

# The SOCIETY of EDITORS (VICTORIA)

## NEWSLETTER

VOLUME 33 NUMBER 2

AUGUST 2003

### Next meeting

***Designing in the 21st century:  
a forum about technological changes in  
design – for designers and editors***

**with Lauren Statham, Virginia Murdoch  
and Jo Waite**

**Rhumbaralla's Café (The Loft, upstairs)**

342 Brunswick Street, Fitzroy (*Not* 23 Bourke Street, city)

**Wednesday, 3 September 2003, 6.30 p.m. for 7 p.m.**

\$15 for soup, finger food, tea/coffee, petits fours

Drinks at bar prices

What are the technological changes being experienced by designers and how are these changes having an impact on design 'at the coalface'?

How can designers and editors best work together to accommodate these changes?

Three of Melbourne's leading designers will join us to talk about their individual approaches to design and publishing and then answer your questions.

**Lauren Statham** is a book designer with special skills in trade non-fiction, scholarly and educational publishing.

**Virginia Murdoch** is principally a web designer for non-profit organisations; she is also involved in weblog publishing, and does some book cover and page design work.

**Jo Waite** has a private design practice with an emphasis on books, particularly art books, posters and logos. She also teaches Communication and Design at RMIT and is convenor of the annual St Kevin's College Art Show.

Come and hear some of the new design technology demystified – bring your questions and your dilemmas, and thrash it out with the experts.

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Please book with Kerry Biram, preferably by email at [kerry.biram@bigpond.com](mailto:kerry.biram@bigpond.com), or phone on (03) 9481 3993, **strictly before 5 p.m. on Monday, 1 September.**

The menu will comprise a vegetarian soup, a variety of vegetarian and non-vegetarian finger-food, then tea and coffee served with a selection of sweet tartlets and petits fours. The panel session will take place at about 8 p.m., after soup has been served.

If you find you have to cancel, please let Kerry know as soon as possible so we don't waste money on catering for people who don't turn up.

**Coming up on Wednesday, 8 October:** Report on the **Queensland CASE national conference** by our CASE delegate, Renée Otmar, and by other members who attended. The report will be followed by an open discussion about CASE – what it is, what it can do for us, and how we can comment on the CASE Accreditation Working Group's draft report on accreditation. This is a very important meeting and we encourage you to note it in your diary and come along and be involved in discussions about our profession's future. Venue to be confirmed. Please read the next newsletter and our website for more details.

### Have you renewed your Society of Editors' membership?

Unfinancial members will receive their last newsletter in September.



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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.

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# CASE National Editors Conference, Brisbane, 17–20 July 2003

## 'From Gutenberg to Gates ... gazing into the e-future'

### Editors – entrepreneurs of ideas

By Renée Otmar

The conference was a resounding success, in all respects: from organisation, operations, content, presentation and participation, to catering and conference satchels provided to participants. The Queensland Society, its president, Jennifer Wright, and conference convenor, Robin Bennett, all deserve our thanks and admiration for a job done extremely well.

Members will be familiar with the conference program, so I won't reproduce that here. Approximately 170 people attended the conference. Highlights included (in no particular order):

- Involvement of the local community, via 'welcome to country' and other respectful considerations for Indigenous peoples
- Pre-conference entertainment by Christine Johnston
- Keynote address by former ABC and ABA chief, Brian Johns, AO, who coined the oft-repeated statement that 'Editors are entrepreneurs of ideas'
- Participants' responses to the two plenary sessions on accreditation and promoting the profession
- Resolution by vote (unanimous) by the conference to recommend that CASE consider investigating the possibility of formally establishing a national organisation within the next two years and the hosting of a national conference every two years
- Overwhelming enthusiasm and passion for the profession of editing
- Renewing old friendships and contacts (and making new ones), sharing ideas and horror stories, and drawing knowledge and inspiration from esteemed colleagues as we gazed into the e-future for editors.

My role at the conference included leading the plenary session on promoting the profession and leading the wrap-up of the conference.



*Renée Otmar and Pamela Hewitt (NSW Society of Editors) presenting their session on marketing the profession.*

Three key issues occupied our thoughts and discussion during the conference – accreditation, promotion of editors and editing, and CASE.

#### Accreditation

The Accreditation Working Group (AWG) made its report to the conference, and there was much discussion around its implementation and the suggested fee. As convenor of the AWG, Janet Mackenzie will report more about this session at our October dinner meeting. My impression is that members are really enthusiastic about the idea of having a system of accreditation; so long as it is well designed and implemented, they believe it would be of benefit to them.

#### Promotion of editors and the profession

The plenary session was most encouraging – participants were really abuzz with ideas and enthusiasm for promoting editors, editing and the societies. I'd asked the conference to respond to the proposal I'd written last year. We asked participants to brainstorm ideas for promotion during a small-group workshop session; the results have been collated. We also administered a one-page survey, to which we received 100 responses – a summary of responses will be available in the coming months. The results of the survey and people's responses during the plenary session and afterwards indicate that the proposal is on the right track.

This is encouraging, as CASE can now go ahead in developing a campaign with the support of a fairly broad cross-section of members. Obviously, ideas and support will still have to be canvassed to a much wider constituency than the conference. The results of the survey and the list of ideas has been presented to CASE.

#### Being informed on CASE

There was a lot of interest in CASE and its operation. Some people stated rather bluntly that 'CASE needs teeth', while others opined that it has 'too much power'. This indicated that overall, even though CASE gets fairly regular mention in the state/territory newsletters, and information on its operation is freely available on all societies' websites, members do not believe they are kept sufficiently informed on matters regarding CASE.

During the 'wrap-up' session of the conference, participants indicated fairly strongly that they wished CASE to become a formally constituted body, and that they wanted it to host regular national conferences, at least biennially. When I

*continued on page 4*

# Beyond Gutenberg and Gates ... a personal impression

'Whatever will you have to talk about?' was the response of a friend when I told her about the CASE national conference that I would be attending. And this from a graphic designer!

My reply to her will be something like this:

Dear Julie,

Let me make a few personal observations about this conference.

The event is now history, and there were plenty of things to talk (and think) about – from the nuances of word and grammar usage to the practical aspects of running your freelance editing business. There were times to dream and times to be practical. There were activities and addresses that were inspiring and those that were great fun. There were stimulating discussions and no lack of questions at the end of the presentations. Education opportunities for aspiring young (and not so young) editors were discussed. There were reminders about the rich cultural heritage of the original (Indigenous) owners of the land, in both word and dance. No matter with whom you spoke, there were plenty of things to say, and all members and guests present, from youngest to oldest, were friendly and interactive.

The proposal for the formation of a national body of the Australian Societies of Editors, and the recommendation that CASE should be 'given teeth' were unanimously approved. The discussions and proposals for accreditation were all aimed to be as fair as possible and ultimately to raise the profile (and \$-value) of editors.

For some little time since the exponential growth of the computer industry, the use of editors was regarded as somewhat redundant as computers had 'spell check' and grammar correction (?) functions. However, as the quality of the written word has often deteriorated as a result, the need for skilled editors is greater than ever.

The Bardon Centre – the venue for the conference – is situated on the outskirts of Brisbane, and is spread out through bushland where native birds proliferate. I saw a bush turkey, looking entirely at home, making its way across the grass outside my window. We awoke to bird calls and the laughter of kookaburras, and realised how entirely appropriate was the performance of Christine Johnston at the opening cocktail party as she had us fascinated with her presentation of bird calls associated with a verbal rendition of editorial mark-up symbols.

I was chuffed as I filled in the form about our reasons for attending the conference when I observed that the last age group (>55) was open ended. We can be active members of the industry for as long as we can be productive and remain informed.

The address of the keynote speaker, Brian Johns AO, set the tone for the three days to follow. In a world situation that is without precedent, he pointed out that editors are 'entrepreneurs of ideas'; they have to 'search, initiate and shape', and 'one of their basic talents is curiosity'. However,

I must say that I wondered about whether he had a premonition or a private source of information in his reference to the demise of Albus Dumbledore (of Harry Potter fame) as he was very much alive at the end of the most recent book!

In these days of globalisation and integration, English editing skills should be interchangeable between countries where English is the language of communication. In the presentation about marketing the profession, Renée Otmar spoke eloquently about this, and had information about marketing in Europe and Canada where their aims agree with those of our Australian societies.

We don't need to fear that books are on the way out, but we must be willing to accept the changes that have come with computers. I have a history that goes back to the end of the era when typesetting was done with hot metal on Intertype machines, and when 'cut and paste' meant real scissors and glue placement of blocks of text on a grid (prepared with ruler and set square) on a light frame. There is no doubt that word processing, laser printing and the multitude of technological innovations that were science fiction little more than 20 years ago are just forerunners of what is to come. We can't go back, but must progress and embrace and learn the new technologies, upgrade our equipment and keep pace with the expansion of the information media.

There was also the Elizabethan romp at dinner on the Friday night complete with Queen Elizabeth I and her entourage. This was my birthday and was a fitting celebration – although I was the only one aware of this aspect of the evening!

These few items are only a selection of aspects of this conference that was very capably organised by the Queensland Society of Editors; so you can see that there was much to ponder and to utilise in organising our individual business activities.

The official report of the conference will cover much more than my personal observations and impressions. Needless to say, Julie, there were many things to talk (and think) about, and I for one will be anticipating the next national gathering of editors. I'm sure you will be using our skills in your business to your great advantage more and more as time goes by.

With best wishes,  
**Estelle Longfield**

## VIP notice

A workshop to discuss the draft report of the CASE Accreditation Working Party will be held on Saturday, 25 October between 2–5 p.m. Each state is holding a similar workshop to provide feedback by 30 November to the Accreditation Working Group. More details and venue in our next newsletter.

## CASE meeting

CASE met from 5–7 p.m. on Saturday, 19 July and also from 12–3 p.m. on Sunday, 20 July.

The meeting congratulated the Queensland society, Jennifer Wright as president, and in particular, Robin Bennett, conference convenor, and her team, for a very rewarding and well-run national conference. It was noted that the Queensland committee planned to put together a manual setting out what they had learnt from the process. The meeting endorsed this as an excellent idea.

The following agenda items were discussed:

- Update on correspondence with the Australian Vice Chancellors' Committee regarding a policy for editing academic theses
- Review of *Australian Standards for Editing Practice*
- Accreditation
- Promoting the profession
- National website/portal
- CASE operation and finances
- Future conferences.

It's not possible to report on all these items here, but I will provide information on the discussions to the October general meeting.

Renée Otmar

## Stimulating food for thought

The First National Editors Conference attracted over 150 participants and presenters – what a turnout! My own attendance wasn't just due to the attraction of Brisbane's sunny winter (which did indeed turn on all its charms). It was also because I looked forward to meeting and networking with colleagues from all over Australia, taking part in a somewhat historical event, and poking my head up from the daily routines of work to have a peek at what is happening in the wider editorial arena.

And I certainly wasn't disappointed – the conference provided plenty of food for thought, from the broader issues of the future of editing and publishing, to the more nuts-and-bolts issues of editing for specific purposes, such as Indigenous writing, biography, e-zines and so on.

There was also lively discussion about CASE proposals for accreditation and for a promotions campaign. I was very impressed by the amount and level of work done by our CASE representatives and found their proposals stimulating and forward-thinking. They bode well for the future of the editing profession!

Finally, meeting fellow editors from around Australia (and even one from New Caledonia) was a highlight. Fantastic to see how others are managing their work in so many different contexts and it confirmed my opinion that editors can, indeed, be a flexible and creative lot! Roll on the next conference...

Lan Wang



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### Editors – entrepreneurs of ideas (cont.)

somewhat flippantly asked participants if they wanted to vote on these matters in order to send a recommendation to CASE, I was rather surprised and impressed at the response. Participants voted unanimously in favour of the following two recommendations to CASE:

*'That the conference recommends to CASE that efforts be made to establish a national body within two years (that is, by July 2005).'*

*'That the conference recommends to CASE that efforts be made to organise a national conference within two years (that is, by July 2005).'*

That level of enthusiasm and determination to develop our profession to the next level pretty much sums up the tone of the entire conference – which was utterly inspiring.

It is planned for conference papers and proceedings to be published on the conference website. In October, a general meeting will be devoted to an information session and forum on CASE and matters of national interest. I'd be happy to respond to any questions, comments or ideas members wish to raise regarding the conference.

## Membership report

This month we welcome two new full members: Nick Tapp, freelance, formerly of Lonely Planet and Tasmin Waby who works at Lonely Planet.

We also extend a warm welcome to new associate members Maryrose Cuskelly, Elise Kelsey, Vanessa Thomas, Sarah Chappell, Zoe Liepa, Tyrell Heathcote, John Hopper and Julian March.

## Training

Watch for dates for Renée Otmar and Sally Woollett's 'Quotations and Negotiations' course to be held later this year.

# Savage word surgery

## August dinner meeting report by Jo-Anne Bianchi

*Multi-talented Trischa Baker is an Arts-Law graduate from ANU, a practising solicitor and a consultant to commercial, legal and educational institutions. Currently, she is Publications Consultant to the Leo Cussen Institute and a lecturer in law at the University of Ballarat. She gained a distinction in RMIT's Graduate Diploma in Editing and Publishing and, in 1991, was awarded the Society of Editors' Prize. She has written several law-related books and intellectual-property courses. Since 1990, she has performed her editorial surgery as a freelance editor for many publishing companies, as well as the Queensland and Commonwealth governments.*

For those of us unable to attend the CASE conference in Brisbane in July, the August dinner meeting was a chance to see and hear Trischa Baker's encore performance of 'Word surgery: delivering the kindest cut to corporate publications'.

Trischa arrived at Rumbarella's Café brandishing a lethal-looking machete, which she carried (hopefully concealed!) on a tram across the city. We are all glad she was not arrested for possession of a dangerous weapon.

I was surprised not to see Trischa gowned up in full medical gear, but alas no blood was spilled. Instead of surgical tools, Trischa took a more heavy-handed approach and gleefully brandished the machete throughout her talk.

### Difference between traditional and corporate publishing

Trischa believes there is no such thing as a corporate editor – but the corporate world is just another role for versatile editing professionals. However, she emphasised that there are many differences between traditional publishing and corporate publishing.

Corporate clients are willing to be innovative and try new ideas in their publications. They don't really know what an editor is – they simply want someone who is good with words. This often results in the creation of totally different aspects to the role of editing and you must not be afraid to wear many different hats, including a copywriter's hat. Much of corporate editing work involves ghost writing, knowledge management, re-purposing documents and creating multipurpose documents from a near 'corpse'.

### 'Give 'em what they want'

The traditional publishing process has a sequential structure of checks and correction; you know where you are at every step of the process. But the corporate publishing process is a scattered random process (mess?) that sees a document go through the hands of many parties, including the 'word' person in the company, the sales rep's mum (who is an author) and the finance director (who plays Scrabble®).

Trischa says we need to 'give 'em what they want'. 'They want the buzzwords. If you can synergise their customer-

directed, client-focused, principle-centred risk management paradigm – go for it!'

Editors have to remember that they are just there to do a job: 'we cannot be precious about our pet editing gripe. They want you to understand them and interpret it to the world ... you don't gain anything by waging war.'

'They don't know the traditional publishing process,' said Trischa, who believes that editors have to be willing to let go of this process and be flexible. She went on to humorously explain, to a totally empathetic crowd, the dilemmas of working with a team who all think they are experts because they speak English and remember their grade five grammar class, and working with marketing people who don't know where to put full stops. Another problem we could relate to she said was the frustration of working with many different versions of the same document at the same time – called options – and doing a major structural edit as the final part of the publishing process.

'Business loves metaphors,' said Trischa, and she used her medical metaphors to explain the requirements of any editor working in the corporate world.

### What type of surgeon are you?

Trischa's paper 'The medical model of corporate editing' showed that there is a way to turn corporate gobbledegook into clear prose. It's word surgery. And as any good surgeon will tell you, surgeons are nothing without the instruments of their trade.

She asked us to consider what type of medical practitioners we are – a GP, a psychiatrist, a surgeon, or a pathologist? Trischa believes most editors are like GPs with the following characteristics: cautious common sense, wide general knowledge and self-discipline. Trischa also believes that editors fit the Bill Gates model of 'Supersmart'. None of us wanted Trischa to explore proctologists as a description of editors.

Trischa implored us not to take it all too seriously. 'We should use the right tool for the right job, not use a drill when a scalpel will do and recognise a cadaver when we see one!'

### The Technical Bookshop Book Review Competition

Review any book on the craft of writing up to 500 words.

Competition closes on **1 September 2003**.

1st prize is a \$200 gift voucher for the Technical Bookshop.

Please contact Fiona for entry forms on ph: 9663 3951 or email <Fiona@techbooks.com.au>.

## ABOUT US

### Edward Caruso

Freelance editor



*Edward Caruso has been a freelance editor and proofreader for eight years, and worked in publishing for over 10 years, for both Australian and overseas organisations.*

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

As a freelancer, I would say the variety of jobs that come

in, allowing me to come into contact with people of different specialisations. It is also a challenge to take on someone's manuscript, which is often the result of painstaking work. The author needs to feel that you are working in the best interest of his or her piece, and there is tremendous satisfaction when this is borne out, both from the writer's view and from others involved in the publishing process.

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

The freelancer does have to take on some very mundane work. In this climate of the GST, it is more important than ever to keep one's books up to date and to keep every relevant receipt. The administrative side does require accounting know-how, but this can be an education. Of course, the isolation of the job can also hit hard, particularly in quiet times (especially after long periods of frantic work). And then there's cash flow ...

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

This is a job where it is important to have a wide general knowledge. That means if you love books and reading, it all helps in terms of having an awareness of many of the issues referred to in a project you may be editing or proofreading. However, this is only one part of the job!

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

I have a business background and was lucky enough to find part-time work in the same university where I did my initial degree – editing and proofreading course notes written by one of the lecturers of whom 10 years earlier I'd been a student. The part-time job came about from the work experience required of the professional editing and writing course I was doing at RMIT.

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

Through perseverance. The industry here in Melbourne is not as large as, say, that in New York, London or Milan (the last time I was there I counted 23 pages back and front of publishing houses in the local phone directory!) I happened to be starting out when computers had yet to become a feature of the editor's desk, so my knowledge of Word 4(!) was an advantage when the use of a PC became commonplace. After I finished my course, it was important to gain as much work

experience as possible. The apprenticeship takes a few years, but I was fortunate to have a start in a typesetting firm as a proofreader, which gave me exposure to work coming in from a wide variety of publishing houses. Eventually that led to my first in-house job at what was then Longman Australia.

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

It's easy to say 'a keen eye for detail', but it's been said many times before. Maybe, and being tongue in cheek, the ability to switch off! If it's hard to do, that's the sign. Ever seen a piece of text somewhere and a mistake leaps out at you and you haven't even read the piece – and after a long day of editing on screen?!

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

Co-editing the *Oxford Companion to Australian Film*. It was a huge job, one that we thought would never get to pages, and when it did, that was a reward in itself (as well as the finished product). It was also an enjoyable experience, one that led to quite a few more projects.

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

Proofreading text in Pinyin English. It's worse than proofreading logarithm tables!

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

Bourgeois/bourgeoisie? Both are a handful, and neither can be spelled out from their pronunciation.

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

Copyright permission for text or data borrowed from elsewhere is a critical part of editing. Sometimes a quote can be incorrectly copied, or the quotation marks incorrectly placed. It's easy to not see this, especially if you are working to tight deadlines or are over-worked. No matter what, it's best to get the author to double-check against the original.

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

Hard copy editing has been such a rare occurrence in my work that this is not really an issue. Editing on screen does weary the eyes, but word-processing programs do allow for many short cuts and global changes that are handy when heavy editing is required. When I do edit on paper it feels strange, kind of novel – a bit like gardening.

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

Many editing students I've met equate working as an editor with working on fiction or non-fiction manuscripts. This is only a small (and diminishing, I keep hearing) part of the market. Much of my work comes from elsewhere.

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

*The Leopard* by Giuseppe di Lampedusa. It is a short novel but one of great clarity and intelligence. There's also *The Master and Margarita* by Mikhail Bulgakov, written during the Soviet era. Its magic has remained long since I've read the book. In it, Bulgakov neatly borrowed a line from St Dominic who lived in the thirteenth century: 'manuscripts don't burn'. That's a nice line to finish on.

## ABOUT US

### Tony Geeves

Freelance editor



*Tony Geeves has been a freelance editor for nearly 27 years. Tony has edited and project managed an enormous range of documents from Balancing Life and Work for the National Council of Women in Australia, to editing View, a newsletter for the Australian*

*Graphic Design Association. His writing skills have also been recognised by the Caxton Awards (Australia) and the Copy Club (New York).*

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

As a consultant dealing with corporate clients, I work on documents that originate in a wonderful variety of specialties. It brings me into contact with some truly live-wire minds and fascinating projects.

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

Working alone most of the time. Dealing with the less fascinating minds and projects.

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

Contributing to the clear expression of excellent ideas.

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

I first worked with a provincial newspaper, where part of my work lay in pruning classified 'line' advertisements to fit strict word counts. I recall being most proud of one in the FOR SALE column that may have read: 'Alf. Lav. man. sep., 8 gal., disc stack & centrif. Best offer'. Riveting stuff.

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

At the newspaper I moonlighted in Editorial as a proofreader, learning the craft from a bloke who sunlitged as a dairy farmer. (Useless aside: the head proofreader smoked a foul pipe. Now, when reading proofs I recall the combined odours of damp newsprint, McBaren's Plum Cake tobacco and stale milk.) Later, as an advertising copywriter, I learned that editing my own work was 80 per cent of writing. Later still, when running my ad agency, I performed the same function for other writers – and all clients, who mostly had technical backgrounds. Formal study has been sporadic.

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

The ability to understand each communication's purpose – that it must serve the reader, not the writer – and to negotiate that position with the writer. A fine eye for detail. A good memory or a sound process; preferably both.

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

Working with a group of cancer specialists, condensing five medical papers into a booklet and audio visual show that were crucial to establishing an international clinical trial that revolutionised a cancer therapy.

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

The on-screen proofreading and amendment of documents that had been re-keyed into a new format for public access. Most had been combined from successive hard copy originals, which we checked against. You did ask.

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

'Abssymal'. 'Abyssmal'. 'Abyssmal'. Whatever.

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

To under-estimate the time and cost of a project. I am convinced it is pointless to take low-priced work. Better to use the time available to obtain other business at decent fees. Or to go to a movie, or walk on the pier. Those are an investment.

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

On screen, but on major jobs I use hard copy for preliminary work, rough notes, and at check points.

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

Seriously? Be clear that you're going into a business endeavour, not a religious order. Remember that the holed-elbow cardigan is not a good look. If you crave the evangelical saving of writers and language, find a salaried position or inherit/marry an income. Otherwise, leave it to those who've planned better. Look after your health and wellbeing, and you'll be around a lot longer to serve the reader, the client and the language. (*Geeves gets down from milk crate and deflates.*)

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

The flight manuals of the monotheist faiths, confining the writers purely to matters of ethical culture. Or a Reader's Digest Condensed Books version of Don Watson's *Confessions of a Bleeding Heart*. All too late now.

## Handy hints for the editorial computer

### Selecting vertical columns of text

You can select and copy/cut vertical columns of text by holding down the Alt (PC)/Option (Mac) key and then clicking and dragging the cursor over the desired portion of text. This is handy, for example, when you want to bold all the numbers in an indented list.

You can also paste this selection by placing the cursor where you would like to start and pressing Ctrl/Cmd + V or selecting Edit > Paste. Each row of the copied text will then appear at the beginning of the corresponding number of lines following the insertion point.

Thanks to Anne Lohnberg for this tip!

*If you have any tips of your own that you would like to pass on, please email [lanwang@wovenwords.com.au](mailto:lanwang@wovenwords.com.au)*

## **Dates for your diary**

### **September meeting**

Wednesday, 3 September 2003

### **Have you renewed your membership?**

It was due on 1 July 2003. See our website for details.



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Beatrice Davis (d. 1992)  
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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)

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Full membership \$66  
Associate membership \$66  
Distant membership \$38.50