

## IN THIS ISSUE

Hype-Free Newsletter  
May Dinner Meeting: Comics - The Uneditable Art?  
April Dinner Meeting Report: IPEd Exam-Preparation Workshop  
Society of Editors (Vic.) Strategy Day Report  
Introducing Accredited Editors  
Book Review  
Letter to the Editors  
New Horizons for Editing and Publishing Conference  
Dear Ed ...

Trivia Question  
Facebook  
Dates for Your Diary  
Typos of the Month  
Freelance News  
Word Wide Web  
Etymology  
Membership Matters  
Bookshops Love Editors  
PDF of this Newsletter

## Hype-Free Newsletter

Wouldn't it be a relief to hear nothing about the royal wedding or Osama Bin Laden for just one day? There are so many other things to talk about anyway: the work of the SocEd committee, the accreditation exam, what's new on the IPEd website, Dear Ed's tips for coping with deadlines, the [news](#) that Fairfax will outsource the sub-editing of most of *The Age* and *Sydney Morning Herald*, the former Ms Middleton's posture – oops, sorry, it was just so *perfect*.

More fun than a royal wedding was the Williamstown Literary Festival. Your society was a sponsor, and also had a presence at the festival in the form of Industry Liaison Officer Sharon Lapkin, who ran a workshop on editing last Sunday, 1 May. Not only was it fully booked, but organisers told us it was one of the most popular sessions of the whole festival. Nice one!

The rest of the committee has been busy too; we've just held our annual strategy day, at which we discuss ways to make the society bigger, better and more responsive to members' needs. President Melanie Dankel gives a full report on the day below so I'll restrict my comments to our aims and hopes for the newsletter.

The strategy day got me thinking about one of our goals, which is to encourage connections between members. In light of that, I would like to send a huge thanks to the readers who send us letters, editing-related jokes, Typos of the Month and content suggestions – and encourage you all to keep doing so. We love to know that you're reading the newsletter! We also love to know what's working or not working. Special mention goes out to contributor-number-one, former committee member Christina Ratcliffe, who regularly sends us all sorts of great ideas. We really appreciate the effort of those who write in.

Remember: the newsletter is your newsletter. With your help and contributions, we can make it even better.

I'll sign off by wishing much good luck to those who will sit the accreditation exam in two weeks. As you're preparing with a lapful of reference books and sticky notes, just be grateful you will not have to

## CONTACT DETAILS

PO Box 176  
Carlton South VIC 3053

Email: [newsletter@socedvic.org](mailto:newsletter@socedvic.org)  
Web: [www.socedvic.org](http://www.socedvic.org)  
Twitter: [@SocEdVic](https://twitter.com/SocEdVic)

## Trivia Question

The answer to last month's question – What was the name of the sheep station that was the setting for the novel *The Thorn Birds*? – was 'Drogheda'. Andrea Caffrey was randomly selected from the pool of correct respondents and will receive a free dinner meeting admission. Congratulations, Andrea!

## This month's question

**What two Latin-based words are used as the name of filler text in a design layout?**

Email your answer to [meetings@socedvic.org](mailto:meetings@socedvic.org) (with the subject line 'Trivia') by 5pm on Friday 27 May. Correct answers will go into a random draw for one free dinner meeting admission. Prize is non-transferable and must be used within 12 months.

## Facebook

The Facebook home of the Society of Editors (Victoria) has moved. The society's group is no longer active and will be closed in the coming months. Instead, there is a shiny [new Facebook page](#) that all members are invited to join for the latest news, photos and events. All you have to do is search for 'Society of Editors (Victoria)' and click 'Like' once you're there.

## Dates for Your Diary

### May

#### Dinner Meeting

Bernard Caleo, comic book artist/editor  
Wednesday 18 May, 6.30pm for 7pm, CQ  
Functions, 113 Queen Street, City

#### IPEd Accreditation Exam

Saturday 21 May (time and place TBA)

#### Training

Advanced Grammar for Editors, with Glenys Osborne  
Saturday 28 May, CAE, Melbourne

perform in front of two billion people. Though you could take a leaf out of the happy couple's book and consider taking a holiday afterwards. And don't forget your posture.

Kirsten Rawlings



## May Dinner Meeting: Comics - The Uneditable Art?

Guest speaker: **Bernard Caleo**, [Cardigan Comics](#)

Wednesday 18 May, 6:30pm (for 7pm dinner)  
CQ Functions, 113 Queen St (cnr Lt Collins), CBD

Ever since comics and graphic novels (also called 'sequential art') have emerged as a modern art form, they have been variously under-edited or over-edited – and often seem to be altogether editor-resistant. What exactly is sequential art, and why can't it simply be edited like prose?

A writer, editor and publisher of comic books for over 20 years, Bernard Caleo has edited and published nine issues of *Tango*, the Australian romance-comics anthology. In 2009 he edited a selection of stories from the first eight issues into *The Tango Collection* (Allen & Unwin). In 2011 he is hosting a series of shows at Readings Carlton entitled 'What It Is?', each examining the poetics of comics from a different angle, with a different collaborator.

### Important information about our dinner meetings:

- Registration price: Society of Editors/VWC/ASTC/ANZSI/APA members \$28, full-time students \$22, general public \$33.
- A one-course dinner with one beer/wine/soft drink and coffee/tea is included in the registration price (cash bar also available).
- To book, please go to <http://info.socedvic.org/events>. Bookings are required for attendance. People who show up on the night without booking in advance will not be admitted.
- You may pay online via credit card/PayPal when booking, or by cash/cheque at the door. (Credit cards are not accepted at the door.)
- Please indicate on the form whether you would like a vegetarian meal, or have any other special dietary needs.
- Bookings must be made by 5pm on Monday 16 May.
- Cancellations must be made by 5pm on Tuesday 17 May. Any cancellations after this date will still require full payment, as meals are ordered in advance.
- If you have any questions or problems with registration, or need to cancel, please email [meetings@socedvic.org](mailto:meetings@socedvic.org).



## April Dinner Meeting Report: IPEd Exam-Preparation Workshop

April's dinner meeting was a small one, as a little over a dozen candidates for the 2011 IPEd Accreditation Exam and six Accredited Editors showed up on a rainy evening for the exam-preparation workshop, hosted by the society's IPEd delegate and current Accreditation Chair, Julie-Anne Justus.

After dinner, each of the AEs spoke for several minutes about their own experiences taking the exam. Although each clearly had their own particular test-taking style, a number of common themes and insights were evident. (More on these below.) Afterwards, each table worked as a group to discuss the questions from the third section of the exam, and people had a chance to ask the AEs at each table more questions. A spokesperson from each table then presented their findings to the room, and Julie-Anne capped off the evening with a slideshow about what to expect on the exam.

For the benefit of those who could not attend the workshop, here is some of the advice given by the Accredited Editors.

### Before the Exam

### July

#### Training

Introduction to Proofreading (Onscreen and Hard Copy), with Pamela Hewitt  
Saturday 16 July, in Ballarat

### October

#### Training

Expand Your Editing Know-how, with Penny Rankin

Wednesdays 5, 12, 19 & 26 October, 6.30pm–8.30pm at The Wheeler Centre (presented by VWC)

Book online at [www.vwc.org.au](http://www.vwc.org.au)

#### Freelance Lunch

Wednesday 12 October, venue will be advised closer to the date

## Stay Up To Date with Our Events Calendar

Our new online events calendar contains information for our events for the upcoming year: dinner meetings, freelance lunches, newsletter deadlines, co-sponsored VWC sessions, editing conferences and more. It's available on our [website](#) (Events > Calendar), and will be updated regularly. Simply click on an event to see more information.

## Typos of the Month

We're seeing a lot of these typos online, from major news sources – proving there's still plenty of work to do to bring the new digital frontier in line with print standards. The problem remains the speed at which news gets uploaded online in order to remain competitive; and nothing is a greater enemy of accuracy than speed.

So this month it's an (almost) all-media typo extravaganza!

Let's start with our favourite, from the *Herald Sun* online, on 16 April:



So very wrong, on so many levels, *Herald Sun*! It's worth noting that the typo was replicated in the *Herald Sun's* [Twitter feed](#). Click the image above to see the original page.

Next up, *The Age*. Society member Andi Lien spotted this one on [theage.com.au](http://theage.com.au) on 21 April:

- Use adhesive tabs or sticky notes throughout your reference books to allow you to find necessary sections more quickly.
- Since this may be the first exam you've taken in a while, prepare beforehand by taking the samples under the same exam conditions and timing. A local library or quiet cafe will offer fewer distractions than your living room.
- You can bring your own notes as long as they're typed up and bound together (eg spiral-bound) instead of being loose sheets of paper. A local print shop can easily and cheaply bind them for you, and even incorporate tabbed section dividers.
- Figure out a time management strategy in advance so you know exactly how much time to spend on each section (there will be a large wall clock in the exam room). Also leave yourself a few minutes at the end to review.
- Decide the order in which you'll do the exam. Some AEs preferred to tackle Part II straightaway; others decided to get Part I out of the way as a warm-up.

### On the Day

- Arrive early to give yourself time to park and complete the registration process.
- Travel light: you won't have much time during the exam to refer to your books, so don't bother bringing too many. A dictionary and your chosen style manual should probably suffice.

### During the Reading Period

- Use this time wisely. You probably don't need to spend much time on Part I; instead, figure out the four topics you'll do in Part III (you can't write during this time, but you can turn the corner of the page down to mark it). Also take some time to familiarise yourself with Part II.
- To save time later, eliminate immediately the Part III questions with which you have no prior experience (eg editing a recipe).

### Working on Part II

- Be sure to read the editor's brief, and underline any important points.
- Do a first pass of the manuscript piece to look for general issues before you start copy editing.
- Start by looking for expected errors: eg spelling mistakes, incorrect grammar and style inconsistencies for things such as numerals, capitalisation and abbreviations.
- The style sheet is important; think of the piece you're editing as part of a much larger manuscript, one that other editors may be working on, and make sure you list as many things as you can on the style sheet – even those things that are already correct and/or consistent in the piece, as you'll get credit for these if they're in the style sheet.
- Make sure your mark-up is internally consistent and reflects your style sheet, especially if you decide to use different aspects from your style manual.
- Remember that you can't look up factual information on the internet; if something strikes you as possibly wrong, it's all right to be unable to give the correct answer as long as you query it to show that you used your editorial judgement.

### Working on Part III

- Work to your strengths: choose topics with which you're already very familiar or have actual professional experience.
- Choose at least one smaller/less complex question to answer so you're not overloading yourself with four very large topics (eg balance out the proofreading section with a short-response question).
- If there is a question that relates to Part II (eg a picture research brief relating to the illustrations from Part II), use that to build on something you're already familiar with.
- Try to ascertain what the question is asking you: it's not simply about what you know to be true, but what the correct answer is.

For more information on the exam, see the IPed website's accreditation page at [http://www.iped-editors.org/Accreditation/Next\\_accreditation\\_exam](http://www.iped-editors.org/Accreditation/Next_accreditation_exam). The entire committee wishes the best of luck to everyone sitting this year's exam, and we look forward to congratulating the newest crop of Accredited Editors at a future dinner meeting.

Ali Lemer



Hulu's Aus... the age Travel Ch... the age Aus  
 targeted over child pornography  
 ett sounds alarm on pokies law [24]



As Andi notes, who doesn't love a good franchise?

Even Auntie's not immune, with the following recipe for hot cross buns appearing on April 15 (we can't *guarantee* this is a typo; maybe they're just extra, extra, extra sweet!!):

#### Flour Paste for the crosses

- 1/4 cup plain flour
- 2 teaspoons caster sugar
- 2 tablespoons cold water approx

#### The Glaze

- 21 tablespoons caster sugar
- 1 teaspoon powdered gelatine
- 1 tablespoon water

Click the image above for the full recipe, complete (as of publication) with 21 tablespoons of caster sugar.

This next one wasn't online, but we couldn't resist. On April 30, newsletter co-editor Melanie Sheridan saw this poster for upcoming Channel Nine series *In Their Footsteps* in the southbound tram stop on the corner of Bourke and Russell Streets:



Finally, let's go overseas, where on 2 May Fox News inadvertently 'confirmed' what many have long suspected them of thinking:



Click the image above for the full screen shot.

---

## Society of Editors (Vic.) Strategy Day Report

On 30 April, the committee gathered at the Wheeler Centre for our annual strategy day. Apart from being an opportunity to welcome our new Treasurer, Ben Hourigan, the aim of this day is to take time out from our day-to-day business and think about the big picture. We felt it was important to let you – our members, the people most affected by the decisions we made – know what we're planning.

The committee identified three main goals for 2011/2012.

### Building the Profile of the Society

We think editors (and particularly our members) are pretty amazing and we want the world to know it. Boosting the society's profile is good for us, good for our members, editors and editing as a profession. Part of this includes revamping our image: our brand, our website, our look and feel. We also want to strengthen our relationship with other like-minded organisations.

### Membership

Underpinning all our efforts are our members and how we can provide the services you want. We're really lucky to have a strong membership and it's the society's number one asset. To capitalise on and expand this we think it's important to retain our existing membership as well as attract new members. We also want to examine the current membership structure and assess whether it's flexible enough for our members. Another aspect of this is our relationship with IPEd and how we can work more effectively with our national organisation.

### Expanding our Focus

Books have long been our first love and represent a large portion of what we do ... or they used to. This is obviously changing and we want to ensure our members are at the forefront of emerging trends and media. We've already begun to broaden our focus with our digital editing and corporate strands at Redact last year, and we'll be actively looking for new opportunities in these areas.

Just goes to show you we're not afraid of biting off big challenges!

I'd like to thank the committee for giving up their Saturday to work on the society's future. The goals above are just a very small part of the ideas we came up with. It was an energising experience to tap into the potential and talent we have within the group and the society. We really are lucky to have the skills and commitment we have in the team. If anyone is interested in hearing more about our strategy day or would like to help us work toward these goals, please email me at [president@socedvic.org](mailto:president@socedvic.org).

*Melanie Dankel*  
President

TOP

---

## Introducing Accredited Editors

The third IPEd accreditation exam will be held on Saturday 21 May 2011. Registrations for the exam are now closed. Good luck to all the candidates; those that pass will join the list of accredited editors. Over the rest of this year we'll continue to profile some of these folks in the newsletter.

### Tony Berry, AE

#### How long have you been editing?

You could say it all began way back in 1953. As an indentured journalist, my Wednesday night duty (after a full eight-hour day in the newsroom) was to go into the printer and hold copy for the readers as we went through galley after galley of proofs, marking corrections with all those traditional proofreading marks that are fading into obscurity. We would finish by midnight, long after the last bus so I would have to hitchhike the eight miles home.



Whew! If you've seen any howlers, send them to us at [newsletter@socedvic.org](mailto:newsletter@socedvic.org).

---

## Freelance News

### Freelance Lunch

The freelance lunch on 13 April was held in South Yarra and seven members (plus one partner) attended. Freelancers from all over Melbourne – and further afield – were there and discussed a range of freelance issues.

The next lunch is scheduled for Wednesday 12 October. Richmond was suggested as a good central location, so a venue will be found and advised closer to the date.

If you have any suggestions regarding freelancer gatherings – alternatives to lunches or any other ways of meeting and networking that interest you – please let Fran Madigan, Freelance Affairs, know: [freelance@socedvic.org](mailto:freelance@socedvic.org).

### Freelance Register

The current 2010–11 online *Freelance Register* will be updated if there are any changes that need to be incorporated. If you have an entry in the current edition and wish to change any of your details, please advise Fran Madigan ([freelance@socedvic.org](mailto:freelance@socedvic.org)) by 3 June 2011.

The timeline for the production of the 2012 *Freelance Register* will be advised in the June newsletter.

*Fran Madigan*  
Freelance Affairs Officer

---

## Word Wide Web

Below you'll find links to editing stories and news we've seen during the past month (or so). If you have anything – long or short, funny or serious – you think may be of interest to your fellow editors, let us know: [newsletter@socedvic.org](mailto:newsletter@socedvic.org).

**Fairfax's decision to outsource its sub-editing is causing understandable concern. Read Mel Campbell's insightful critique at *New Matilda*:** [moourl.com/subs](http://moourl.com/subs)

**Here's Mic Looby's excellent take on the issue at the ABC's *The Drum*:** [moourl.com/finalword](http://moourl.com/finalword)

**Finally, Tim Burrowes on why Sub-Editors matter (complete with typos):** [moourl.com/subsmatter](http://moourl.com/subsmatter)

**Disinterested or uninterested? The "nonplussed" problem:** [moourl.com/disinterested](http://moourl.com/disinterested)

**Think hyphens aren't contro-versial? Think again:** [moourl.com/hyphens](http://moourl.com/hyphens)

**Online Style Books is an aggregate search engine for all the major style books online - including *Chicago*, the *Guardian* and *Observer*, Reuters and Yahoo as well as specialist guides from NASA, the Society of Petroleum Engineers, *The Muslim Weekly* and more:** [onlinestylebooks.com](http://onlinestylebooks.com)

Actual editing (correcting and marking up copy) began in the early '60s, at first on a trade publication, *Furniture World*, and then as editor of a weekly magazine inserted into *Travel Trade Gazette* that became the forerunner of today's proliferation of newspaper colour supplements. It was a dream job that took me all over the world at other people's expense.



I arrived in Australia in 1966 to edit three trade journals for Peter Isaacson Publications and moved on to sub-editing at *The Age* under the legendary Graham Perkin. There was a break for several years when Graham made me *The Age* travel editor which, despite the title, involved writing without editing.

From 1980 until now it has been almost non-stop editing – a couple of food magazines, the *Australasian Post*, *Epicurean*, *Signature* (for Diners Club, another dream job) and even the *Cairns Post*, though Cairns is far from the paradise it claims to be.

I joined the *Herald Sun* in 1990 and spent 17 exceedingly happy years on the subs' desk in roles such as check sub-editor, chief sub-editor and occasionally assistant night editor.

#### **What is your current job?**

Theoretically retired. Which means being busier than ever, editing fiction and non-fiction, corporate publications and the occasional thesis. Commissions come out the blue, often thanks to the *Freelance Register*.

#### **When did you receive accreditation?**

In the first exam – and what a hot and trying test of endurance that was.

#### **Why did you decide to seek accreditation?**

Despite years of experience I had nothing in the way of credentials to show would-be clients.

#### **Any tips for aspiring AEs?**

Relax. Treat the exam as just another job. If you are competent you have no worries. Tackle the questions dealing with your areas of expertise and don't fret about topics outside those areas. Don't overload yourself with reference books. And, relax.

#### **Read any good books lately?**

My preferred genre is crime fiction but I recently strayed into *The Curious Incident of the Dog in the Night-Time* (Mark Haddon) and *Alone in Berlin* (Hans Fallada) – two immensely rewarding and enthralling books.

#### **And when you're not editing?**

Running long-distance – it's a great way to clear the head and focus the mind. I recently set an Australian record for the half-marathon that ranks me as the world's fourth fastest for all time in my age group [Well done! – ed].

#### **Penny Johnson, AE**

##### **How long have you been editing?**

I 'published' my first book was when I was three (with the help of Mum): a short illustrated story about my imaginary friend Judy and her bestie Get Ready – not much editing there, I suspect! My first taste of a more professional editing practice came when I'd finished my Arts degree and, with a group of mates, I started a feminist history journal called *Lilith*. It was a baptism by fire but one led by the capable Tess Moloney, a fellow AE.

After a stint teaching secondary school, I studied Professional Writing and Editing at RMIT in the mid 1990s and discovered I loved editing. That sparked some freelance work, as I juggled bringing up three kids, working in a family business and finishing off my studies. In the 2000s I mainly worked as a managing editor for *Meanjin* and *Cultural Studies Review*, an academic journal located at



## **Articles on Editing**

The IPEd website is publishing peer-reviewed articles on editing, written by Distinguished and Accredited Editors. Here's a link to the first one, on the most powerful tool an editor has at their disposal – the style sheet: <http://ke-we.net/hcl>.

## **Etymology**

*deriving from the Greek for 'true' (eteos/etymos) and 'word' (logos)*

Curious about the origin of a word or term? Send it to us and we shall go forth and investigate.

### **luck**

Good luck to the IPEd accreditation exam candidates this month. The term *good luck* used as a salutation to one setting off to do something is from 1805. *Luck* dates back to the 15th century, from the Middle Dutch word *luc*, a shortening of *gheluc*, meaning 'happiness or good fortune'. Its origin is unknown but it is related to the Middle High German *g(e)lücke* and its German derivation *glück*, which means 'fortune' or 'good luck'.

There are some suggestions that it may have first been borrowed into English as a gambling term. But we advise against gambling with luck on May 21!

## **Membership Matters**

The committee welcomed two new full members in April: Rita Loiacono and Les Zigomanis. We were also joined by four new associate members: Caroline Livanos, Sharryn Bowman, Jane Woolard and Amanda Martin. We also saw the return of associate member, Sarah Moore.

A warm welcome to all! We hope you make the most of your membership and we see you at several society functions throughout the year.

*Karyn Noble*  
Membership Officer

## **Bookshops Love Editors**

The following bookshops are offering Soc Eds (Vic.) members a 10% discount on all full-priced stock. Mosey along and show them some love (and your membership card).

The Brunswick Street Bookstore  
305 Brunswick Street, Fitzroy VIC 3065  
[www.brunswickstreetbookstore.com](http://www.brunswickstreetbookstore.com)

Paperback Bookshop  
60 Bourke Street, Melbourne VIC 3000  
[www.paperbackbooks.com.au](http://www.paperbackbooks.com.au)

Continental Bookshop and Soundbooks  
(specialising in foreign language books and audio books)  
439 Burke Road, Glen Iris VIC 3146  
[www.soundbooks.com.au](http://www.soundbooks.com.au)

Melbourne University, and started teaching editing at RMIT.

### What is your current job?

I'm acting program manager of the Professional Writing and Editing (PWE) and the Professional Screenwriting programs at RMIT. My teaching duties, unfortunately, have dropped to one Editing 2 class – a breath of fresh air in a packed schedule.

Although I'm not in a designated editing role, I use my editing skills everyday: preparing print and online promotional copy; editing policy documents for senior management; compiling and editing the PWE quarterly newsletter; and communicating in emails, business documents and our online learning management system. Other proofreading and editing jobs I take on tend to be small: working on books consumes holidays.

I also run my own training business one day a week. I teach not only grammar, punctuation, editing and proofreading but also business and web writing. As well as RMIT short courses, I've run in-house training for Zoos Victoria, Victorian Hansard, Oxfam, schools, businesses and the university sector.

### When did you receive accreditation?

I did the first exam, in 2008.

### Why did you decide to seek accreditation?

I supported the move towards a national accreditation system to establish benchmarks for editors and to raise the profile of the profession as a whole. Editors are highly skilled, literate professionals who often don't get the recognition or remuneration they deserve. Accreditation is one way to address this.

Personally I saw this as a professional development opportunity, a chance to hone and revise my skills and knowledge, and to test myself against a standard. I also wanted to be a role model for my students, so that gaining accreditation was on their radar too.

### Any tips for aspiring AEs?

If like me you haven't sat an exam in a long time, I suggest you prepare carefully. Sit the practice exam under test conditions to identify your strengths and weakness. Then outline a strategy for tackling the exam, including both reading and writing times.

Tabbing your key resources, for instance your style manual and dictionary, will save you time. I also created my own typed and bound booklet, which formed a crucial part of my revision and proved to be a useful reference during the exam. It contained my timed strategy, summaries of plain English techniques and copyright law, model recipes and bibliographies, and checklists.

### Read any good books lately?

Anh Do's *The Happiest Refugee* was the best laugh-out-loud book I've read in a long time. The positive attitude he brought to adversity was inspiring. I also enjoyed Lloyd Jones's *Hand Me Down World*, a worthy follow-up to the brilliant *Mr Pip*. Former PWE student Chris Womersley's *Bereft*, shortlisted for the Miles Franklin, is also an engrossing read.

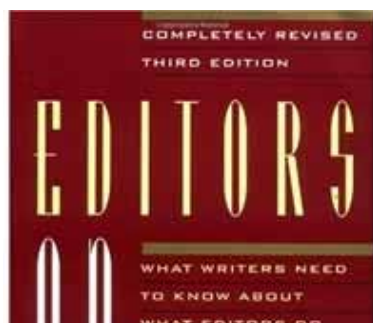
To prepare for teaching a genre unit, I've been reading beyond my genre staples of crime and romance: *61 Hours* by Lee Child, *Nineteen Minutes* by Jody Picoult, *Ice Station* by Matthew Reilly, *Shall We Dance?* by Maggie Alderson, among others. Not all of them are good books, but they are good reads.

Finally I have to plug some magazines, especially *The New Yorker*, *Overland* and *Meanjin*. Sophie Cunningham's final issue of *Meanjin* as editor is one to treasure.

TOP

## Book Review

Society member Christina Ratcliffe recommends an American text that is sort of a version of our own *Editors in Conversation*. It's called *Editors on Editing: What Writers Need to Know about What Editors Do* (Gross, G ed, Grove Press, New York, 1993), and is updated every few years with almost completely new contributions. Christina describes the book as both



[www.continentalbookshop.com](http://www.continentalbookshop.com)

Ballarat Books (excludes booklist items and sale & nett-priced items)  
15 Armstrong Street North, Ballarat VIC 3350  
[www.ballaratbooks.com.au](http://www.ballaratbooks.com.au)

## Calling for Contributors

Thanks as always to our regular contributors, and to Ali Lemer, Andi Lien, Christina Ratcliffe, Melanie Dankel, Penny Johnson and Tony Berry for their contributions to this month's newsletter.

Thanks also to the people who write us letters; it's great to know that people are reading the newsletter and responding passionately to things they like and don't like. Keep writing in! And if you'd like to contribute anything to the newsletter we'd love to hear from you. Email us at [newsletter@socedvic.org.au](mailto:newsletter@socedvic.org.au).

## PDF of this Newsletter

HONORARY LIFE MEMBERS

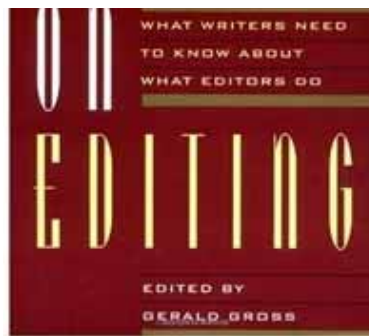
THE COMMITTEE



excellent and quote-worthy, so we'll let the book speak for itself (both quotes by G Gross):

On the evergreen topic of changes in the industry and training for editors:

"Today, the pace of publishing is such that there is little or no time or opportunity for young editors to serve an apprenticeship. I wouldn't go so far as to say that developmental and line editing are lost arts, but they seem to be arts less practised than before. And that perhaps is why critics and reviewers, more and more often, make a point of remarking on the absence of editing, or on the inferior editing, in a book they are reviewing. I would like to see a revival of the apprenticeship/mentoring situation that I enjoyed as a young editor. Everyone would profit from it – publishers, editors, agents, but writers most of all."



And musings on the ideal relationship between editor and author:

"Writers must realise that editors are really necessary to inspire them, spur them, sometimes push them to write at the top of their form. And that editors have an authentic creativity of their own, one that few writers have: the gift of critical analysis, detachment, and expression that is there for the writer to make the most of. Editors can diagnose the positive and negative elements of a manuscript and prescribe a possible cure to what ails it in the same way that a diagnostically talented internist can read an X-ray and discern the trouble in the patient's lung or chest and prescribe a course of treatment to eradicate that trouble. The writer should respect this kind of editorial talent, acknowledge its creative quality, and benefit from it.

"The editor should always remember that it is the writer's work that validates the editor's work, and that all the diagnostic skills in the world are useless without the manuscript on which to practise those skills. The editor must not in any way at any time attempt to edit the book so that it will be written the way the editor would write it if the editor wanted to, or could, write. The editor must learn to edit in the writer's voice, think the writer's thoughts, achieve the writer's perspective. Otherwise the editor faces an unending frustration that could develop into a hostile, unproductive relationship with the writer, and that can result only in an inferior book.

"Mutual recognition, respect, admiration, and reliance on each other's skills makes for the best kind of editor-author relationship, and the best kind of book comes out of such a relationship."

TOP

---

## Letter to the Editors

Dear Newsletter Editor

I was surprised to see *millenniums* described as an "unusual plural" in "Typo of the Month" in the April issue of the newsletter.

Both the *Macquarie Dictionary* and the *Shorter Oxford English Dictionary* list the form *millenniums* ahead of *millennia* [*Macquarie's* online dictionary, however, lists *millennia* ahead of *millenniums*, with a usage note about the former's entrenchment – ed]. The word is first recorded in English in 1638 and surely is venerable enough to have earned its right to a regular plural. After all, newcomers to the language such as *burqa* and *futon* unblushingly accept a final s. This is probably because few English speakers know sufficient Arabic or Japanese to seek out their original plural forms.

Latin plurals are correct in some situations: it is difficult to detach mathematicians from their *indices* or botanists from their *genera*. But to sneer at the use of a regular form in an everyday context is, to my mind, the sort of smug pedantry that gives editors a bad name.

Cheers

Janet Mackenzie

TOP

---

## New Horizons for Editing and Publishing Conference

The Society of Editors (NSW) Inc. will be hosting the 5th National Editors Conference in September 2011. Here's a reminder not to miss the special earlybird rate of just \$320 for members of Australian societies of editors! This includes the main conference (two days) and the cocktail party reception. Book and pay by the earlybird closing date of 28 May.

Australia's biennial national editors conference is held under the aegis of IPEd (Institute of Professional Editors). The 2011 conference will celebrate the art of editing and the profession of editor.

The conference will be held at the Dockside Conference Centre in the heart of Sydney and is hosted by the Society of Editors (NSW) Inc. Conference registrations are now open. Use the online registration system on their website: [www.editorsnsw.com/conference2011.htm](http://www.editorsnsw.com/conference2011.htm).

The conference events will take place from 7 to 9 September. A gala dinner, sponsored by John Wiley, will be held at the Star Room, near Dockside Conference Centre, on Friday 9 September. On Saturday 10 September Style Council will be holding a special one-day event. Optional excursions and social events will take place between 7 and 11 September.

The theme 'New Horizons for Editing and Publishing' is a broad, flexible theme that encompasses trends, innovations and new markets across all genres of editing, and includes both traditional and electronic publishing. Three streams will cover different areas of publishing: trade (fiction and nonfiction); academic, education and technical; government and corporate. See the [website](#) for a draft program.

Keynote speakers include US oral history editor Linda Shopes, who is supported by the CAL Cultural Fund.

Four CAL National Editors Conference Bursaries will be available for emerging editors to attend the Sydney conference. Visit the website for updates on the bursary scheme.

Catherine Etteridge  
Conference Convenor  
Society of Editors (NSW)

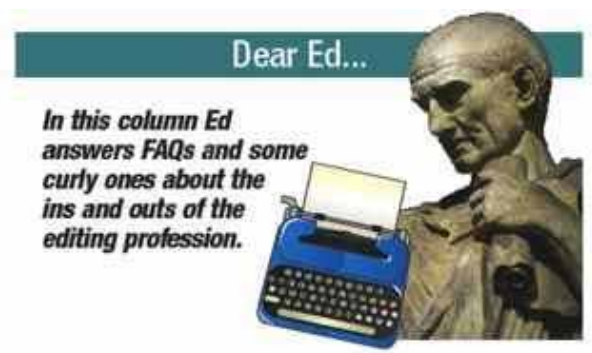
TOP

---

## Dear Ed ...

Dear Dr Ed

Sometimes when I have deadlines, my brain goes into reverse, my heart beats faster and I can't think on even the most basic level. What can I do?



P.

Dear P.

I'm not sure if you've read the name of this column correctly. It's 'Dear Ed', not 'Dear Dr Ed'. However, having received your plaintive cry, I'll give it a nudge. If I'm guessing right, the more you need your brain, the more it backs into a corner and snarls at you. So you sit at your desk and try to grind out some work, all the time getting slower and feeling stupider. Am I right? Tap once for yes. [Indistinct: muffled thud]

Strange as it may seem, I'm not an expert on the inner workings of the brain. I know, it's hard to believe. Luckily I have on hand *Harvard Business Review on Managing Yourself*, which has an excellent chapter on 'Overloaded Circuits'. This is a real book and I recommend it highly. Yes, I know you went to Amazon to buy *Dear Ed Goes to Kirrin Island* and suffered the hollow canned laughter of cyberspace, but that was a

joke (albeit one with specific cultural baggage). This is a real book and it comes highly recommended for a variety of reasons, not least because I myself suffer from fuzzy-brain syndrome (FBS<sup>®</sup>).

So here we go. FBS occurs when your frontal lobes, which do all your planning, organising and time management, get overwhelmed and start sending out distress signals that say "HELP ME, HELP ME". Your lower brain, which deals with survival, interprets this message as "I AM UNDER ATTACK!" and boosts your body's systems so that you can fight off a sabre-tooth tiger. Except you have deadlines, not a sabre-tooth tiger, and all of the adrenaline, palpitations and tensed muscles don't help one jot.

The trick is to avoid becoming overwhelmed in the first place. If you have large jobs, break them down into small, manageable chunks. Start straight in on your work first thing in the morning without checking email or going on the internet. Usually, the more addled you become, the more distractions you will seek, so avoid those distractions in the first place (otherwise you'll be searching out distractions to distract you from the distractions you already have).

I hope this goes some of the way to freeing you from FBS. Let me know how you get on.

Muffled-thuddedly yours,

*Ed*



News, comments, letters and other material for publication, review or mention in the *Newsletter* should be addressed to the [Newsletter Editor](#).

Disclaimer: The views expressed by individuals in this *Newsletter* are their own and do not necessarily represent the views of the Society of Editors (Victoria) Inc.