before disaster can strike, as it often does. I do agree with its assertion that 'coding wildcard searches is not for the faint of heart'.

### Free stuff

Wiley has been generous in providing two free downloads at its site:

<http://au.wiley.com/WileyCDA/WileyTitle/productCd-1118635957.html>

1. A section of Chapter 3 from the 2nd edition: **Marking up copy** (29pp with clear diagrams).

The 3rd edition has only 7 pages (234–40) on marking up copy and then goes on to talk about marking up PDF proofs, a more modern skill that we all need. Please download this early section if you do not have the 2nd edition, read it carefully and keep it for future use. A wealth of information is imparted here.

2. **Useful macros for editors:** This is an adjunct to the 3rd edition, I believe. It recommends you read the 3rd edition onscreen chapters first. Macros have been around for a long time, and I feel you are either a macro person or not. If you are, then many tedious hours can be avoided, so please download this. Its cautionary note to always try new macros out on dummy text first is good advice.

### Summary recommendation

Given it is 10 years since the 2nd, Wiley is not too much of us to update to the 3rd edition. A paperback title costing about \$50 is by no means a cheap purchase, but it is a worthwhile one, if you can afford it.

Can you get away with only your 2nd edition if you are experienced? Both editions in their onscreen editing sections have basically an explanation of Microsoft Word's features. (A small matter: I prefer the clarity of the writing in the 2nd edition in onscreen editing.) As the 3rd edition points out, hard-copy editing is now used only in some fiction (although hard copy always has a place in proofreading). So this is required knowledge for us all. As well, ebooks are really a new phenomenon and a swiftly growing one. We need to embrace new technologies; editors have always been early adopters as a profession. So, sorry, you need to buy this. And if you can't afford it, then you need to obtain a copy of this 3rd edition from a library.

Our standard reference, *Style manual*, was published by Wiley as its 6th edition in 2002. Editors feel uneasy about relying on a 12-year-old edition as a standard. *Style manual* is of course a completely different sort of publication, the two are not in competition, but I would now recommend to students that in the areas of onscreen editing and ebooks they consult this 3rd edition of the *Australian editing handbook*.

---

## Word choices

Michael Vnuk AE

One of my sisters is a journalist, and for a couple of years in the 1990s she was the editor of a magazine about dogs. I have almost no interest in dogs, and absolutely no interest in keeping a dog as a pet, but I read the first issue of *Dog's Life* because it was my sister's effort. The magazine turned out to be quite good. It was not something I would ever buy, but if, say, it was the only magazine in a waiting room, it had enough of interest for me. (The magazine is no more. My sister currently works for *TV Week*.)

I was not an editor then, but I considered myself a careful reader and so I gave comments on the magazine to my sister. One comment concerned the word 'pooch', which seemed to occur in the magazine far more often than in normal speech. I wondered how many people even referred to dogs as pooches? I told my sister that I thought I detected the 'pontiff effect'. It is my observation that journalists writing about the pope often call him the pontiff, and yet 'pontiff' is rarely used otherwise. As another example, journalists writing about whales often use the uncommon 'cetaceans' after a few sentences. Journalists dislike repeating words, but they seem to fall back on the same unusual words for variants.

Alas, the only original thing about the 'pontiff effect' was its name. Over the years, many writers have commented on similar practices, the most significant being Henry Fowler in *A Dictionary of Modern English Usage* (1926). Fowler called the practice 'elegant variation', and it is summed up in the second edition (which was a light revision by Sir Ernest Gowers in 1965, titled *Fowler's Modern English Usage*) as 'laboured avoidance of repetition'.

Fowler has many examples of writers trying to avoid repetition and making the writing worse, either because the variation unnecessarily draws attention to itself, or because the variation is not an exact or obvious synonym and a careful reader may be confused or led astray.

Fowler also reminds us that avoiding repetition does not have to be by using unusual or awkward synonyms, as simple pronouns will often suffice. (Pronouns are usually shorter too, although careless use of pronouns brings its own problems.)

The third edition of Fowler, *The New Fowler's Modern English Usage* (1996), was edited by Robert Burchfield. He made many changes, including dispensing with most of Fowler's essay-style entries (such as 'sturdy indefensibles' and 'swapping horses') because, he claims, they 'no longer have their interest or appeal' and he redistributed the material throughout the book. Nonetheless, elegant variation survives as an entry, albeit much shorter. Although Burchfield suggests vigilance against elegant

variation, he thinks that copyeditors and proof-readers eradicate most of the clumsiness.

Bryan Garner — who perhaps fancies himself as a modern Fowler — renamed the problem 'inelegant variation'. In Garner's *Modern American Usage*, 3rd edition (2009), he states that 'in the 1920s, elegant was almost a pejorative word, commonly associated with precious overrefinement. Today, however, the word has positive connotations.' Garner gives examples of various types of inelegant variation. Being a lawyer, he is particularly concerned with legal language, noting the maxim that 'if different words are used, different meanings must have been intended'. This maxim could be extended to other technical or formal areas where words may have specific meanings. I am reminded of a blog comment I once read. The commenter knew of a manuscript that was subjected to elegant variation by the secretary who typed the manuscript. The fixed phrase 'statistically significant' became 'statistically interesting', 'numerically important' and so on. Editors need to be aware of words or phrases that should not be changed. When in doubt, check in a suitable reference or query the author.

Garner also mentions Charles Morton's name for the problem. In the 1950s Morton called it the 'elongated-yellow-fruit school of writing' after an example of how a banana was described on second reference.

Although it is the writer who writes the text, the editor must be alert to the problem of elegant variation and ensure that the words chosen suit the text. The editor must balance the conflicting aims of clarity, accuracy and variety, while avoiding distraction, confusion, ambiguity, verbosity, pomposity and cliché.

---

## Society of Editors (SA)

**Mail:** PO Box 2328, Kent Town SA 5071

**Website:** <[www.editors-sa.org.au](http://www.editors-sa.org.au)>

**Email:** <[eds@editors-sa.org.au](mailto:eds@editors-sa.org.au)>

**Facebook:** <[www.facebook.com/SocEdsSA](http://www.facebook.com/SocEdsSA)>

**Twitter:** @SocEditorsSA

For further information about the society, contact:

President, Marianne Hammat  
<[SAPresident@editors-sa.org.au](mailto:SAPresident@editors-sa.org.au)>

Membership Secretary, Adele Walker  
<[membership@editors-sa.org.au](mailto:membership@editors-sa.org.au)>

### Membership

To join the society, go to:

<[www.editors-sa.org.au/Membership.aspx](http://www.editors-sa.org.au/Membership.aspx)>