

# The SOCIETY of EDITORS (VICTORIA)

## NEWSLETTER

VOLUME 32 NUMBER 4

OCTOBER 2002

### Next meeting

#### **Lunch and forum**

##### **Rhumbaralla's Café (upstairs)**

342 Brunswick Street, Fitzroy

(Note: *Not* Rhumbaralla's at 23 Bourke Street, City)

**Friday 8 November 2002**

**12 noon to 3 p.m.**

\$15 for select finger food (mainly vegetarian),  
plus tea, coffee and tartlets

Drinks at bar prices

Fancy having your say while feasting on fabulous finger food at a talkfest in funky Fitzroy on a Friday? This general forum for editors only is a follow-up to this year's two most well attended meetings: the grammar forum 'Help! How Do I Deal with This?', held on 6 March, and the money-MEAA forum 'Fair Pay for Editors', held on 7 August.

Meetings Secretary Deb Doyle and other committee members will facilitate the discussion. On page 7 of this newsletter, you'll find an A-to-Z 'stylesheet' of some key words to get you thinking. Please add or tick any items you'd like to discuss. You can fax them to me on 9388 1571 as part of your RSVP. If you can't come along, please send your favoured items anyway and we'll include them in the agenda. The next newsletter will feature a full report about the lunch and forum.

This event is a first. We'll prioritise the items according to how many people are interested in discussing them, and next year, at a similar event, we'll take up any items we don't cover this time.

Please book with Deb Doyle by either email at [deb@hotlinks.net.au](mailto:deb@hotlinks.net.au) or phone/fax on 9388 1571 before **5 p.m. on Monday 4 November**. We have to give the

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restaurant four days' notice of cancellation if fewer than 15 people have booked; otherwise, we have to pay a cancellation fee. If you book and later find you're unable to attend, please let Deb know as soon as possible so we don't waste money catering for people who don't turn up.

### Coming up

**Wednesday 11 December:** Our Christmas dinner-party, featuring Hilary McPhee as our speaker, again at Rhumbaralla's (upstairs) in Fitzroy. We'll meet at 6.30 p.m. and choose from a three-course set menu. The cost will be \$25 for members and \$30 for non-members, and drinks will be at bar prices. Copies of Hilary's book *Other People's Words* (Picador, 2002) will be on sale, and Hilary will be available to sign them. Please read the next newsletter and our website for more details. If you wish to book early, please RSVP to Deb. The deadline for bookings is **5 p.m. on Monday 9 December**.



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## From the President's bunker

'Barabbas was a publisher ...' quoth my dearest (read 'only') and very clever editor friend from down south.

'Barabbas ... Barabbas,' I puzzled, 'Whatever could she mean?' Most of you have probably already worked it out by now, but my knowledge of the Bible is rather limited. So I wandered around the workplace, quizzing all and sundry, getting everyone sucked into my little 'dilemma' – and was amazed that no one else had a clue either! Whew. (Every ditz likes to have company.)

One colleague and I thought we'd search the 'net, just for a laugh. We were staggered with the results – literally thousands of websites devoted to just about any (weird) thing to do with the Bible. So why am I telling you all this? To share with you the wonders of the Internet, I guess. And to ask why you think Barabbas might have been a publisher. Correspondences shall be entered into, but please try to stick with one-liners (clichés tolerated). Overwhelm the Newsletter Editor with correspondences, or write to me at [office@otmarmiller.com.au](mailto:office@otmarmiller.com.au)

Following last month's 'teaser', I'm pleased to inform you that the national conference for editors will be held in Brisbane in (wait for it) July 2003 – on the 18–19th, at the Bardon Centre. Look no further than the title/theme, *After Gutenberg and Gates—gazing into the e-future*, before you join the race of southerners eager to book a mid-winter jaunt to sunny Queensland.

The 'post-GG' conference organisers are hard at work securing the venue and firming up a rather impressive program, which is likely to include sessions on:

- the long-term future of the book
- legal issues
- developments in teaching, mentoring and training
- the future of design
- editing magazines and journals, including e-zines
- moving towards the communication model of editing
- old languages for new audiences (editing Indigenous writing)

- translation from one medium to another (print, CD-ROM, Internet)
- new tools for old editors
- the editor as hero – editing biographies and autobiographies
- the new grammar
- multicultural publishing – implications for editors
- working with self-publishers
- e-publishing
- corporate publishing for non-editors
- how to assess and index.

There will also be a conference dinner on the Friday night, soapbox sessions during tea breaks and a day of workshops on 20 July covering:

- editing for the Web and electronic publications
- developments in design
- Indigenous writing
- children's picture books – the creative process (non-computer-generated artwork).

The organisers are calling for feedback from Society members on the proposed program (does it meet your professional needs/interests?), suggested speakers, what you think of the idea of billeted accommodation (as one alternative) and so on. They also would like to get an idea of the level of interest, so if you think you might attend the conference, please contact Robin Bennett on email [robin.bennett@deter.qld.gov.au](mailto:robin.bennett@deter.qld.gov.au) or give me a call.

Finally, here in Victoria we're in need of a Minutes Secretary, following the resignation of Susannah Burgess. The role requires attendance at the monthly committee meeting, taking minutes and distributing them in a suitable format (via email) to committee members in the week following the meeting. Monthly meetings usually run for 2–2.5 hours – the Society pays for shared pizzas and a glass of wine (each); it's up to you to avail yourself of the very witty and entertaining company of fellow committee members. Interested? Please contact me via phone or email – before someone else does!

*Renée Otmar*

## Membership report

This month we welcome two new full members to the Society. Vern Jillian Field is the Manager of Editors at Learning Services, Deakin University and has also taught Editing 1A and 1B at Chisholm and Gordon TAFEs. Joanne Donnelly works in-house at Niche Media and has experience with various magazines, including two years as assistant editor of *Desktop Magazine*. She has also worked on the *Daily Telegraph* in

London. In addition, Christine Gardner has been upgraded from an associate distant member to a full member. Christine works as a freelance in Bendigo.

We also warmly welcome Lorna Darken and Kenneth Turnbull as associate members.

*Helen Bethune-Moore*

# Thoughtful analysis and stimulating insights

## Victorian feedback on Council of Australian Editors (CASE) Issues Paper

by Janet Mackenzie

More than 30 members of the Society of Editors (Vic) Inc. responded to the Issues Paper. All them supported the accreditation initiative, though one or two think the difficulties may be insurmountable. On behalf of the working group, I thank the respondents for their thoughtful analysis and stimulating insights.

What follows is my summary of the responses. A full report, a collation of all the responses verbatim under the headings of the Issues Paper, is available from me at [jmack@mansfield.net.au](mailto:jmack@mansfield.net.au). It will fill the gap for those who were disappointed that the workshop had to end without a plenary session, and for those who could not attend.

The bulk of the feedback falls under the heading 'Scope', which covers a cluster of meanings: range, content, inclusiveness, levels and standard. Allied to this are several comments on 'The Difficulties of Measuring Higher-level Skills'. Other topics that drew a lot of response were 'Industry Acceptance' and 'Education and Training'. Also-rans were 'Recognition and Protection', 'Who Guards the Guardians?', 'New Entrants and Established Editors' and 'Set-up and Operating Costs'. Remuneration was mentioned only indirectly, and complaints and appeals not at all.

Here are some highlights:

- **Content:** One respondent asked that the system should include a requirement for *a demonstrable and more than passable command of the English language*. Others mentioned business skills such as meeting deadlines and budgets, and interpersonal skills.
- **Standard:** Responses about the standard to be achieved showed tension between desire for a rigorous assessment and concern about accessibility and elitism: *We need to find some balance where editors with reasonable skills can obtain accreditation without enormous drama, but those who have very few skills and want to 'dabble', realise they can't get accreditation*. One respondent called for both accessibility and rigour: *My private view is that we may need to err on the lenient side initially, as most editors are rather terrified of trying for accreditation and being found wanting. ... On the other hand, I quite like a reasonably tough test, because it tells you where you stand and how you could improve*.
- **Levels:** Several respondents support the idea of tiers or streams of accreditation, although one thought this could reduce flexibility: *it could force people into 'boxes' and inhibit the development of a broad range of experience*.
- **Competency model:** One respondent described at length the model used in nursing, in which assessors use specified cues as evidence of competence achieved, according to 'competence statements'; the latter could be based on *Australian Standards for Editing Practice*.
- **Set-up and operating costs:** The cost of maintaining a secretariat to administer the system was seen as a *huge hurdle*, and perhaps impossible for the societies *given the current voluntary nature of office bearers*. Participation by CASE in an industry advisory body was suggested as one way to overcome this, with CASE perhaps *administer[ing] its own accreditation for specialised areas*.
- **Industry acceptance:** Respondents saw the support of employers – especially publishers – as crucial, but difficult to achieve.
- **Education and training:** Concerns included the lack of training for editors, especially at entry level; accessibility of courses; recognition of prior learning; and continuing professional development. Respondents saw a need to evaluate existing courses and to negotiate with training providers.

Curiously, two respondents mention the mystique of editing: *I really think it comes down to basic talent; and the essential prerequisites for becoming a good editor are not skills or even aptitudes, but attitudes, states of mind*. If editing were indeed a state of mind, accreditation would be doomed; fortunately, *Australian Standards for Editing Practice* has codified it as a set of skills.

One penetrating comment (from a Canberra respondent) was that the Issues Paper aimed *to get across the message 'Look, this is going to be a long, hard and probably painful road, so you'd better decide right now if you're up to the journey.'*

Victorian editors are clear-eyed about the difficulties, but they are eager to set out.

### Your news and views

We welcome any contributions to your Society's monthly newsletter. Please send your letters, anecdotes, details of issues you would like discussed etc to Liz Steele at [lzsteele@melbpc.org.au](mailto:lzsteele@melbpc.org.au) or PO Box 176, Carlton South VIC 3053.

# ABOUT US

## Deb Doyle

Freelance editor and editorial-training consultant



*There are a million stories in the naked city, and Deb's is one of them. She studied Arts–Law at Sydney University from 1973 to 1977. She spent the late '70s and early '80s working as the assistant to the University's activities officer and singing in The Proteens; in the mid-*

*'80s she sang in her second band, Cafe Society. In 1986, she moved to Melbourne and into editing, having decided on a career in English rather than art, her other passion. In 1989, she made a career–lifestyle choice to be a freelance editor, and is now a Brunswick East mother of three.*

### **What's the best thing about your job?**

As both an editor and an editorial-training consultant, I enjoy working with other professionals on an equal basis.

### **What's the worst thing about your job?**

I find it difficult to completely switch off my busy brain.

### **What's the best thing about being an editor?**

For me, operating in the world of language, ideas and meaning is almost orgasmic.

### **What was your first editing job?**

In 1987–88, I was the in-house editor at the Board of Studies (then VCAB). I mainly hard-copy edited VCE(HSC) exam papers, course descriptions and teacher–student materials. I worked in the Production Unit with an assistant editor, a manager, an exam-paper production co-ordinator, a designer and a typesetter.

### **How did you become an editor?**

Just after I'd moved to Melbourne, I worked as a publications co-ordinator for a six-month Community Employment Project, at Fringe Network in Fitzroy. I liked checking the writing and graphics work of the four young trainees I was working with. Early in 1987, I read an *Age* ad for an editor at VCAB. I applied for the job, because even though I'd had no formal training in editing, I believed I had an aptitude for picking up errors, writing clearly and recognising effective writing. I was lucky to be trained as part of the work.

### **What are the essential qualities of being a good editor?**

Basically, you have to be anal-retentive and obsessive-compulsive. You have to be able to rigorously apply the rules and conventions of grammar and punctuation in order to make

the meaning crystal clear; pay attention to detail; never assume anything; be consistent; keep the author/s on side; be able to justify every correction you make; and settle for nothing less than the best at all stages of the production process.

### **What's the most rewarding job you've ever done?**

It's a toss-up. The two top contenders are *Kerry Kulkens' Guide to Love, Sex and Your Stars*, for which I edited an underdeveloped typescript about astrology and New Age subjects, briefed an excellent illustrator and worked closely with an experienced book designer; and *Macoboy's Rose Diary 1998*, for which I created the copy, helped choose the photos of roses, and researched and chose 12 popular songs – one for each month – that had the word 'rose' or 'roses' in them.

### **What's the most tedious job you've ever done?**

Again, it's a toss-up: *Hoyle's Official Rules of Card Games*, which in more than 100 years had never been edited – and not by a woman – or my first freelance proofreading job, *Stable Isotopes and Fluid Processes in Mineralization*.

### **Which word will you never spell incorrectly again?**

I'd had a mental block about how to spell 'Bernadette', which I'd been spelling as 'Bernardette'.

### **Which mistake will you never make again?**

I'll never under-quote for editing a complex typescript – sight unseen – written by several contributors who'd never written before.

### **Do you prefer to edit on hard copy or on screen?**

I like it both ways: I think about and key corrections quicker on screen, but love taking hard copy with me to cafes, parks and my own backyard.

### **What advice would you give to editing students?**

Know that you can only improve the words you're working with; pretend you're confident till you become so; don't accept corporate-speak and bureaucratese; accept that there's no higher power who knows what the author's talking about; remember you're adding value while you're invisibly mending; and make the words how you'd like to read them.

### **What book would you most like to have edited?**

Don Watson's *Recollections of a Bleeding Heart: A Portrait of Paul Keating, PM* (Knopf, 2002), which is the overall winner in *The Age* 2002 Book of the Year awards.

# Do the renovations before the dusting

## Report on our recent dinner meeting

by Jo-Anne Bianchi

### Great conversation and great food

The sumptuous Greek feast, of mostly vegetarian dishes, filled the hungry tummies of the 31 people who attended the Society of Editors dinner meeting at Kri-Kri Greek restaurant.

The level of interesting conversation warmed the atmosphere as dinner took longer to come than expected. Consequently, our guest speaker, Jackie Yowell, started late, but it was worth the wait. In her softly spoken way she joked about the comical side of the Society of Editors misspelling her name in the promotions for the evening.

Jackie has 30 years experience in publishing and editing. She is currently a publisher with Allen & Unwin, but is still very much involved in the editorial aspects of the books she publishes. She works closely with the author from the early stages to develop the manuscript into a published book.

### Her passion for books

Sitting behind a small table laden with her treasured collection of books, her passion for the books she publishes was obvious. She told us about each book's author and some of the problems encountered in each book's development. She then discussed various aspects of substantive or developmental editing.

'Someone has to make sure this book is the best book possible and that someone is you! This stage – the shaping of a book, its development, finding optimal ways of doing it, is a most exciting, exhilarating process that is full of potential and possibilities,' she told us. Jackie believes that it is the responsibility of the editor to create a book that works well for the reader, especially in non-fiction.

### Pinpointing answers

Jackie believes that substantive or developmental editing means pinpointing answers to the following big picture questions before the making of a book:

- 1 What is the *raison d'être* for this book?
- 2 Why is the author writing it?
- 3 Why is the publishing house publishing it?
- 4 Who is the book for?
- 5 What will best meet the readers' hopes in it, author's hopes for it – not least the publisher's hopes?

### Substantive editing vs. copy editing

Substantive editing helps provide the structure of the book, the parameters, the framework – by satisfying the 'big picture' requirement in the author's revision process.

Copy editing operates at the fine-grained level of inspection – grammar, spelling, consistency, continuity etc. However,

Jackie stressed the point that even though substantive editing and copy editing are very different processes, there are many areas where the two processes cross over.

She suggested that the editor should envisage the book in the hands of the reader. The editor should picture every aspect of the book including the following areas:

- 1 **Purpose and quality/character**
  - Content – scope, focus, themes, extent (how long should it be?)
  - Qualities – intrinsic interest, originality, articulation, integrity, cogency, expertise
  - Personality – size, shape, style, level of formality, type of book
  - Production values
  - Tone – author's voice and attitude
- 2 **Structure and organisation**
  - Logic of the text and presentation
  - Contents list – what will make up the book other than the main text?
  - Ancillary matter – other content such as illustrations, glossaries and subheadings
  - Clear, flowing narrative or coherent arguments
  - Pace
  - Consolidating information
  - Engaging start and satisfying, resonant end
- 3 **An evaluation of the strengths and weaknesses of the manuscript**
  - Editors are dummy readers, and things that confuse us, bore us, irritate us, don't ring true etc. are likely to have an effect on the book's audience also
  - Incorporate the suggestions made by specialist readers

### Working with authors

According to Jackie, developmental editing is not just evaluating. It is not just what is there and what is not there, but it is how it can be improved without treading on the author's toes. The editor must not try to write the author's book for them.

Jackie spoke fondly of her associations with a large number of authors over her career. These authors range from well-known personalities such as Gough Whitlam to totally unknown writers working on their first books. Jackie believes that authors cannot always see their book from a reader's viewpoint – nor can they see it from the publisher's viewpoint, especially in relation to marketing and budgets. Her

*Continued on page 6*

experience as an editor and publisher helps her to see both viewpoints and work with the big picture in mind.

### Points to remember about substantive or developmental editing

Jackie offered the following points to remember:

- Trust your own responses to a book if you have experience.
- Try and articulate why something does not work.
- Ensure that the beginning and end are strong and engaging.
- Suggest ideas for endings to stimulate the author – authors often have trouble ending a book.
- Remember that some authors do not like suggestions.
- Start the book at a point where the reader is comfortable and let the order unfold.
- Look past a book's shortcomings and see the book as it could be.

- Brief the copy editor on the author's idiosyncrasies and give them a style guide.

### Stimulating discussion

After speaking for an hour, Jackie asked the audience for feedback on how many of us were doing substantive editing in our publishing houses. This question received no response from the audience. Deb Doyle explained that the lack of response to the question could be due to the fact that most of those present were freelance editors. The group then discussed the future of this type of editing in the publishing industry. The discussion carried on so late that Jackie almost missed out on a cup of coffee.

Jackie Yowell has a wealth of information to share and her generosity and honesty about the industry are refreshing. We should definitely consider having Jackie back for an encore.

The Society of Editors (Victoria) Inc. presents

## On-screen Editing on the IBM/PC & On-screen Editing on the Mac

**The PC course is scheduled for Saturday 9 November & Saturday 16 November.**

**Trainer: Brett Lockwood**

**Days:**

Consecutive Saturdays,  
10.30 a.m – 5 p.m.

**Cost:**

**PC:** \$286 members,  
\$352 non-members.

**Mac:** \$330 members,  
\$396 non-members.

**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 10 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' website at [www.socedvic.org](http://www.socedvic.org) (follow the Training link).

*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).*

**An A-to-Z stylesheet of key words** to get you thinking before the lunch and forum at Rhubaralla's Café on Friday 8 November. What other key terms or words do you think of when you think of editing?

We look forward to seeing you there for some lively discussion and great food. If you can think of more words to add to this stylesheet, please do so, and either fax it to me on 9388 1571 or bring it along on the day – *Deb Doyle*

<p><b>A</b> accounting accreditation adjectives adverbs advocacy ageist language annual reports apostrophes Apple</p>	<p><b>B</b> Bill Gates bibliographies bookkeeping book publishing braces brackets bulleted lists bureaucratise business principles</p>	<p><b>C</b> capitalism career paths clauses clients coffee collegiality colons commands commas compound adjectives</p>	<p><b>D</b> conjunctions connectives contributors copyright corrections correspondence corporate-speak corporate work courses cyberspace</p> <p>dangling modifiers dashes deadlines debtors defining clauses design desktopping developmental editing</p> <p>difficult authors and clients disability- discriminatory language disks dollars downgrading downloading downsizing dull writing</p>
<p><b>E</b> editing editorial stylesheets efficiency elaborately transformed manufactures ellipses emailing em dashes employment empowerment</p>	<p><b>F</b> ems of space en dashes endnotes entering the industry ergonomics embedded commands estimates evaluation exclamation marks exclamations</p>	<p><b>G</b> grammar graphics graphs greengrocer's apostrophes GST</p>	<p><b>H</b> hard-copy editing hard drives home pages hourly rates hyphens</p>
<p><b>I</b> in-house protocols indexing industry insurance intellectual property interjections Internet invisible mending</p>	<p><b>J</b> jobs journalism justice justifying your corrections</p>	<p><b>K</b> killing time kudos</p>	<p><b>L</b> layout legalese lettered lists letter writing line drawings list commas long hours</p>
<p><b>M</b> Macintosh manuscripts margins marketing MEAA meetings membership mentoring Microsoft</p>	<p><b>N</b> minimal and maximal capitalisation multiple authors</p> <p>networking nominalisation non-defining clauses non-fiction editing nouns numbered lists</p>	<p><b>O</b> online communication on-screen editing overheads</p>	<p><b>P</b> PageMaker page proofs pagination paragraphs parentheses pay rates PDFs photocopying phrases pixels plain English</p> <p>prepositions presentation productivity professional writing and editing pronouns proofreading proposals publishers publishing in Australia</p>
<p><b>Q</b> quality control QuarkXPress question marks questions quotation marks quotations</p>	<p><b>R</b> racist language readership realia record keeping referencing reification relative pronouns repetition research</p>	<p><b>S</b> resources resumes rewriting</p> <p>semi-colons sentences serial commas sexist language shortcuts [sic] simple English software solidis sources</p> <p>species-ist language spelling split infinitives statements structural editing styling sub-editing submissions</p>	<p><b>T</b> tables taxation templates textual dashes thesis editing Track Changes training turgid writing typescripts typesetting</p> <p>typography typos</p>
<p><b>U</b> unhappy authors and clients unions unusual jobs upgrading</p>	<p><b>V</b> value adding verbosity verbs viruses</p>	<p><b>W</b> websites what you want from the Society Word work practices writers writing</p>	<p><b>XYZ</b> X-chromosomes and editors xenophobia young editors young writers zeal Zeitgeist</p>

## Training report

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### by Brett Lockwood

Renée Otmar and Sally Woollett, as *The Freelance Workshop*, are offering a workshop on providing quotations and negotiations on 16 November, which will be very similar to the course run by Renée and Sally in late 2000. This is an excellent course and would be very hard to get anywhere else (see enrolment form and more details on page 11). The 2000 workshop was extremely popular, but a limit may be placed on enrolments for the 2002 workshop, so, if you are interested, get your enrolment form in!

### Changes in on-screen editing training

The two-day on-screen editing course may no longer be taught through the Society of Editors after 2002. Arrangements have been made for me to teach the course in both Sydney and Melbourne for the Australian Publishers Association (APA). There will be a new fee structure for the course as offered by the APA, with Society members receiving a 15 per cent discount. Advertisements for the course will still be provided by the Society, so members will be kept informed of scheduled dates. People interested in contacting the APA about the course can contact Libby O'Donnell, Industry Training Co-ordinator, APA, on (02) 9281 9788 or Libby.Odonnell@publishers.asn.au.

There is still one course scheduled to be taught through the Society this year. This is on Saturday 9 November and Saturday 16 November, and an advertisement for this course appears on page 6. Full details on the content of the course and testimonials from participants are at [www.socedvic.org](http://www.socedvic.org). These details can be emailed if you contact me on (03) 9480 1789 or [brett@wordbytes.com.au](mailto:brett@wordbytes.com.au).

### New on-screen editing course

Training in styles and template use in editing for publication will be available in 2003. This will be taught by me and expressions of interest in this training are being taken now. You can register by email or phone. This training may be offered as two separate courses: a one day 'introductory' course on style and template use, and a one day 'advanced' course on style and template use. Feedback on the provision of both an 'introductory' and 'advanced' course is welcome.

As usual, suggestions on other training courses are welcome.

### On-screen editing handbook

Publication of the on-screen editing handbook on styles has been delayed due to the decision to expand the book to adequately cover template use by editors and writers. Template use is increasing, and it is hoped that provision of a text containing comprehensive advice on using style templates will provide editors and writers with a reference

text that will be relevant into the future as use of style templates becomes more and more common.

It is anticipated that four volumes will be available in the on-screen editing handbook series: *Styles*, *General On-screen Editing Tools*, *Track Changes*, and *Proofing Tools*. If you would like to be sent more information on these books when it becomes available, email me at [info@wordbytes.com.au](mailto:info@wordbytes.com.au)

## Miscellanea

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### Beatrice Davis Editorial Fellowship winner 2002

The Literature Board of the Australia Council and the Australian Publishers Association are pleased to announce that **Rowena Lennox** is the winner of the 2002 Beatrice Davis Editorial Fellowship. The Fellowship was announced at the Gala Cocktail Party and Awards Presentation at the Brisbane Writers' Festival on 3 October.

The Beatrice Davis Editorial Fellowship is named after the distinguished literary editor and honours her contribution to Australian letters. The Fellowship aims to recognise and reward editors for their contribution to Australian writing and publishing.

Rowena Lennox, the eighth recipient of the Fellowship, was an outstanding applicant. The judges feel that she will be both an excellent ambassador for the Australian publishing industry and will do her utmost to share enthusiastically the knowledge she gains while on the Fellowship. Rowena started working in publishing in 1988 and has worked as an editor for educational, academic and trade publishers in Australia and the UK. She has been freelancing since 1997.

The Beatrice Davis Editorial Fellowship is sponsored by the Literature Board of the Australia Council, the Australian Publishers Association and the following Australian publishers and industry bodies: Allen & Unwin, Fremantle Arts Centre Press, HarperCollins, Hodder Headline, Melbourne University Press, Pan Macmillan, Pearson Australia, Random House Australia, Scholastic Australia, Society of Editors (Queensland), Society of Editors (Tasmania) and Society of Editors (WA). Members of the 2002 selection panel were Bernadette Foley (Publisher – Non-Fiction, Pan Macmillan) Sue Hines (Publisher, Allen & Unwin), Jane Palfreyman (Head of Publishing, Random House Australia) and Robyn Sheahan-Bright (Literature Board of the Australia Council).

The importance of this Fellowship is underlined by comments made by Robyn Sheahan-Bright who states, 'The Beatrice Davis Editorial Fellowship is significant in that it allows talented and often overworked editors the time to pursue personal professional development goals. Editors generally work to very tight deadlines in response to publishing demands, and thus rarely find the time to pursue their own

*Continued on page 9*

individual skills and publishing interests. This Fellowship affords the recipients the valuable opportunity to research and familiarise themselves with US publishing practices and markets for Australian books'.

For further information please contact Janet McGaw at the Australian Publishers Association – telephone: (02) 9281 9788 or email: [janet.mcgaw@publishers.asn.au](mailto:janet.mcgaw@publishers.asn.au).

## New address

Miriana Dasovic has moved to the Brisbane suburb of Yeronga. Her new address details are:

4/31 Shottery Street, Yeronga QLD 4104, Tel/fax: 07 3217 1178. Mobile and email remain unchanged.

## Word 2002 (Word XP) and styles

*This is a notice about problems with styles in Word 2002 and is provided by Brett Lockwood (the Society training officer). Word 2002 is also known as Word XP. It is the current version of Word for the PC. The message was recently posted on the Society's email list and is published here with slight amendments.*

Publishers and editors are beginning to find that substantial issues exist with styles in Word 2002 in the area of on-screen editing. Word 2002 has some quite different styles procedures compared to earlier versions of Word. If you are working with the original release of Word 2002, it also appears that when Word 2002 documents using styles are converted back to earlier Word versions, new (duplicate) styles can be created automatically.

This means that you do not need to be using Word 2002 to encounter these styles problems in on-screen editing. If Word 2002 has been involved in the editorial process at any point, and styles are being used, you may be exposed to these problems regardless of what version of Word you are using, and regardless of whether you are working in the PC or Mac environment.

An article from a reputable Internet site and which covers some of the major styles issues in Word 2002, as well as issues with Word 2002 comments and Word 2002 Track Changes, can be found at <http://www.woodyswatch.com/office/archtemplate.asp?v7-n17>.

Microsoft has announced that one issue in respect of Word 2002 style issues has been fixed by the Office XP Service Pack 1. Information about this service pack is at <http://support.microsoft.com/default.aspx?scid=kb;en-us;Q311594>.

You can find other Word 2002 style issues by searching the Microsoft Knowledge Base choosing, as the product, 'Word 2002', and as your keyword, 'styles', and specifying '100 articles'. A search using these parameters generated 81 articles listing issues in the use of Word 2002 styles. You can search the Knowledge Base at

<http://support.microsoft.com/default.aspx?scid=fh;EN-US;KBHOWTO>.

This notice is being provided for the purpose of alerting Society members. It does not provide solutions. However, it is possible that publishers may ask editors and writers, both in-house and freelance, not to use Word 2002 in relation to style use, or not to use Word 2002 at all, until these issues can be addressed. If this occurs, PC-based freelance editors using Word 2002 may find it necessary to use an earlier version of Word (Word 97 or Word 2000, for example).

Freelance editors asked to work with styles may consider it worthwhile to ask their clients whether Word 2002 has been involved in the editorial process in respect of any Word documents they receive, and may want to seek advice from clients about what actions to take should problems occur with Word 2002 documents in respect of Word 2002 style procedures that differ from styles procedures in earlier versions of Word. Freelance editors asked to work with styles may also find that not upgrading to Word 2002 is an appropriate position to take until this situation becomes clearer. Of course, these problems are only becoming apparent now, and many organisations will not have procedures in place yet.

It is possible that this situation will, in time, become critical in on-screen editing. Given this, there is a large incentive to develop 'workarounds' and style application procedures that will minimise difficulties. It is quite possible that publishers will develop different procedures depending on the extent of style use in the authoring and editing stages of the publication process as well as other organisation-wide policies concerning software.

My position in writing this notice is that the sooner that we all know about this situation, the better. Persons or organisations wanting to submit information notices about Word 2002 in relation to on-screen editing for distribution to recipients of the Society email list can submit items to me at [brett@wordbytes.com.au](mailto:brett@wordbytes.com.au).

# Freelance Register 2003

## APPLICATIONS NOW OPEN

Applications close Friday 29 November 2002

Applications are now open for the 2003 *Freelance Register*. You must be a financial full member of the Society for 2002–2003 to be eligible for a listing. *Please note:* Freelancers with an entry in the 2002 *Freelance Register* will not be automatically included in the 2003 *Register*. It is your responsibility to reapply each year.

### Distribution

We will be printing 1000 copies of the *Register* for distribution to the book publishing industry, corporations, government departments, and community organisations.

### Fee

The fee for an entry in the *Register* will be \$55 (including GST). This fee covers production and printing costs, and includes the option to have your entry posted on the Society of Editors (Vic) Inc. website. The Society meets the distribution costs.

### Payment

Send a cheque for \$55 (payable to the Society of Editors (Vic) Inc. to: Freelance Register, The Society of Editors, PO Box 176, Carlton South, VIC 3053.

## HOW TO APPLY

### 1 Updated entries

Please photocopy your entry in the 2002 *Register* (enlarged to A4 if possible) and update your contact information and/or professional details by annotating your entry clearly in red pen. If there are no changes, simply send a photocopy marked 'no changes'. Send your update together with payment. Do not email or send a disk with text for a revised entry unless you have totally rewritten the entry.

### 2 New entries

Supply your contact information and professional details, following exactly the headings given here under *Contact information* and *Professional details*. You may wish to look at a 2002 *Freelance Register* for guidance.

### Note:

'Areas of interest' and 'Areas of expertise' are separate items for the purposes of indexing.

The word limit for professional details is 180.

Use MS Word version 6.0 or less. If you use a different application, save the file as text-only.

Email your entry to Kirsten Slifirski at [thegirls@labyrinth.net.au](mailto:thegirls@labyrinth.net.au) or, if you do not have access to email, send your entry on a 3.5 inch disk (Mac or IBM; non-returnable) together with a printout.

### Contact information

Name  
Address  
Telephone  
Mobile  
Fax  
Email  
www homepage  
ABN  
Do you freelance full or part time?

### Professional details

Summary of services provided  
In-house experience  
Freelance experience  
Examples of projects you have worked on and your role in them (you may wish to subdivide this section into areas such as project management, editing, on-screen, writing and proofreading. Many publishers find this breakdown useful when choosing a freelance editor for a particular project).  
Qualifications, formal and other; relevant awards  
Areas of expertise  
Areas of interest  
Relevant membership  
Computer/s used (IBM compatible or Macintosh)  
Main software used (note versions)

## Cognition and parallel processing

Randomising letters in the middle of words [has] little or no effect on the ability of skilled readers to understand the text. This is easy to demonstrate. In a publication of New Scientist you could randomise all the letters, keeping the first two and last two the same, and readers would hardly be affected. My analysis did not come to much

because the theory at the time was for shape and sentence recognition. Saberi's work suggests we may have some powerful parallel processors at work. The reason for this is surely that identifying content by parallel processing speeds up recognition. We only need the first and last two letters to spot changes in meaning.

*(from an email circulating on the Internet, source unknown)*

The Society of Editors (Victoria) Inc. presents

## Quotations and Negotiations

### The Freelance Workshop: Sally Woollett and Renée Otmar

Saturday 16 November, 10 a.m. to 5 p.m.

Does the idea of submitting a quote make you shudder? Have you ever worked for half of your normal rate because you couldn't tell the publisher that their manuscript needed more than just a 'light edit'? Have you ever had to negotiate a set fee for work of a type you hadn't encountered before? If you answered 'yes' to any of these questions, then this course is for you.

**Renée Otmar** and **Sally Woollett** share their freelance experiences in difficult situations such as these. They explore how a proactive approach, good communication skills and a good dose of assertiveness can avert many of these problems. The workshop covers the following general themes:

- the importance of good communication
- 'teasing' out the brief before you quote
- editorial reviews
- preparing a quote
- negotiating a rate or project fee
- time management and scheduling
- what to do if something goes wrong
- what to do if the publisher changes the brief
- meeting and breaking deadlines
- terms of invoicing and late payments.

This is a popular and valuable course for freelancers old and new who want to become or keep up-to-date with this critical facet of their business, and in-house editors who envisage going freelance at some stage.

*The Freelance Workshop is a joint initiative of Renée Otmar and Sally Woollett. Sally runs a successful freelance editing business and is a past freelance affairs representative of the Society. Renée is currently president of the Society and the CASE delegate for Victoria. Both have extensive experience as in-house and freelance editors. Between them, they have worked on nearly 300 freelance projects.*



I wish to attend the **Quotations and Negotiations** course.

I enclose a cheque/money order, payable to the Society of Editors (Victoria) Inc., for

\$130 (member)

\$190 (non-member)

Name \_\_\_\_\_

Name on cheque (if different from your name) \_\_\_\_\_

Address \_\_\_\_\_

Telephone (business) \_\_\_\_\_ (home) \_\_\_\_\_

Email \_\_\_\_\_

Signed \_\_\_\_\_ Date \_\_\_\_\_

**DATE:** Saturday 16 November, 10 a.m. to 5 p.m.

**VENUE:** Seminar Room, 11th floor, In-patient Services building, St Vincents (public) Hospital, cnr Victoria and Nicholson Sts, Melbourne (the In-patient Services building is adjacent to the eastern end of Princes St)

**COST:** \$130 members. \$190 non-members (includes GST).

Refreshments are provided but lunch is not.

Please book early – bookings close **Wednesday 6 November**.

Enquiries to Brett Lockwood on 9480 1789 or [brett@wordbytes.com.au](mailto:brett@wordbytes.com.au).

Send your application and payment to Brett at PO Box 473, Northcote VIC 3070.

## ***Dates for your diary***

### **Next meeting**

### ***Lunch and forum***

Friday 8 November 2002

### **Freelance Register *renewal***

Must be made by Friday 29 November 2002

## **Committee 2002–2003**

### *President*

Renée Otmar (In-house) 9278 8131  
(Freelance) 9866 4308

### *Treasurer*

Marta Veroni (Freelance) 9383 6717

### *Secretary/MEAA Liaison*

Rob Moore (Freelance) 9534 3344  
cq@datafast.net.au

### *Meetings*

Deborah Doyle 9388 1571  
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### *Membership*

Helen Bethune Moore (Pearson Education)  
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### *Training*

Brett Lockwood (Freelance) 9480 1789

### *Minutes Secretary*

Vacant

### *Web Manager*

Ann Philpott (Freelance) 9830 0494

### *Freelance Affairs Coordinator*

Kirsten Slifirski (Freelance)  
thegirls@labyrinth.net.au

### *CASE Accreditation Delegate*

Janet Mackenzie (Freelance) 5775 2988  
jmack@mansfield.net.au

### *Immediate Past President*

Pia Herbert (Freelance) 9380 2223

## **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, the Membership Secretary or the Society's website: [www.socedvic.org](http://www.socedvic.org)

### **Subscriptions**

Full membership \$66

Associate membership \$66

Distant membership \$38.50

### **Newsletter team**

*Editor:* Liz Steele (Freelance) [lzsteele@melbpc.org.au](mailto:lzsteele@melbpc.org.au)

*Layout:* Lan Wang (Freelance) [lanwang@wovenwords.com.au](mailto:lanwang@wovenwords.com.au)

*Advertising:* Vessy Sayce (Freelance) [vessaysayce@optusnet.com.au](mailto:vessaysayce@optusnet.com.au)