

The SOCIETY of EDITORS (VICTORIA)

NEWSLETTER

VOLUME 31 NUMBER 10

JUNE/JULY 2002

Next Meeting

Annual General Meeting— Society of Editors (Victoria) Inc.

Rhumbaralla's,

23 Bourke Street, Melbourne (upstairs)

Wednesday, 10 July 2002

6.30 pm for dinner at 7 pm

Free for members, \$30 for non-members

As is the tradition, the AGM is a dinner meeting, with members' food (but not drinks) paid for by the Society. Non-members are welcome, but don't get a free dinner, and are not eligible to vote on any motion presented to the meeting. Remember that memberships renewed on the night still qualify you for a free dinner!

After dinner, the official business begins. Reports from the outgoing committee will be followed by elections for the president and new committee members, as required. Please book with Kath Harper by email at camphar@netspace.net.au or by phone on 9383 4613 before 5pm on Monday, 8 July. (Early booking appreciated.)

Coming up: 7 August—Kathleen Hughes from the MEAA will speak on pay rates for editors, and how to ensure you're getting what you're entitled to. See details in the next newsletter, or check the Web site.

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From the President

Welcome to the June/July newsletter—the final newsletter for the current committee. This month we have an article on accreditation from our representative on the national accreditation working party, Janet Mackenzie. Janet has been involved in this from the beginning and took a leading role in the development of the *Australian Standards for Editing Practice*. The Society will be hosting a workshop on accreditation in August this year; keep your eyes open for further details on this.

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News, comments, letters and other material for publication, review or mention in the Newsletter should be addressed to the Newsletter Editor at the address on the left.

Committee

As a number of current committee members have served their time and will be standing down, we still need members to join the committee for the coming year. A number of Society members have volunteered to put their time in, but we still need a newsletter editor and a meetings secretary. As the members currently doing these jobs are due to step down at the AGM, we need to fill these positions urgently. If you feel you could contribute to your committee in either of these jobs, please contact me on 9380 2223 or by email at piaher@ozemail.com.au.

Pia Herbert

News

Membership Report

This month we welcome Susanne Rogers as a new full member of the Society, and Carmel Spruhan as an associate member. We are also pleased to welcome back Bridh Hancock, who has re-joined the Society after an absence of a couple of years.

Membership renewals are due on 1 July—which is sooner than I'd believed possible. You will find a renewal form on page 7 of this newsletter. Or there's a downloadable one on our Web site <www.socedvic.org>. Or I can e-mail you one. Or post one to you. Whichever method you choose, please try to renew as soon as possible. It makes the job of the membership secretary much easier and more efficient if I can process everything quickly, rather than it being a task that extends over months... Another option is to renew at the AGM. If you prefer to do that, could you please let me know by 8 July and I'll have your membership card there waiting for you.

Helen Bethune Moore

Training

There are currently several 'on-screen editing for the PC' courses scheduled. The first is set for Saturday 20 July and Saturday 27 July, the second for Saturday 17 August and Saturday 24 August, the third for Saturday 7 September and

Saturday 14 September, and a fourth for Saturday 21 September and Saturday 28 September. An advert for these courses appears in this newsletter. It is likely that there will be October and November courses as well. You can check the Society's Web site for current sets of dates. Also, registrations of interest are being taken for a one-day course on using Word styles and style templates. This course will be scheduled along the same lines as the on-screen editing courses (see below).

In addition to advertised sets of dates for on-screen editing training, expressions of interest can be recorded on the Society's training database for future Mac and PC on-screen editing courses. If you register this interest, you will be notified immediately that a prospective set of dates is being considered, and you have the opportunity to enrol at that point, or wait until a more suitable set of dates is scheduled. You can register by contacting me at brett@wordbytes.com.au or on (03) 9480 1789. Full course details are on the Society's Web site at www.socedvic.org.

Brett Lockwood

MEAA Pay Rates

If you are working for any of the major publishing houses in Victoria, you are probably covered by an award. Most Victorian publishers are signatories to the Journalists (Book Industry) Award (sorry to all those who object to the word 'journalist' but that's what it's called). The award covers more than just rates of pay. There are a number of other entitlements, and you may not necessarily be aware of them.

There are several ways to check whether your employment is covered by this award, and what the entitlements are under the award. You can check the award itself on the internet at: <http://www.osiris.gov.au/html/awards/1/AW785593/top.htm>. The award is referenced as AW785593. All employers covered by the award are listed in Schedules A and B.

Alternatively you can check the Web site of the union that covers book editors, the MEAA (Media Entertainment and Arts Alliance) at <http://www.alliance.org.au>. Follow the prompts under 'My Rights' to 'Book Industry' for a two-page summary.

Another option for members of the MEAA is to call the local MEAA office on (03) 9691 7128. Ask for Kathleen Hughes.

Best of all, come along to the Society of Editors meeting on 7 August. Kathleen Hughes will be explaining the award and the latest changes affecting book editors, and she will be happy to answer your questions, whether you are an MEAA member or not.

Stefanie Pearce

Style Manual Launch

The 6th edition of the *Style Manual* was celebrated with a launch at the National Press Club on 29 May. The June issue of *The Canberra Editor*, the Newsletter of the Canberra Society of Editors, has part of Loma Snooks' speech (the second part of her speech will be in the next issue of the newsletter). Loma was team leader for the two-year project, and also wrote four new chapters. To read about the team and its approach to the project, see <www.editorscanberra.org/June02.htm>.

DO YOU HAVE DESKTOP PUBLISHING SKILLS?

The committee of the Society has created a paid position for the layout of the Society's monthly newsletter. This position would liaise with the newsletter editor to layout and prepare the newsletter for the printer to a deadline. The job will be about four hours an issue and the fee is negotiable. (The job could be undertaken by the committee newsletter editor.) If you are interested please contact me on 9380 2223 or by email at piaher@ozemail.com.au.

The Crossing Place: How Young Adult Fiction is Pushing the Boundaries

June meeting report, by Kath Harper

About 20 people (including a near-record four men) came to hear Sarah Brenan, Senior Editor at Allen & Unwin, speak about how young adult fiction is ‘crossing the boundaries’. The session was very informal, somewhere between ‘show and tell’ and a question and answer format.

Sarah said she had chosen her title, ‘The Crossing Place’ (which she admitted borrowing from part of a science fiction trilogy), for the imbedded idea of a rite of passage from child to adult reading material. However, she also admitted that in many cases the classification of a particular work as ‘young adult’ (YA in the book trade) was dictated by booksellers’ decisions about where it should be displayed for sale. Some authors are understandably unwilling to have their work so defined, but Sarah said there was some competitive advantage—it’s a smaller market than general adult fiction, so individual titles are less likely to get lost in the crowd. This area has been traditionally overlooked in high profile awards, but is now (since Harry Potter) being acknowledged in the book review pages of newspapers.

Pressed to define YA fiction, she gave an age range of 14–18, although she pointed out that most protagonists in these books were older, to cater for the aspirations of the target readership. The voice is distinctive, frequently first person and quite matter of fact, the language much closer to vernacular speech, and the format often more adventurous than in their adult counterparts. Settings range from the usual family situations to exotic locales such as the Amazon basin, Afghanistan, and Mozambique. Writers tend to be young—teens or early twenties.

Sarah’s focus, understandably, was on books published by Allen & Unwin, with a few competitors’ titles added to make specific points. Australian books discussed ranged from *Facetime* (light cyber-romance) to *Streetkid in the City* (based on personal experience), *Hunters and Warriors* (inspired by actual reports of a horrifying event at a school camp), and *Monster* (featuring a boy in jail facing the death penalty for his part in an armed robbery, and told as a film script complete with directions). She read us a vivid description of childbirth from *The Best Thing* to illustrate her contention that the subject matter of these novels can be dramatic and at times quite confronting. She also told us about a number of overseas titles taken up (and often translated) for the Australian market by Allen & Unwin. Some of these imports were more adventurous in content or presentation than the local ones, but overall the quality of Australian writing was ‘fantastic’.

One of the problems of this market segment, said Sarah, is that the readers of YA fiction are not necessarily the ones buying the books. This means that language, cover design, and marketing material have to appeal to adult buyers as well as maintain their relevance for the younger reading audience—a difficult balancing trick at the best of times. What censors classify as ‘coarse language’ is often a much greater issue for adults (whether parents, librarians, or school boards) than it is for adolescents, for whom it is an accepted part of their everyday exchanges with their peers. So, whose sensibilities should be catered for?

This led to a discussion of censorship, and the effect on Australian publishing of US sensitivities. Sarah took the view that if something was intrinsic to the story, she would let it through, even if it stretched the bounds of good taste or acceptability. Books, she said, are the least threatening means of dealing with difficult issues; they can be put down, or shared with friends, at the reader’s choice.

On the specifics of editing YA fiction, Sarah stressed the importance of having a strong storyline. Using examples from various A & U publications (*Mahalia*, covering a year in the life of a 17-year-old single father; *Fifteen Love*, a romantic comedy; and *Hunters and Warriors*), she outlined the advice given to individual authors: add humour and develop a subplot to overcome initial flatness; include more action highlights to a novel that was good in description but short on story; slash excessive dialogue (a very difficult task for any author) and clarify moral ambiguities to create a clearer ending. Some authors grasped the point very quickly, others laboured over several drafts; some were given a little leeway on the first effort in the expectation that their second novel would hit the mark. If not...well, enough is enough!

The meeting broke up, eventually, with a discussion of what makes a manuscript stand out (chocolates, although welcome, will not outweigh a poor story) and a request for a reading list of YA fiction for adults. A & U books included:

Overseas novels: Abelow, *Go and Come Back*—set in the Amazon; An Na, *Step from Heaven*—a Korean family in the US; Ellis, *Parvana*—set in Afghanistan; Mankell, *Secrets in the Fire* and *Playing with Fire*—set in Mozambique; Provoost, *Falling*—set in Holland. Australian novels: Brugman, *Finding Grace* and *Walking Naked* (forthcoming); Corbet, *Fifteen Love*; D’Ath, *Hunters and Warriors*; Horniman, *Mahalia*; Jamet, *Streetkid in the City*; Lanagan, *The Best Thing*; Myers, *Monster*; Salomon, *Facetime* plus Moriarty, *Feeling Sorry for Celia* (Pan Macmillan).

CASE Working Group on Accreditation, June 2002

Why CASE is Investigating Accreditation

At its meeting in October 2001 the Council of Australian Societies of Editors (CASE) set up a working group on accreditation, comprising representatives from all the states and territories, and asked it—among other things—to set out why accreditation of editors is being investigated and the principles which should underlie any accreditation system. CASE wants to ensure that members of the societies throughout Australia are aware of the background to the accreditation issue and are fully informed of its implications.

The group began its work early in 2002 with an appraisal of its complete mandate from CASE, an overview of the available literature on accreditation, and a review of the recent history of this subject among the editing profession in the states and territories. It then drew up this issues paper, which, it hopes, will throw light on all aspects of the accreditation discussion for the benefit of editors of all kinds currently working in Australia, as well as individuals interested in entering the profession.

Open and informed discussion of all the factors set out below will help the membership arrive at a final decision that will be in the best interests of the editing profession in this country.

1. Potential benefits

1.1 Capitalising on the Standards

An accreditation system is a logical follow-up to establishment of the *Australian Standards for Editing Practice* recently hammered out by CASE and adopted by the members. For the first time the profession now has an agreed level of performance at which to aim, and an accreditation system would establish a recognised process to support that standard.

1.2 Quality assurance

An accreditation system will provide some assurance of a satisfactory level of performance. If the profession is open only to individuals who demonstrate a sufficient level of competence, it will be less exposed to the risk of shoddy work by practitioners, and much better equipped to ensure respect for accepted standards—the Standards. Employers will have some assurance that the people they hire can actually do the job.

1.3 Recognition and protection

Accreditation will raise the prestige of the profession in the publishing industry and more generally. If the perceived value of the editing process is enhanced, publishers and writers are more likely to decide that the use of an editor is beneficial (if not indispensable) to a particular project—an important point at a time when cost-cutting in publishing is devaluing the editing process and serious editorial shortcomings are apparent in much published work.

It is common knowledge that virtually anyone can set up as a freelance editor and start looking for work. Many of these individuals have no way of ‘proving’ their competence except word-of-mouth on the basis of jobs satisfactorily performed (assuming, that is, that they have been able to find any). Many people in publishing will be aware of incidents in recent years where individuals representing themselves as editors have been accused of incompetence against which—because of the unstructured, unregulated nature of the profession—no recourse was available to the client except not to use that person again. Accreditation can protect the profession against practitioners who might bring it into disrepute.

1.4 Remuneration

Accredited editors could expect improved rates of remuneration—rates genuinely commensurate with the skills deployed. Many individuals currently doing satisfactory work as editors are in fact unable to charge rates even close to that level.

2. Required principles

The CASE working group on accreditation believes that a bad accreditation system would be worse than no system. Should the membership decide to move towards accreditation, any system eventually adopted must satisfy the following criteria. They are discussed further under Issues.

2.1 Fair

The system must not only be objectively fair, but also be perceived to be fair by all parties, including both established editors and those seeking admission to the profession (see 3.4).

2.2 Transparent

The workings of the system must be clear and apparent to all; a systematic effort must be made to explain how it will operate (see 3.4).

2.3 Appropriate

It must recognise that editing is both an art and a craft, and allow for a variety of solutions to editorial problems (see 3.6).

2.4 Inclusive

It must cater for the needs of editors of all categories and in all genres (see 3.2, 3.5, 3.6).

2.5 Consistent

It must seek to uphold the *Australian Standards for Editing Practice* as representing the required level of competence for the profession of editor, and must produce similar results in similar cases (see 3.4).

2.6 Flexible

It must embody an appeals procedure for candidates who perceive that they have been unfairly treated, as well as a mechanism for periodic review to take account of factors such as technological change (see 3.8, 3.9).

2.7 Acceptable

It must seek, through a genuine consultative process, the broadest possible level of support among editors, the publishing industry as a whole, and all others who make use of editorial services (see 3.10).

2.8 Practical

It must be shown to be workable under all situations likely to be encountered in practice (see 3.3, 3.7).

2.9 Sustainable

The financial cost and professional commitment involved in setting up and operating the system must be able to be maintained in the long term (see 3.7).

2.10 Accountable

It must embody procedures to handle complaints against accredited individuals (see 3.9).

2.11 Finally, the system must take account of the education and training available in editing nationally and in the states and territories (see 3.12).

3. Issues

The following points lay bare some assumptions made by the working group and identify challenges that a successful accreditation system must meet.

3.1 Terminology

The working group believes that, at least in this early stage of its work, the term accreditation should not be interpreted narrowly, but be understood to include any arrangement that might provide some formal recognition or other status to competent editors based on their experience, their academic or similar qualifications, their demonstrated skills, or a combination of those elements. Some other term such as registration or certification might eventually be chosen.

3.2 Who/what is being accredited?

The working group believes that the accreditation system should apply to individuals, rather than to courses or institutions.

3.3 Scope

Editors' job descriptions vary. Some have a comprehensive role, covering all the skills described in the Standards, but an individual who never ventures into project management may still be a competent editor. Similarly, editors who work exclusively on electronic publications do not need the skills required for print. Accreditation of specialist editors (fiction, science) may also have particular requirements. A tiered system, with different grades or categories, might be one way of dealing with this.

3.4 Who guards the guardians?

The perceived legitimacy of any accreditation body is crucial, both within the profession and in the eyes of the outside world. A system of accreditation based on a combination of tests, experience, and completion of educational courses will carry with it the need to assess the relative weight and worth of all elements.

In particular, any assessment conducted by the accreditation body will need to stand up to the scrutiny of the general membership of societies around Australia. Members will need to be confident that the system assesses what it purports to assess, and of the skills of the individuals involved in the process, especially over time.

3.5 New entrants and established editors

At present individuals come to editing in a variety of ways, some of them more or less random: they serve an informal 'apprenticeship' in a publishing house, and/or they complete a university or TAFE course, or they simply come to editing from areas such as teaching or journalism. An accreditation system must allow for the entry of people of diverse backgrounds and recognise prior learning in other fields. Again, a tiered system could accommodate differences.

Editors with established professional reputations have a right to expect that they will be accredited with a minimum of fuss. The system will assess competence, not excellence.

3.6 The difficulties of measuring higher-level skills

Because many aspects of editing are subjective, there is great scope for disagreement about what is acceptable and what is not. While it is relatively simple to assess the rate of correction of typographical errors and the correct use of editors' marks, structural or substantive editing has much greater scope for creative solutions to complex problems in a lengthy text. A fair accreditation system would need to ensure an appropriate weighting and evaluation of skills across a wide range of genres, perhaps incorporating associated skills such as client liaison, knowledge of the production process, and ability to meet deadlines.

3.7 Set-up and operating costs

A minimal accreditation system would amount to little more than ticking boxes to identify aspects of editing that a candidate had undertaken, or courses completed. A more rigorous system would require much broader functions, possibly necessitating a permanent secretariat. The responsible body would need to devise a set of accreditation procedures, meet regularly, convene assessment panels and the like, liaise with other professional bodies, investigate the changing landscape of courses within Australia, and deal with the question of international equivalence.

Even assuming a user-pays component, the cost of such a system would be considerable. A satisfactory method of funding will be needed. As well as the cost in money terms, the members involved might have to commit time and effort that could be better spent in other areas of the profession.

3.8 Responding to change

The publishing industry has undergone enormous and rapid change in recent years. The set of skills that equipped a competent editor 20 years ago is unlikely to meet the needs of the profession today. Boundaries between editors, designers, and typesetters are shifting, and this process is likely to accelerate. Should an accreditation system confine itself to core skills or embrace emerging needs, especially those heralded by technological changes? Similarly, the assessors must be alert to changes in acceptable grammar and usage.

3.9 Complaints and appeals

An accreditation system will need to provide mechanisms to adjudicate complaints about editing services and to enable aggrieved parties to seek remedies against poor performance. Legal action could result from clients who engaged the services of an accredited editor and were not happy with the quality of work provided, or from a complaint by a candidate unsuccessful in gaining accreditation. Decisions will be needed on how high the bar should be set, and how the accreditation body will deal with such disputes.

3.10 Industry acceptance

Some editors do not see any need to develop an accreditation system, as indicated in a recent report summarising members' attitudes in three recent surveys. If a national accreditation system is to become a useful part of the services offered by Australian societies of editors, it will need to gain broad acceptance among editors. The system will also need to be widely promoted among those who use editorial services, a major task in itself.

3.11 Membership of societies

The working group assumes that accredited status will not be linked to membership of the state/territory editors' societies. The societies will continue to determine eligibility for membership according to their constitutions.

3.12 Education and training

Without a parallel education and training framework, an accreditation system is seriously handicapped. Applicants who fail to meet the standards put forward by any accreditation body have a right to ask what they should do to meet those standards.

The acceptance and fairness of an accreditation system faces three obstacles in the area of education: the absence of a nationally available set of courses at entry, professional, and advanced levels; the drift away from in-house training; and the proliferation of tertiary courses in media and professional writing that cover editing in a superficial fashion. An accreditation system will need to link accreditation appropriately to education and continuing professional development for editors.

Prepared by the CASE Working Group on Accreditation:

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Members of the society will have the opportunity to discuss this Issues Paper at a workshop to be held in August, and their comments will be forwarded to the Accreditation Working Group.

Date and venue to be announced.

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Membership Application/Renewal 2002–2003

Membership of the Society of Editors (Vic) Inc. is open to anyone interested in the Society's aims.

Full membership is open to anyone with qualifications in editing and publishing recognised by the Society and one year's full time experience in industry, or two years' full time experience in industry if you do not have a relevant editing and publishing qualification. People applying for full membership need to provide details of two referees. (Full members are able to vote at the Annual General Meeting, hold office on the committee and have an entry in the Freelance Register.)

Associate membership is open to anyone with an interest in the publishing and associated industries and the Society's aims generally.

Distant membership is available in either of the above categories if you live more than 50 kilometres from the Melbourne GPO.

Membership fees are due and payable on 1 July each year. Members who have not renewed their subscriptions by 1 October are deemed to have resigned. New membership fees after 1 January are half the annual fee.

I wish to renew my membership for 2002–2003 fill in part A of this form (also B if details altered)
apply for **associate membership** fill in parts A and B of this form
apply for **full membership** fill in parts A, B and C of this form

For lapsed members only: If you are currently unfinancial, when were you last financial? _____

ALL RELEVANT SECTIONS OF THE FORM MUST BE COMPLETED

Part A

Name: _____

Address: _____

_____ Postcode _____

Telephone Business _____ After hours _____

E-mail: _____

Category of membership (see above)

Full \$66 Full (distant) \$38.50

Associate \$66 Associate (distant) \$38.50

(The fee includes GST)

I enclose a cheque for \$ _____ Name on cheque: _____

Signed _____

Date _____

Part B

Editing training and experience

1. Are you currently working as an editor? Yes No
2. If yes, state whether this work is:
Freelance Type of work _____
In house Employer _____
3. How long have you worked at this position?

4. Provide a brief dot point description of the type and duration of your previous editing experience.

5. Detail any relevant qualifications and training you have.

Part C

Referees (two people who are full members of the Society or otherwise acceptable to the Committee)

Name _____ Name _____
Position _____ Position _____
Phone/e-mail _____ Phone/e-mail _____

If accepted, would you consider serving on the Society of Editors Committee at some time in the future? Yes No Undecided

Official Staff:

Chq/cash/m-o	Amount rec.	Date	By
FM AM FMD AMD HLM	DB	Card	Date

How DO editors cope?

More email-sourced English-language madness, these ones contributed by Stefanie Pearce.

Some reasons to be grateful if you grew up speaking English

- 1) The bandage was wound around the wound.
- 2) The farm was used to produce produce.
- 3) The dump was so full that it had to refuse more refuse.
- 4) We must polish the Polish furniture.
- 5) He could lead if he would get the lead out.
- 6) The soldier decided to desert his dessert in the desert.
- 7) Since there is no time like the present, he thought it was time to present the present.
- 8) At the army base, a bass was painted on the head of a bass drum.
- 9) When shot at, the dove dove into the bushes.
- 10) I did not object to the object.
- 11) The insurance was invalid for the invalid.
- 12) There was a row among the oarsmen about how to row.
- 13) They were too close to the door to close it.
- 14) The buck does funny things when the does are present.
- 15) A seamstress and a sewer fell down into a sewer line.
- 16) To help with planting, the farmer taught his sow to sow.
- 17) The wind was too strong to wind the sail.
- 18) After a number of Novocain injections, my jaw got number.
- 19) Upon seeing the tear in the painting I shed a tear.
- 20) I had to subject the subject to a series of tests.
- 21) How can I intimate this to my most intimate friend?
- 22) I spent last evening evening out a pile of dirt.

Let's face it—English is a crazy language.

There is no egg in eggplant nor ham in hamburger; neither apple nor pine in pineapple. English muffins weren't invented in England or French fries in France. Sweetmeats are candies while sweetbreads, which aren't sweet, are meat.

We take English for granted. But if we explore its paradoxes, we find that quicksand can work slowly, boxing rings are square, and a guinea pig is neither from Guinea nor is it a pig.

And why is it that writers write but fingers don't fing, grocers don't groce, and hammers don't ham? Doesn't it seem crazy that you can make amends but not one amend?

If you have a bunch of odds and ends and get rid of all but one of them, what do you call it?

If teachers taught, why didn't preachers praught? If a vegetarian eats vegetables, what does a humanitarian eat? Sometimes I think all the folks who grew up speaking English should be committed to an asylum for the verbally insane.

In what language do people recite at a play and play at a re-

On-screen Editing Handbooks

During 2002, a series of on-screen editing books will be self-published by our training officer, Brett Lockwood, and endorsed by the Society. Many members have undertaken Brett's two-day on-screen editing course available through the Society. Brett has taught the course for two and a half years in Victoria, and has also taught it for the Canberra Society.

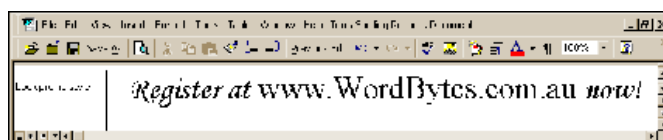
Four books will be published this year in the On-screen Editing Handbook series:

- General On-Screen Editing Tools
- Using Styles
- Track Changes
- Proofing Tools.

A comprehensive index will accompany each volume, with a cumulative index available free of charge on Brett's Web site (www.wordbytes.com.au) in PDF format. The books will cover versions of Word up to and including 2000 (PC) and 2001 (Mac).

The first two volumes to be published will be the styles guide and the general on-screen editing tools guide. These will be available around mid-year. Each volume will be 110 to 130 pages, in B5 format. Cost will be around \$20 per volume. The guides will cover both the PC and Mac platforms.

If you would like to be sent more information on any of the on-screen editing books when this information becomes available, or if you are interested in reserving one or more of these books, send an email specifying the book/s concerned to info@wordbytes.com.au.



cital? Ship by truck and send cargo by ship? Have noses that run and feet that smell?

How can a slim chance and a fat chance be the same, while a wise man and a wiseguy are opposites? You have to marvel at the unique lunacy of a language in which your house can burn up as it burns down, in which you fill in a form by filling it out and in which an alarm goes off by going on.

English was invented by people, across the ages, and it reflects the creativity of the human race (which, of course, isn't a race at all). That is why, when the stars are out, they are visible, but when the lights are out, they are invisible.

That's about enough of this stuff. I'm just gonna get back to work...but is work backwards?

The Society of Editors presents
**ON-SCREEN EDITING ON THE IBM/PC &
ON-SCREEN EDITING ON THE MAC**

The PC course is scheduled for 20 & 27 July, 17 & 24 August, 7 & 14 September, and 21 & 28 September.

Trainer: Brett Lockwood

**Days: Consecutive Saturdays,
10.30 am-5 pm,
actual dates agreed by
consultation**

**COST: PC; \$286 members,
\$352 nonmembers.**

**Mac; \$330 members,
\$396 nonmembers.**

ENROLMENT ENQUIRIES:

**Brett Lockwood on (03) 9480 1789
(day or evening inc. weekends)
or brett@melbpc.org.au**

This is a two-day course focused directly on the needs of editors and others involved in preparing publications on word processors. The training vehicle will be Microsoft Word. The teaching and course notes will be applicable to all versions of Word from (including) version 6 (PC) onwards. Extensive familiarity with Word is not required. Classes will be limited to ten people.

The aim of this course is not to teach Microsoft Word, but to exploit Word and to get participants thinking about 'creative' uses of Word functions in editing on-screen. Many of the standard Word functions, such as copying and moving text, styles, custom dictionaries, Find & Replace, and paragraph formatting, can be exploited in an extended manner to accelerate the editing process. The pitfalls of automated functions in Word is another area covered. File management and file conversion techniques are also addressed, as are Word's proofing tools. Full details on the course are on the Society of Editors' Web site at www.socedvic.org (follow the Training link). See Training News on page 2 of this newsletter for further information.

Brett Lockwood has used computers as a PC network administrator, editor, desktop publisher, and teacher/trainer since 1977, and has worked as an editor since 1980. Brett has taught computer applications as Senior Lecturer at postgraduate (Grad. Dip.) level (La Trobe) and recently guest lectured in the Graduate Diploma, Editing & Publishing (RMIT).

The Society of Editors (Victoria) Inc. Constitution

1. NAME
 - 1.1 The name of the society shall be The Society of Editors (Victoria) Incorporated, hereinafter called the Society.
2. OBJECTS
 - 2.1 The objects of the Society shall be:
 - (a) to promote contacts between its members;
 - (b) to promote the exchange of ideas and the dissemination of information on matters of professional interest;
 - (c) to assist in establishing and maintaining high standards of editing;
 - (d) to establish and maintain liaison with other organisations in all matters affecting editors as a group.
3. MEMBERSHIP
 - 3.1 Full membership shall be open to anyone who has qualifications in editing acceptable to the Committee and who has been engaged professionally in any aspect of editing for publication for at least one year full-time or equivalent, or to anyone who has been engaged professionally in editing for publication for at least two years full-time or equivalent in the opinion of the Committee. Each application for full membership must be supported by two referees who are themselves full members of the Society or otherwise acceptable to the Committee.
 - 3.2 Associate membership shall be open to any interested person. Associate members shall not have the right to vote or to take office in the Society.
 - 3.3 Membership is at all times at the discretion of the Committee, and shall become operative on payment of the appropriate subscription.
 - 3.4 Subscription fees payable shall be determined by the Committee and shall only be varied at the beginning of any financial year.
 - 3.5 New members joining the Society after 1 January shall be eligible for membership rights on payment of half the prescribed fee for that year.
 - 3.6 Members whose subscriptions are three months in arrears are deemed to have resigned.
 - 3.7 Members living outside a 50-kilometre radius of the GPO, Melbourne, shall be entitled to a discount on their subscription at the discretion of the Committee.
 - 3.8 Subscriptions shall be payable in advance and shall fall due on 1 July.
 - 3.9 The Secretary shall maintain a register of members in which shall be entered the full name, address and date of entry of the name of each member and the register shall be available for inspection by members on request.
 - 3.10 Any person who has given substantial service to editing in Australia or in promoting the aims of the Society may be granted honorary life membership of the Society, subject to the following procedures:
 - (a) candidates shall be nominated and seconded by two financial full members of the Society, such nominations to be in writing and to include a statement on the eligibility of the nominee for this honour;

- (b) nominations are to be submitted to the Committee at least thirty days before the Annual General Meeting, and the granting of honorary life membership shall be entirely at the discretion of the Committee;
 - (c) the names of new honorary life members shall be announced by the outgoing President at the Annual General Meeting, and their citations shall be read, and these names and citations shall be published in the next edition of the *Newsletter*.
- 3.11 An honorary life member shall be entitled to all the privileges of a full member, but without the payment of membership fees, but in all other respects shall be subject to the rules of the Society.
4. COMMITTEE
- 4.1 The business of the Society shall be carried on by a Committee elected by a simple majority at an Annual General Meeting. The quorum for such a meeting shall be ten members.
- 4.2 The Committee shall consist of at least five persons, who must be financial full members of the Society.
- 4.3 The President shall be elected as such, and shall not hold office for more than two consecutive years.
- 4.4 The Committee shall distribute among themselves the offices of Secretary, Treasurer and such other offices as are considered necessary.
- 4.5 Nominations for offices will be received from members by the Secretary. Members will be notified of nominations at least one week before the AGM. The closing date will be set by the Committee from year to year. Elections will take place at the AGM.
- 4.6 Postal votes will be accepted if received by the Secretary by 5 p.m. on the last business day before the AGM. If fewer than five nominations are received by the closing date then nominations can be taken at the AGM. Election will take place at the AGM.
- 4.7 The Committee may co-opt additional members as necessary.
- 4.8 A simple majority of the Committee shall constitute a quorum for Committee meetings.
- 4.9 Casual vacancies in any of the offices shall be filled by invitation of the Committee and persons filling such vacancies shall hold office until the following Annual General Meeting.
- 4.10 The office of an officer of the Society or of an ordinary member of the Committee shall become vacant if the officer or member ceases to be a member of the Society, resigns or becomes bankrupt.
5. FUNDS
- 5.1 The funds of the Society shall be derived from entrance fees, annual subscriptions, donations and other sources as the Committee determines.
- 5.2 The Society is not carried on for the purpose of profit or gain of its individual members and the income and property of the Society wheresoever derived shall be applied solely towards the promotion of the objects of the Society as set forth in the constitution; and no portion thereof shall be paid or transferred directly or indirectly as dividends, bonuses or otherwise howsoever by way of profit to any past or present member of the Society, provided that nothing herein shall prevent the payment in good faith of remuneration to any officer or servant of the Society or to any member of the Society in return for any service actually rendered to the Society.
- 5.3 If upon winding up or dissolution of the Society there remains after the satisfaction of all debts and liabilities any property whatsoever, the same shall not be paid to or distributed among members of the Society, but shall be given or transferred to some other fund, authority or institution having objects similar to this Society and which shall prohibit distribution of its or their income and property among its or their members.
6. AMENDMENTS
- 6.1 This constitution and the statement of purposes of the Society shall not be altered except in accordance with the Associations Incorporation Act.
7. MEETINGS
- 7.1 General Meetings
The Society shall hold general meetings, including an Annual General Meeting, at least six times a year.
- 7.2 Special Meetings
Special meetings shall be called on fourteen days notice on the decision of the Committee or at the written request of at least ten members.
- 7.3 Annual General Meeting
An Annual General Meeting shall be held at least once every calendar year not later than the last day of July.
- 7.4 Notices of meetings may be forwarded to members by prepaid post or circulated in the *Newsletter* immediately preceding the date of the meeting.
- 7.5 Quorum
A quorum for general, special and Annual General Meetings shall be ten.
- 7.6 Upon a question arising at a general meeting or special meeting a member shall have one vote only, which may be given personally or by proxy, provided that in the latter case notice of such proxy has been lodged with the Secretary before the meeting.
8. FINANCE
- 8.1 A bank account shall be opened in the name of the Society. Cheques shall be signed by any two of the President, Treasurer and Secretary.
- 8.2 The financial year shall end on 30 June.
- 8.3 A balance sheet shall be presented to the Annual General Meeting.
9. SEAL
- 9.1 The Common Seal of the Society shall be kept in the custody of the Secretary.
- 9.2 The Common Seal shall not be affixed to any instrument except by authority of the Committee and the affixing of the Common Seal shall be attested by the signatures of any two of the President, Treasurer and Secretary.
10. CUSTODY AND INSPECTION OF RECORDS
- 10.1 All financial documents and securities shall be kept in the custody of the Treasurer. All other documents shall be kept in the custody of the Secretary. All books, documents and securities shall be made available for inspection by members on request.
11. PUBLICATION OF THE CONSTITUTION
- 11.1 This constitution, as last amended, shall be published each year in the Society's *Newsletter*.

[The Constitution was last amended at the 1999 AGM.]

Dates for Your Diary

Next Meeting

Annual General Meeting

Wednesday 10 July 2002

Committee 2001–2002

President

Pia Herbert (Freelance) 9380 2223

Treasurer

Marta Veroni (Freelance) 9383 6717

Secretary

Stefanie Pearce (Victorian Government)
stefanie.pearce@bigpond.com

Meetings

Kath Harper (Freelance) 9383 3684

Training

Brett Lockwood (Freelance) 9480 1789

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Helen Bethune Moore (Pearson Education)
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Newsletter Editor

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Minute Secretary

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Webminder

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Freelance Register Coordinators

Jane Poynter (Freelance)
janepoynter@dingoblue.net.au
Janet Westwood (Freelance)
westwood@webtime.com.au

CASE Delegates

Renée Otmar (Freelance) 9421 3708
Janet Mackenzie (Freelance) 5775 2988
jmack@mansfield.net.au

Immediate Past President

Lucy Davison (Nelson Thomson Learning)
lucydavison@bigpond.com

Honorary Life Members

John Bangsund, Ruth Dixon, Anne Godden,
Beryl Hill, Nick Hudson, Colin Jevons,
Susan Keogh, Vane Lindesay, Janet Mackenzie,
Sally Milner, Renée Otmar, Teresa Pitt,
Yvonne Rousseau, Wendy Sutherland,
Basil Walby, Lee White

John Curtain (d. 1999)

Beatrice Davis (d. 1992)

Frank Eyre (d. 1988)

Stephen Murray-Smith (d. 1988)

Membership of the Society is open to anyone engaged professionally in any aspect of editing for publication, or who has had such experience in the past. Associate membership is open to anyone interested in the Society's activities; associate members may not vote or hold office in the Society.

Membership application/renewal forms are available from the Secretary and the Membership Secretary.

Subscriptions

Full membership \$66

Associate membership \$66

Distant membership \$38.50

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