

The SOCIETY of EDITORS (VICTORIA)

NEWSLETTER

VOLUME 33 NUMBER 12

JUNE 2004

Next meeting

Annual General Meeting with Vane Lindesay as MC

Rhumbaralla's Café (The Loft, upstairs)
342 Brunswick Street, Fitzroy

Wednesday, 14 July 2004

The evening starts at 6.30 for 7 p.m. dinner
The meeting starts at about 8 p.m.

Two-course meal (incl. tea/coffee) free to members (\$30 for non-members). Drinks for everyone at bar prices.

Bookings are still essential.

Election of officers and other business

A new Committee will be elected, and there will be reports from Committee members on their areas of responsibility over the past year. There will also be a brief update about Victoria's hosting and planning for the CASE conference in 2005.

- Book with Kerry Biram – email preferred – at <kerry.biram@bigpond.com> (or phone 9481 3993).
- **Book strictly before 5 p.m. on Tuesday, 13 July.**
- Indicate if you're a Society of Editors (Vic.) member or not.
- State your meal preference – main course: fish, red meat, vegetarian, vegan; dessert: fresh fruit or pudding.
- Give a contact phone number or email address.
- If you need to cancel, please email or phone Kerry as soon as possible so we don't waste money on catering for people who don't turn up.
- If you cancel after 7 p.m. on the day before the meeting, the Treasurer will contact you shortly after and ask you to pay as if you had attended.

Coming up

Wednesday 4 August – book launch of Janet Mackenzie's *The Editor's Companion*, Cambridge University Press. Discount copies available on the night.

Late August – some surprises to add to the fun of the Melbourne Writers Festival.

In this issue

CASE accreditation	2
National policy on editing theses	3
May dinner meeting report	4–5
About us	6–7
Book review	8
The big picture – structural editing	10–11

Important *Freelance Register* News

The deadline for the *Freelance Register* entries will be a month earlier this year (the end of October rather than the end of November). The practice of sending each editor or company a proof of their entry to proofread has worked well, and we would like further to expedite the process by finishing the bulk of the work and resolving queries before many depart for summer holidays.

The *Freelance Register* is sent to more than 600 companies and organisations, and the database is continually being updated and new names added to it. The *Register* is also publicly accessible on the Society's soon-to-be-revamped website. Clients do use it, and we are looking at ways of making it even more searchable, to help them find the right editor for every project.

To meet the costs of production and printing, the fee for an entry in the 2005 *Register* will be \$100. This is still one of the cheapest ways for freelance editors to publicise their services, and well worth the cost to be included in a print and online resource that is current for a whole year.

There will be a style guide for the 2005 *Register*, fairly minimal in scope. Further details will be provided in August or September.

Please note that you will need to provide your ABN. This is important for clients' perception of us as professionals in full compliance with all legal requirements.

Elaine Miller



Published by
The Society of Editors (Victoria) Inc.
PO Box 176, Carlton South, VIC 3053
Telephone 03 9513 6608
<http://www.socedvic.org/>

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.

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

Revised CASE accreditation scheme in preparation

by Janet Mackenzie

At a meeting in Melbourne on the weekend of 15–16 May, the Accreditation Working Group of the Council of Australian Societies of Editors (CASE) made further progress towards a proposed scheme for the accreditation of editors in Australia.

The purpose of the meeting was to review the draft accreditation proposal, circulated to members in mid-2003 under the title Draft Report, in the light of the extensive feedback subsequently received from the membership of the state and territory societies. In Melbourne, the working group was able to agree on the main elements of a revised proposal taking account of the feedback. It plans to refine that proposal in the coming weeks and will then seek advice on any legal aspects arising from it, with a view to finalising its recommendations to CASE towards the end of the year. CASE will then have the responsibility of deciding whether the

accreditation scheme recommended by the working group should be put to the membership nationwide.

Further news

- *Timetable*: The working group expects to present its final report to CASE in about October, so it is possible that the scheme could be voted in (or out) by the end of the year.
- *Funding*: The working group has approached the Australia Council about applying for a grant to help fund the establishment stage of an accreditation scheme.
- *Succession planning*: The Accreditation Working Group ceases to exist once it has presented its report to CASE. If the scheme goes ahead, we will be looking for a Victorian delegate for the Accreditation Board next year. Please give some thought to this because I want to pass the baton.

Publications on Australian editors

Dear Members,

Last year I approached the Committee and tabled a draft proposal for an occasional series of monograph-length publications on Australian editors.

In 1989 Lisa Berryman, then President of the Society of Editors (Vic.), approached and commissioned Anthony Barker on behalf of the Society, to research and write a biographical work on Beatrice Davis. Apart from interviewing his subject, Barker was given access to Beatrice's personal files and also drew extensively from the bound volume of handwritten tributes presented to Beatrice in 1974. The author also accessed Beatrice's correspondence and gleaned other information from news stories and feature articles. The photographs included in the book were selected from Beatrice's personal collection with her permission.

Lee White notes in her earlier Master's thesis that book editing in Australia had not been researched and, as a consequence, its importance had been largely unacknowledged. I think this is still the case. There has been a notable and sustained absence of editors' memoirs and autobiography in Australia. More recently, this has been partly redressed with personal and publishing memoirs from Joyce Nicholson and Hilary McPhee and, of course, Jacqueline Kent's biography of Beatrice Davis. There's still more work to be done!

I've often wondered why the Society of Editors did not continue on from Anthony Barker's book with an occasional series on editors. As time goes by this task is becoming increasingly urgent. As a Society we have an impressive list of Honorary Life Members and recently, Anne Godden's name was added to the growing list of editors who are no longer with us.

I am calling for expressions of interest from members. Do you think an occasional monograph series on editors would be worthwhile? If so, how do we go about it and who should be interviewed? Are you interested in becoming involved?

In the first instance, please contact me by email with your comments or suggestions. These will be collated and we will take it from there.

Diane Brown
Freelance Editor & Independent Scholar
<dianeb@netspace.net.au>

Get well

The Society wishes to extend best wishes for a speedy recovery to two of our Honorary Life members – Vane Lindesay and John Bangsund.

National policy on editing theses

by Janet Mackenzie

Editors have long been concerned about the ethics of editing student work that is to be submitted for academic assessment. Editorial intervention may misrepresent the student's academic ability or proficiency in English, and it may unfairly advantage students who have the means to pay for editorial services. In the absence of guidelines, the committees of the state and territory editors' societies have often found themselves in a difficult position when asked to adjudicate in particular instances.

I am delighted to announce that we now have an official national policy on the editing of theses, reproduced here. It was developed by the Council of Australian Societies of Editors (CASE) in collaboration with the Deans and Directors of Graduate Studies (DDOGS), representing Australian universities.

As the CASE representative I have been negotiating with Professor Elaine Martin, head of the Postgraduate Research Unit of Victoria University, representing DDOGS, to draw up a policy acceptable to all interests. We had two meetings

in Melbourne and a considerable email correspondence. Professor Martin reported that the academics were impressed with *Australian Standards for Editing Practice* and felt that it provided a sound basis for the policy.

Having gone through various drafts, the final policy was ratified by both DDOGS and CASE in May 2004. This is the culmination of three years of effort by CASE, which first approached the Australian Vice-Chancellors' Committee about this matter in April 2001.

Having been agreed at a national level by representative bodies, the policy has considerable standing. Although it is written specifically for higher degree theses, it can be taken as guidance for the editing of student work at any level. The policy sets out the roles of academic supervisors and editors and stipulates requirements for acknowledging editorial services. It provides editors with a clear statement of their responsibilities in undertaking this type of work, and it should enable them to resist any pressure for inappropriate intervention.

The Editing of Research Theses by Professional Editors

Policy developed by the Deans and Directors of Graduate Studies collaboratively with the Council of Australian Societies of Editors

Background

Professional editors need to be clear about the extent and nature of help they offer in the editing of research students' theses and dissertations. Academic supervisors of research students also need to be clear about the role of the professional editor as well as their own editorial role. This policy has been developed primarily to give guidance to professional editors. It also provides a guide for academic supervisors. This document has been developed with close attention to the current *Australian Standards for Editing Practice*. Academic supervisors are encouraged to become familiar with this very useful publication.

Proofreading and Editing of Research Theses and Dissertations

It is expected that the **academic supervisors** of research higher degree students will provide editorial advice to their students. This type of advice is covered in Standards C, D and E of *Australian Standards for Editing Practice*:

- Standard C, Substance and Structure
- Standard D, Language and Illustrations
- Standard E, Completeness and Consistency

Students may use a **professional editor** in preparing their thesis for submission, but they should discuss this with their principal supervisor and provide the editor with a copy of this policy before they commence work.

Professional editorial intervention should be restricted to:

- Standard D
- Standard E

Where a professional editor provides advice on matters of structure (Standard C), exemplars only should be given.

Material for editing or proofreading should be submitted in hard copy. In electronic copy it is too easy for the student to accept editorial suggestions without thinking about their implications.

When a thesis has had the benefit of professional editorial advice, of any form, the name of the editor and a brief description of the service rendered, in terms of *Australian Standards for Editing Practice*, should be printed as part of the list of acknowledgements or other prefatory matter. If the professional editor's current or former area of academic specialisation is similar to that of the candidate, this too should be stated in the prefatory matter of the thesis.

The *Australian Standards for Editing Practice* is available on the following website: <www.case-editors.org>.

Writing in tongues – LOTE, editing and translating

May dinner meeting report by Amanda Coverdale

Four experienced translators addressed the broad topic *Writing in Tongues* from different perspectives, to an eager group gathered in Rhubarb's Loft on Wednesday 2 June. My background is in cross-cultural communication, including training people to work cross-culturally. Hearing translators and editors relate cross-cultural communication to writing and editing was just 'my cup of tea'.

Anne Löhnberg gave us insights into translating between Dutch and English. She grew up in The Netherlands speaking Dutch and learnt English, French, German and Latin in secondary school.

Anne has been an editor or translator for various publishers, and worked both freelance and in-house since 1999. She edited Dutch translations, mainly from English, and some German and French. In 2002, Anne moved to Melbourne where she worked in-house at Harcourt Education Australia as German editor before she went freelance. In addition to editing and proofreading for local publishers, she has enjoyed translating an Australian children's book into Dutch for an Amsterdam publisher. Over half the books in circulation in Holland have been translated from other languages.

Anne gave many examples of issues with translation – some translations unsuccessful because of the role language plays in the structure. For example, the Dr Seuss books were translated, but they did not engage Dutch readers because Dutch does not allow the same word play that is possible in English.

Anne advised that the translator should include the correct technical words used in specialised fields. Sentence structure can be different between languages. In English you can say, 'They walked down the street holding hands'. Dutch speakers would not use this sentence structure and writing it would seem forced. So the best alternative would be, 'They walked down the road and held hands'. Sometimes unfamiliar terms need



Anne Löhnberg



Hilary Royston



Moreno Giovannoni



Kerry Brown

Photos courtesy of Anne Löhnberg.

to be replaced with an equivalent that the reader can understand.

Hilary Royston holds a BA Hons in German from Melbourne University, a Graduate Diploma of Education in German, English and TESL from Melbourne University, and a Graduate Diploma in Editing and Publishing. She has also taken classes in Japanese, Italian, Indonesian, and Spanish. She used her language skills while living in Berlin for nine months, and in her other travels through Europe and Indonesia.

Over 10 years ago, Hilary joined CIS, now Heinemann, as a traineeship editor (German). Soon after, she was surprised to be asked to write the German workbook by herself.

Hilary's team has established an exciting model for language textbooks, workbooks, teachers' guides and CDs. They use cartoons to tell stories and illustrate aspects of everyday life. She showed us the Italian book which referred to McDonald's and 'GameBoys' to show Australian teenagers that Italians have similar lives to them.

Hilary's current work involves commissioning language courses and supplementary materials for secondary schools in German. She has recently published an Indonesian course. Hilary enjoys all languages, including English, and says: 'I love the idea of kids learning foreign languages and in so doing getting some level of insight into other people and other cultures, and therefore realising that we are all pretty similar underneath the surface'.

Moreno Giovannoni has been a career translator and interpreter (T & I) since he was about eight years old. His big break came in 1971 when, at the age of 16, he interpreted for his Dad and his Dad's barrister, a young Richard Alston. Because Moreno's Dad couldn't understand the Italian interpreter, who had been brought in from the local shoe shop, Moreno was asked by the County Court Judge to take over. He

hasn't looked back since – working in Italian, English and French.

Moreno later completed a BA and a Diploma of Education at Melbourne University and an Associate Diploma in Interpreting and Translating at RMIT. He worked as a T & I for the Immigration Department and since 1994, he has freelanced. Moreno is a member of the NAATI Italian language panel, has taught translating and interpreting and been President of the Australian Institute of Interpreters and Translators. He translates half a million words a year and is satisfied with his freelance career.

Moreno charges by the word for translation work and deliberately chooses small, quick jobs. Moreno's approach to finding clients is like that of freelance editors. He advertises in directories and has a website. He maintains a high profile amongst Italian businesspeople and Australian Government departments that have business with Italy.

Moreno works in a team with a colleague in northern Italy to produce documents that are relevant in Italy or Australia. Moreno also works for companies by producing company profiles, technical instruction manuals, legal documents, proofreading brochures and 'too many furniture catalogues'. He also provides extra services to clients by providing a link between them and their prospective business partners in either Australia or northern Italy. He makes telephone calls to establish a contact for the client and helps them in other ways.

Kerry Brown did Veterinary Science at Melbourne University and then worked for 10 years as a veterinarian. Having to cope with a sick baby made working as a vet very difficult, so she looked for a change in career and completed a Scientific and Technical Writing course at Rusden College.

She worked at Blackwell Publishing Asia for 10 years, and is now freelance. Her expertise is in the preparation of articles for scientific journals written by non-native-English-speakers.

While she has worked with authors from many Asian countries, Kerry spoke mainly about Japanese, Chinese and Korean authors and their particular difficulties with writing for science.

There is a lot of bad writing in science. It seems, says Kerry, scientists do not understand how to express themselves clearly, use grammar well or have good role models to follow. Furthermore, there are rigid rules for writing scientific papers which prevent authors from presenting their material creatively. The scientific convention requires authors to be impartial, present dry facts and a logical argument which tends to lead to 'managerial speak'. Scientists who are not native English speakers have these constraints in addition to having to use English correctly.

Kerry explained: 'The ability for Asian authors to write well in English is hampered not only by its nuances and conventions and their inexperience, but also by the conventions of their own languages. Neither Japanese nor Chinese has definite/indefinite articles or plurals, Japanese does not have a future tense, there is frequent omission of the subject and a sentence can be perfectly acceptable without the subject or the verb!

'Chinese does not have capital letters or most of the usual punctuation marks and there are several romanisation systems in use, which some authors are either not familiar with or use interchangeably, causing headaches for editors!'

She has also discovered that Japanese people are taught that the 'frequent use of "so" is considered 'to be a hallmark of a poor speaker of English!' Consequently, they use phrases like 'on the other hand' which makes the text wordy.

Kerry also works within the expectations and cultural norms of the scientists she is trying to help who sometimes demand linguistically incorrect changes. An author told her to return her 'beautifully crafted and correct sentence back to its original Japlish'.

She must also understand the social conventions to press her point and to 'save face' for the author. Some communications from the authors 'can appear abrupt, even rude, because of the difficulties with idiomatic writing'.

Thanks Amanda for your most informative report about last month's meeting. If you are interested in volunteering to write our meeting report please contact Liz Steele at <lzsteele@melbpc.org.au>. It is most refreshing to have a range of people reflecting on our meetings and shares the load too!

Note from the editor

I will be away for a month from 10 July. I will be working at my sister's busy café 'The Rising Tide' on the west coast of Ireland in Ballyvaughan, making lattes and cappuccinos, serving meals and no doubt washing dishes. It should be a wonderful change from being at a desk all day.

In my absence, Please send your newsletter items to Lan Wang at <lanwang@wovenwords.com.au>.



Carolyn Leslie

Freelance editor

I've been an editor since the mid-nineties. Before that, I'd spent a long time at uni, expanding my mind, existing on black coffee, chocolate and beer, and accumulating a hellish-sized HECS debt. I became an editor after realising that people were actually involved in the process of turning 'words' into 'books' – and that it was a profession that could actually pay me a salary. In that time, I've worked across trade, business and educational publishing, starting my career at HarperCollinsPublishers. I've also worked at Penguin Books, the publishing arm of Deakin University and Thomson Legal and Regulatory.

In October 2003, I started my freelance career. Flying solo has been exhilarating and scary, sometimes both at the same time. So far, I've worked on a variety of projects, including tertiary textbooks, a series of university policies and trade publications involving management and environmental issues.

What's the best thing about your job?

I'm able to work on a variety of projects, from academic course materials to trade publications. This means I need to be widely read, in a variety of contexts, and be able to call the most appropriate framework into place ... I also feel quite liberated in that I can decide when and where I want to work.

What's the worst thing about your job?

Chasing slow payers, and preparing budgets when I can't guarantee the exact date I'll be paid.

What's the best thing about being an editor?

Getting down and dirty with the minute details of a manuscript. It's an intimate, creative way of interacting with text.

What was your first editing job?

I edited a series of resources for residential tutors when I was still at university.

How did you become an editor?

My first job out of uni was working at HarperCollinsPublishers as a sales and marketing administration assistant. It was a 12-month maternity-leave replacement role, and gave me good insight into all the roles within a publishing house. I felt a real desire to get involved with putting the books together, and saw the editorial department offered the most direct involvement in the books and with the authors. An editorial position came up, and I was fortunate enough to get the gig ...

Describe some of the training you have had to become an editor.

I have an Arts background, and supplemented this with a Grad. Dip. in Professional Writing and Editing.

However, the best training was that I received in my first editorial job, from former boss and lifelong friend and mentor, Robin Freeman. She taught me when to wield the blue/red/green pens, how to work constructively with authors (even the difficult ones), and how to make the best book possible with the materials that you have at hand at the time.

What are the essential qualities of being a good editor?

I tend to think the best editors are those who have great people management skills: editors who can gain the trust of an author in the face of a confronting edit are worth their weight in gold. Oh, and it helps if you have a lifelong passion for the uses of different coloured pens (gel inks can send a good editor mad with desire!)

What is the most rewarding job you have ever done?

My first freelance job. It validated my choice to go solo ...

With which grammatical style/rule do you have the most trouble?

Not so much a grammatical style – but endnotes and references are my personal bugbear! Different disciplines have differing conventions, and it's a challenge to keep all the details straight. Lately I've had a number of books in a row that feature up to one hundred endnotes per chapter ... is the universe trying to tell me something?

What is your favourite reference source?

I find I constantly refer to the *Style Manual*. And I love the online *Macquarie Dictionary*. I love the way I can be editing away, flick across to the *Macquarie*, resolve a spelling issue, and be back in my electronic manuscript within seconds. Oh, and the *Watcher's Handbook*, for those times when I need to know how to battle a vampire or other such demon. It's surprising how often that happens in this editor's life.

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

I love technology. I love working on screen, it is efficient, allows for quicker and more effective publishing processes and allows me to interact directly within a manuscript. Yet, I must admit, paper still has an allure.

What advice would you give to editing students?

I'm also currently teaching some editing and editing-related subjects at Deakin University. The messages I try to impart to my students are: be passionate, be tenacious, be inquisitive and challenge all conventions. Don't just rely on your studies to get you a job when you graduate – try and get some experience any way you can, such as working on student publications. Doing this will teach you what it is like to edit not just in the classroom, but also in the real world – and it looks great on your CV. Above all, learn how to use your editorial marks in an efficient and appropriate manner!

What book would you most like to have edited?

It wasn't a book, but I did have my dream job recently, 'editing' my marriage vows. It was the most significant and symbolic work I've ever done.

ABOUT US

Anne Findlay

Freelance editor



I was born in Kenya in 1951, the eldest of a family of five daughters and one son. We lived on a farm West of Nakuru in the Great Rift Valley and we were so lucky to have lived when we did and where we did. The beauty and energy of Africa are things you never forget. After school I did a secretarial course

and became a reluctant secretary (I used to argue with my bosses over spellings etc – I was not an ideal employee). Then I became a 'tour consultant' for American Express, sending wealthy Americans to beautiful game parks, and then I joined the Hilton Hotel group as probably their worst ever sales rep – however, at least English was my first language and my sales reports were readable and spelt correctly! I came to Melbourne in 1982 and did various secretarial jobs before I was lucky enough to be sent to the Botany School at the University of Melbourne where my boss Adrienne Clarke changed my life by saying, 'What are you doing wasting your life? Why don't you get a degree and do something worthwhile?' So I got myself an arts degree and then fell into editing and realised it was what I was designed to do. How lucky I am to have a job I really enjoy!

What's the best thing about your job?

The variety – I really like having different projects. Also the flexibility and the people – publishing has proved a hotbed of peculiar and interesting types! I also really enjoy proofreading – I'm probably a better proofreader than editor (is that a shameful admission?).

What's the worst thing about your job?

Two things – managing cash flow and chasing payments.

What's the best thing about being an editor?

Two things again – being my own boss and being involved with producing books.

What was your first editing job?

Voluntary work in the *Scripts* office. It was so exciting working with creative and extraordinary people who were corresponding with Gwen Harwood, Peter Carey, Harold Bloom, Susan Sontag, Margaret Atwood, Peter Porter, Les Murray, Anne Tyler – real-life literary giants.

How did you become an editor?

By talking to another mother at the Uni crèche who worked at MUP and thinking how lucky she was to be involved in

publishing. She put me on to the Society of Editors... I met Elizabeth Flann and joined her editing course... and became an editor.

Describe some of the training you have had to become an editor.

Wide general reading – being a lifelong bookworm, essay-writing at Uni and then the one-year GradDipArts with Elizabeth Flann. My 18 months in-house at Longmans was invaluable training – nothing like hands-on work to teach you quickly.

What are the essential qualities of being a good editor?

Perhaps one of the most important is to listen to the client. It helps, too, if you are pedantic about grammar and spelling and have clear handwriting.

What is the most rewarding job you have ever done?

Lovely author, illustrator, designer and publisher – *Tropical Food Gardens* (by Leonie Norrington, illustrated by Colwyn Campbell, designed by Jo Waite and published by Blooming Books).

With which grammatical style/rule do you have the most trouble?

Spelling of 'practice' and 'practise'. Sometimes even correctly spelt words can look wrong so a spelling dictionary is a good idea.

What is your favourite reference source?

The Cambridge Encyclopedia edited by David Crystal – it's just a wonderful mine of information.

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

Hard copy.

What advice would you give to editing students?

Marry money – especially if you're thinking of having a family! Editing is not lucrative or glamorous. You'll never be rich being an editor but you'll have an interesting worklife.

What book would you most like to have edited?

Susan Keogh knows what it is! Seriously, there are so many surprising and fascinating books still being produced that some day 'The Book' will come along. One of the most interesting publications I have proofread (and I was not expecting to be even mildly taken with it) was *The Antarctic Dictionary* by Bernadette Hince, published by CSIRO.

Pernickety or persnickety: have you ever wondered which to use?

Review by Helen Moore

The *Cambridge Guide to English Usage* is sure to become one of those indispensable books on English language found on editors' shelves. Like Pam Peters' earlier work, *The Cambridge Australian English Style Guide*, published in 1995, it is an A-Z reference, summarising current contentious issues of English usage and style. However, this work is far broader in its scope. It is informed by a recent research drawn from a large corpora of British and American English, as well as New Zealand and Canadian data.

The Amazon blurb is concise and accurate in what it has to say:

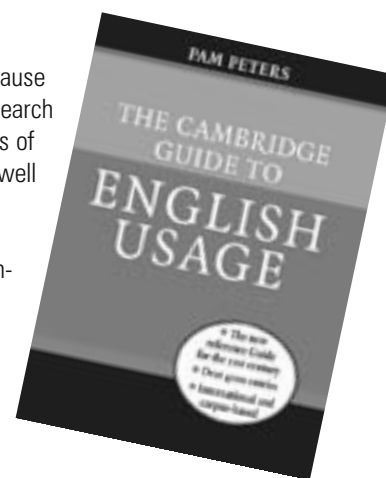
The book comprises more than 4000 points of word meaning, spelling, grammar and punctuation, and larger issues of inclusive language, and effective writing and argument. It also provides guidance on grammatical terminology, and covers topics in electronic communication and the Internet. The discussion notes the major dictionaries, grammars and usage books in the USA, UK, Canada and Australia, allowing readers to calibrate their own practices as required. CGEU is descriptive rather than prescriptive, but offers a principled basis for implementing progressive or more conservative decisions on usage.

The book is punctuated by boxed texts, each entitled 'International English selection', which follow an entry that can be seen to be definitely evolving into a particular preferred worldwide usage. For example, under the entry for **medalist or medallist**, Peters declares that medalist is to be preferred on grounds of its greater regularity and wider distribution worldwide. So despite there being an overall descriptive nature to the book, we are gently nudged towards

'what is preferred'. Because of Peters' extensive research using internal databases of computerised texts as well as other means (some may have taken part in the international English-speaking Langscape surveys published in 1998–2001 in *English Today*) I think we can defer to Peters' conclusions.

The tone of the book is conversational rather than didactic, which makes it very easy to read – and to become distracted by! Like any other wordsmith, I found myself looking for a specific entry, and then becoming engrossed by those in its proximity. So be warned! Several times while writing this review, my eyes also dropped on a word that I was trying to find consensus for only a few weeks ago – auntie or aunty being just one. (Don't ask!)

For me, one of the real features of the book is that it delineates clearly which English speakers prefer which spellings. When one works with a range of English-speaking markets as many of us do, this book would be a very good reference. And quite apart from that, it offers such a plethora of words that for the most part are in some sort of flux, or have various usages, that it is quite mind-boggling. I salute Peters and her team for having trawled though the corpus of evidence to come up with such a judicious compilation of those words that often have us wondering.



Special Introductory Offer



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE

Please send me:

The Cambridge Guide to English Usage

052162181X HB @ A\$75.00 (incl GST) _____
Less 20% discount _____

Plus postage and handling

(within Australia, total postage \$9.90. Airfreight service to New Zealand \$6.00 per book plus GST. Elsewhere standard surface rates apply.)

Total Amount A\$ _____

Payment Enclosed:

Cheque (payable to Cambridge University Press)
Bankcard Mastercard Visacard

Card No. _____ Exp. date _____

Signature _____

Cambridge University Press, the style under which the Chancellor, Masters and Scholars of the University of Cambridge print and publish, is a charitable enterprise and the oldest press in the world. The University has printed and published since 1584. It is incorporated in the United Kingdom. 007 507 584.

Name: _____

Address: _____

_____ Postcode _____

Telephone: _____

Email: _____

Please send this to:

Cambridge University Press Australia
477 Williamstown Rd (Private Bag 31)
Port Melbourne Victoria 3207
Tel: 03 8671 1411 Fax: 03 9676 9955
Email: info@cambridge.edu.au
www.cambridge.edu.au
ABN: 28 508 204 178

**20%
discount**

(*Limited Offer until 30 July 2004)

The Society of Editors (Victoria) Inc.

PO Box 176, Carlton South, Victoria, 3053, Australia

ABN 92 015 006 730

<http://www.socedvic.org/>

Membership renewal 2004–2005

Membership of the Society of Editors (Victoria) 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. Those 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. Existing members who have not renewed their subscriptions by 1 October are deemed to have resigned.

To renew your membership for 2004–2005, fill in Part A of this form and also Part B if your details have changed.

Part A

Name _____

Address _____

_____ Postcode _____

Telephone _____ (business) _____ (after hours)

Email _____

Category of membership (see above) (All fees include GST)

- | | | | |
|------------------------------------|------|--|---------|
| <input type="checkbox"/> Full | \$66 | <input type="checkbox"/> Full (distant) | \$38.50 |
| <input type="checkbox"/> Associate | \$66 | <input type="checkbox"/> Associate (distant) | \$38.50 |

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

Signed _____ Date _____

Part B

Current employment

1. Are you currently working as an editor? Yes No

2. If yes, state whether this work is:

- | | |
|------------------------------------|--------------------|
| <input type="checkbox"/> Freelance | Type of work _____ |
| <input type="checkbox"/> In-house | Employer _____ |

For a new member application form, go to the Society's website <<http://www.socedvic.org/>>

The big picture – structural editing

Fiction outline

- Can you answer simple questions about the fictional piece you are editing?
- Is the purpose of the writing clear?
- Does it set out the progression of ideas and images compellingly?
- Is the flow and variation of the language pleasing?

If you can't answer these questions with a confident 'yes', there is a case for structural editing.

Rearranging, rewriting, expanding and summarising are all parts of structural editing. Structural editing can be like removing a mole or it can be a radical operation, more like excising an aggressive tumour. It can be a case of having your hair lightly trimmed, but sometimes you decide to have it streaked and permed, with multicoloured extensions.

Structuring operates at the micro and the macro level at the same time. The deletions can be large cuts – the first three pages, the last chapter, that flashback that didn't quite come off. Or they may be at the paragraph, sentence and even at the word level. In each case, first and last words are common candidates for deletion.

Beginnings – the first paragraph sets the tone for the work as a whole. You can sometimes see the entrance of important themes and elements in the first few words.

Endings – the last sentence of a paragraph or the last paragraph of a section is often unnecessary. Endings also need to be strong.

Transitions – movement from one chapter, scene or section needs to be effective, and there are many ways to achieve this.

Other important considerations include:

- adjustment in narrative techniques such as point of view, pace, flow, characterisation, dialogue and questions of genre
- deciding when and where to work on structure
- negotiating the changes with the author or client
- the role of the editor, ownership of the text, and ethics.

And what of non-fiction?

- Does the piece of non-fiction you're reading flow well enough to make you want to read on?
- Is that technical text way too technical; or is it dense and getting more so?
- Is the author's argument or thesis developing in a fluent way?



- Are there enough signposts through the text?
- Is the writing jumping from one thought to another with little backup and more than enough to and fro?
- Is the reference book, textbook, corporate environmental impact statement, article or report a 'good read'?
- Are there rules to which non-fiction needs conform?
- How do you identify structural problems in non-fiction? And what do you do to fix them once you've found where they lie?

Had enough questions? Want some answers?

Non-fiction texts may seem simpler to 'get right' than fiction, but the main error non-fiction authors fall prey to is lack of structure (followed closely by confusing and 'dodgy' structure).

Structural editing of non-fiction includes many of the techniques described for fiction as well as a range of others – devices that make helpful steps through a text. This introduction of a fluent and fluid structure is intended to reassure the reader that they can find relevant sections or pieces of information. Properly structured text makes the reader feel as though the information is unfolding, logically and elegantly. Structural editing in non-fiction helps secure the author's meaning and ensure the reader has the best chance to get the point.

Where to start?

The Society of Editors (VIC) can help you! Refer to the advertisement opposite for all the details of our forthcoming structural editing workshop presented by **Pamela Hewitt** and **Shelley Kenigsberg** on **Saturday, 3 July**. They will demonstrate the major points with exercises and examples and look at practical techniques you can use with authors to resolve structural problems.

The big picture – structural editing

Presented by Pamela Hewitt and Shelley Kenigsberg

Saturday, 3 July 2004, 9 a.m. to 5 p.m.

Structural editing in fiction and creative non-fiction involves developing the logic and flow of a piece of writing, shaping and presenting the text in harmony with its internal progression. Editors almost always do this to some degree, but the process is often intuitive.

Beginnings and endings are crucial, at the level of the full text, section, chapter, paragraph and even the sentence. You need confidence in your judgement – some would call it gall – to overcome the fear of making bold changes, and it's important to develop the art of creative communication with authors.

The structural editor develops a feel for the problem areas in a text. How does it stand up to an analysis of flow and variation? Is it the right shape? Structural editing gives editors the analysis tool to highlight imbalances in coverage of topics, and overlaps and omissions. From this analysis comes the vital skill of devising suggestions for overcoming the problems.

These range from moderate to radical. Change a descriptive passage to dialogue? Blend two minor characters? Delete the opening dream sequence? Work on the transition between chapter five and chapter six? Introduce sections and blend chapters entirely? Make the penultimate chapter the first? The workshop presents practical suggestions for structural editing, including cut-up techniques, text charts, highlighting, summary statements and textual and 'anatomical' analysis.

- **Pamela Hewitt** is a freelance editor, writer and trainer, and proprietor of Emend Editing and Writing Services, which she established in 1996. She has developed and presented editing courses and workshops for tertiary institutions, writers' centres, literary festivals, editors'

societies and government agencies. Pamela is active in the editing profession. She is a member of the national accreditation working group, has written widely on editing topics and presented papers at editing and language conferences. Her current obsession is a training website for editors and writers, which goes live later this year.

- **Shelley Kenigsberg** is a freelance editor and trainer. She has worked in large and small corporate publishing houses as editor, commissioning editor and publisher, and began S K Publishing (freelance services) in 1998. Shelley has developed the Book Editing and Publishing Diploma course at Macleay College, Sydney, where she is now coordinator and lecturer. She has presented papers at several conferences. Shelley is Vice-president of the NSW Society of Editors (President 2000–2003) and is active on the Council of Australian Societies of Editors.

For further details, please contact Marta at <bohemian@melbpc.org.au>, or Helen Moore at <hbm@datafast.net.au> or by phone on 0402 354 653.

Cost:	\$135 members (Soc. of Eds, Indexers, ASTC), \$170 non-members
Venue:	CAE, Room 419, Level 4, 253 Flinders Lane, Melbourne (refreshments are provided, but lunch is not)
Bookings:	close Friday, 25 June 2004



The big picture – structural editing workshop

Please post this form with your payment details to Marta Veroni, PO Box 182, Moreland VIC 3058.

Name: _____

Address: _____

Postcode: _____

Email address: _____

Phone: _____

Cheque/money order enclosed for \$ _____

Dates for your diary
Annual General Meeting
Wednesday, 14 July 2004

Membership renewals/applications due
Thursday, 1 July 2004



SURFACE
MAIL

POSTAGE
PAID
AUSTRALIA

If undeliverable,
please return to
PO Box 176
Carlton South VIC 3053
Print Post Approved
PP 349050/00019
ISSN 0311 0907

Committee 2003–2004

President

Brett Lockwood (Freelance)
9480 1789
brett@melbpc.org.au

Treasurer

Susan Keogh
8671 1413
skeogh@cambridge.edu.au

*Membership and
Correspondence*

Rob Moore (Freelance)
9509 7067 / 0411 950 649
cq@datafast.net.au

Meetings

Kerry Biram (Freelance)
9481 3993
kerry.biram@bigpond.com

Web Manager

Ann Philpott (Freelance)
9830 0494

Minutes Secretary

Anne Löhnberg
annelohn@tpg.com.au

Training

Marta Veroni (Freelance)
9383 6717

Helen Bethune Moore
(Pearson Education)
hbm@datafast.net.au

Freelance Affairs

Elaine Miller 9504 6880
lemur44@optusnet.com.au
Kirsten Slifirski
thegirls@labyrinth.net.au

CASE Accreditation Delegate

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

*Immediate Past President
and CASE Delegate*

Renée Otmar (Freelance)
9372 5868
office@otmarmiller.com.au

Newsletter team

Editor and advertising:
Liz Steele (Freelance)
lzsteele@melbpc.org.au

Layout: Lan Wang
lanwang@wovenwords.
com.au

Proofreading: Anne
Findlay (Freelance)
afindlay@netspace.net.au

Honorary Life Members

John Bangsund, Ruth Dixon, 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)

Anne Godden (d. 2004)

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

Subscriptions

Full membership \$66

Associate membership \$66

Distant membership \$38.50