

The SOCIETY of EDITORS (VICTORIA)

NEWSLETTER

VOLUME 34 NUMBER 9

MARCH 2005

Next meeting

Two for the Road **Shirley Hardy-Rix and Brian Rix**

Wednesday 6 April 2005

NOTE NEW VENUE

Reader's Feast Bookstore (Downstairs)

Midtown Plaza, Cnr Bourke & Swanston Sts Melbourne
Check the Society's website <<http://www.socedvic.org/>>
for all final details – including menu.

In 2003, Brian and Shirley decided to put Brian's long-held dream into action. They packed up his BMW GS1150 motorbike and headed for the UK to start an epic journey. During their 350-day journey, they crossed 27 countries, covered 56,671 kilometres and returned home with a diary ready to make into a book.

Join us to hear Shirley and Brian discuss their journey and the process of combining their different writing styles, memories and anecdotes into the one book.

Shirley Hardy-Rix is a freelance journalist and writer. She has published three true crime books – *Cops, Crooks & Catastrophes* and *More...Cops, Crooks & Catastrophes*, two collections of humorous police stories, and *True Blue: The History of the Victoria Police Valour Award*. During her years as a crime reporter, Shirley covered murders, robberies and major court cases. She was in Russell Street when the police station was bombed and was the first journalist to air with the story.

Brian Rix is a detective with the Victoria Police Force. He has served in a variety of areas and is currently working on the future of education project at the Police Academy. Writing about his dream motorcycle world trip was very different to writing police reports.

Book sales and signings will be available on the night.

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Coming up

Join us on 6 May 2005 for the **launch of your Society's new website**. Please visit the current website <<http://www.socedvic.org/>> for regular updates and details of our 2005 program.

See page 5 for booking details

Changing times

Yes it is nearly that time again – our AGM is only a few months away so it's time for members to start thinking about being part of the committee of 2005–2006.

Our Society goes from strength to strength – we are hosting a national conference later this year and have members heavily involved in CASE activities.

Maybe you are interested in organising training for members, the dinner meetings each month, the *Freelance Register* or preparing your Society's *Newsletter*? Joining the Society's committee is a great way to make contacts in the industry too which can lead to work opportunities.

There is so much to do and so few doing it – contact President Brett Lockwood on <brett@melbpc.org.au> and throw your hat into the ring.



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.

Occasional Series on Australian Editors — Update

By Anitra Nelson

The February meeting of CASE enthusiastically endorsed the proposal by the Society of Editors (Vic.) Occasional Series on Australian Editors working group – Diane Brown, Kerry Biram, Janet Mackenzie, Renée Otmar and Anitra Nelson – to embark on a publishing project profiling some of our best and most interesting editors.

The aim of researching and publishing these profiles is to increase the visibility of editors and promote the editing profession. The project was inspired by the short biography by Anthony Barker: *One of the First and One of the Finest: Beatrice Davis, Book Editor*, commissioned by Lisa Berryman and published by the Society of Editors (Vic.) in 1991.

The working group has a national vision and calls for expressions of interest and offers of support for the project, especially from other state and territory society members. The group is particularly interested in hearing from others who would like to contribute to the series as researchers, writers, editors or publishers.

The working group has met twice already to scope the project, to develop an efficient structure for the group and to

plan future activities. We will publicise the project through writing and editing associations as well as the publishing industry. We are calling for suggestions for editors to profile and other background details about them, from close contacts willing to be interviewed about their work practices, to samples of their work and other biographical data.

Complementing its print publishing program, the working group is setting up a database about editors, their work and influence. They will promote the project and its aims and will report to the 2005 national editors' conference in Melbourne in October.

Kerry Biram will post news about the Occasional Series and the activities of the Victorian working group on the Society of Editors (Vic.) website. Visit the website for regular updates and progress.

The next meeting of the working group will be held on 6 April (just before the society's general meeting). For further details, contact Anitra Nelson at <anitra.nelson@bigpond.com> or 9355 7587.

CASE Notes — March 2005

Life after CASE: A National Organisation Beckons

As any vaguely business-minded person would know, the only way ahead is to keep moving. Stand still and before you know it you're so far behind, your image is the size of a full stop on a blank page that's quickly turning.

Australian editors have come a long way since creating the Council of Australian Societies of Editors. CASE was conceived informally in 1998, bringing together eight state and territory society delegates to plan and implement activities that would benefit Australian editors at a national level. CASE's document *Australian Standards for Editing Practice* was published in 2001.

CASE's more recent venture, and one which followed on naturally after the Standards document, has been the creation of an accreditation process for editors. Members voted overwhelmingly in favour of CASE's accreditation proposal last December. Accreditation fosters recognition of and confidence in the profession, and confers credit on editors.

But accreditation would be impossible to implement if CASE remains an informal body. Without a formal status, CASE has no control over its finances—it cannot open a bank account—and has no means of protecting its members from liability.

The next natural step for editors is to create a national organisation. What this means is that CASE would be

disbanded and an incorporated association would be registered in the name chosen by its members (see page 3 article 'New name needed'). The national organisation will play a supporting role towards the state and territory societies. It will primarily concern itself with promotional and professional issues and outcomes for its members in Australia—and at some stage even beyond. The exact structural model, its composition and functions have yet to be detailed. An Issues Report on the formation of a national organisation is due in July this year.

Editors need a voice which represents their interests nationally and internationally. A national organisation of editors will seek to advance the editing profession and find ways to ensure a highly regarded and sustained presence in related business and professional spheres.

The National Organisation Working Group is looking for volunteers to help it with its historic transition. Particularly welcome would be the input of any member who has experience in and/or knowledge of governance models for non-profit organisations.

*Haya Hussein
Convenor, National Organisation Working Group
Council of Australian Societies of Editors*

What is a publisher?

by Tony Marshall

Tony Marshall is a Senior Librarian (Heritage Collections) at the State Library of Tasmania. The Newsletter thanks Tony for permission to use this article, published in Catchword, Issue 100 (December 2004) – newsletter of the Society of Editors (Tas) Inc.

What are the proper roles of, and relationships between, authors, editors and publishers? I'm not the first (and won't be the last) to wonder. But the issue is in my thoughts at present because of two recent experiences which have concerned me as an editor, as a librarian and as a reader.

The first was reading Nicholas Shakespeare's new book, *In Tasmania*, published in Australia by Knopf and in the United Kingdom by The Harvill Press. Nicholas is a writer and, without getting into literary criticism, I think he's written a very good book. But I also think (as librarian and editor) that in the back of the book he has been let down grievously by his publisher(s). The list of 'Sources' is very bad indeed. It includes incorrect titles: 'Australian Dictionary of National Biography' instead of Australian Dictionary of Biography, 'Boyer Lecturers' instead of Boyer Lectures, and misnamed authors: 'Keith Macrae Brown' instead of Keith Macrae Bowden, 'G Hawley Standcombe' instead of G Hawley Stancombe. For some books the publisher is named, for others the place of publication, for some, but rarely, both. There are titles of journal articles variously in quotation marks and in italics, and sometimes in neither. There is no consistency in capitalisation.

I raised these shortcomings at a recent Australian Society of Authors' symposium in Hobart. The guest speaker, Frank Moorhouse, felt strongly that bibliographies and indexes are normally the author's contractual responsibility. But the discussion which followed showed clearly that, no matter what the standard author's contract might say, authors expect the support and assistance of publishers in getting these things right.

The second, and possibly worst, feature of the book is the treatment of the illustrations. There are thirty-three in the book. The 'List of Illustrations' identifies only seventeen of them, but doesn't indicate the pages on which they appear. (And the images are in general reproduced appallingly.) These, surely, are undoubtedly the publisher's responsibility.

I want to stress that my purpose is not to criticise the author, but to declare that no matter what his contractual obligations I believe he has been ill-served by his publisher.

The second thing which concerned me was a review of James Norman's *Bob Brown: Gentle revolutionary* (published by Allen & Unwin) which appeared in the *Weekend Australian*, 20–21 November 2004. It said:

... this book is marred by bad writing, inadequate research and insufficient attention to detail. That Norman, a journalist, cannot get the year of the election before last right, ... that he runs the Tampa and children overboard incidents into one ... and that he says wrongly that Peter Reith lost his job over the latter ... does not engender great confidence about his accuracy on other matters.

It certainly doesn't. But who, ultimately, is responsible for the content, appearance and authority of the book? What is a publisher?

New name needed

It's your national body: you choose the name. The aim of our new national body is to advance the editing profession of Australia. In the long run it may look for potential membership from neighbouring countries such as New Zealand and Singapore. It needs a professional name that reflects our image. We hope to launch the new name at the national conference in Melbourne in October. Here are some suggestions in alphabetical order:

- Editors Australia
- Editors' Guild
- Institute of Professional Editors
- Professional Editors' Association
- Society of Editors
- The Company of Editors

..... (your suggestion)

Please send your choice (one name only please) by **Friday 15 April** to: <susan@seaviewpress.com.au> or by mail to Susan Rintoul, Seaview Press, PO Box 234, Henley Beach SA 5022

Society of Editors Workshops

May: Basic editing/refresher course (full day) with presenter Dana Rowan

For more details and a booking form go to the Society's website at www.socedvic.org <<http://www.socedvic.org>>

Up and coming

June: Grammar refresher (half day)

- | | |
|------------------------------------|--|
| Using macros in editing | Databases |
| ATO information for small business | What you need to know about web design |
| Quotations and negotiations | Using styles in editing |

Details will be posted on the website and in newsletters. To hold a place or for queries, please contact Marta Veroni at <bohemia@melbpc.org.au>.

Do you offer training in editing or related topics?

To enable the Society to offer training that meets the needs of its members, we would like to gather details of members and non-members who conduct training in areas relating to editing. Please send a CV detailing your qualifications and experience in training, and in editing generally, to Marta Veroni, (email <bohemia@melbpc.org.au>). Please indicate whether you are a member of the Society or not.

Editing Oral Histories with Janet Roberts Billett

By Amanda Coverdale

Janet Roberts Billett most eloquently revealed the delights and pitfalls of recording oral history at our March dinner meeting. Members and guests shared stimulating conversation, and were equally satisfied by platters of delicious finger food.

Jan Roberts Billett was a history teacher and tutor with extensive experience in researching histories. In 1998, The Naval and Military Club, Melbourne, asked her to interview members for an oral history project which became *Memories of War: Members of The Naval and Military Club Recall World War II*. This was published in 2004.

Jan told us of how she has developed her skills 'on-the-job' because there is no style guide available for the oral history field. With the Memories of War project, 50 men and women who had served in various theatres of war during World War II were interviewed. She asked each of them the same set of open-ended questions and used a dictaphone recorder. The questions allowed for some chronological structure.

After typing up and doing a cursory edit of the transcript, Jan returned to the individuals for one or more editing sessions. Jan explained that this latter phase is not the usual practice 'but since the interview was to be published as an archive, every attempt was made to ensure the most accurate record of the individual's experience, in relation to places and chronology, was obtained'.

'The value of oral history in recording experiences cannot be underestimated, as a question sheet can produce one to two pages of written responses while an interview can produce twenty-odd pages of reminiscence. Interviewees are more likely to be franker when they are relaxed and less conscious of the formality of language.'

Many of Jan's interviewees had been educated to high levels, had held leadership positions in the war and had reported their actions in the correct formal English of the 1940s. When their reminiscences were transcribed, some of them were concerned that these reminiscences were not reported in the formal style. Jan had to convince them that changing the colloquial expressions and what they perceived as imperfect grammar would not retain their authentic voice. She had to make decisions about the language in which memories were recorded. She found that her historian's knowledge of the social and educational background of the period helped her to better understand her subject's concerns.

The editor/historian must also think about the use of place names, titles, and acronyms used in military jargon that may have changed since the event. They must also consider the purpose for which the memory is being recorded. Because the document was a research tool, she did not include an index, but did provide summaries at the start of each interview to speed up researching work.

An oral historian performs several challenging roles including being a confidant writer and editor. She interviewed some people who may not have told their own families of their war experiences. When the men and women returned from the war, they wanted to forget it and get on with their lives. Many

of them found that talking about the war revealed suppressed emotions. Jan heard many harrowing stories, experienced some tears. Some people found that telling the stories has helped them and family members deal with the past.

Audience members were concerned that the recordings should be kept safe to preserve the material. There was much discussion about the way in which the material could be stored.

Jan's talk raised many issues that fuelled conversations over dessert. She had clearly illustrated how the oral history field is full of challenges but also contains rich resources.

Useful websites

Australian Publishers Association (APA)

Visit the APA website to see what training opportunities there are available in the following months – <www.publishers.asn.au>.

April

Advanced on-screen editing
Grammar and proofreading for non-editors
Public speaking and presentation skills
Defamation

May

Excellence in online instructional design (designing for online users – for designers, editors and publishers of websites and other multimedia products)

June

Negotiation and influencing skills
What is this thing called marketing?
Effective project management

July

Managing and clearing permissions
Advance copyright
Managing people and performance

Conference volunteers

The CASE Conference committee is looking for more volunteers to help out in a range of areas, both before and during the conference. Tasks include helping with publicity, the trade fair, the social program, selling merchandise and much more. Are you interested? If you would like to be involved, please register your interest with Liz Steele at <lzsteele@melbpc.org.au>. Please state when you would be available to help and what sort of tasks you would prefer to do.

About us



Fleur Goding is a freelance editor based in Melbourne. After six years of inhouse experience at Oxford University Press, Lonely Planet and Pearson Education, Fleur still spends her time editing books, but is more interested in developing corporate websites. Fleur completes the RMIT Masters in Virtual Communication this

year, which will propel her into the world of communications consulting, particularly in the area of website usability.

What's the best thing about your job?

It can be done in pyjamas. It doesn't have to follow the nine-to-five model. Basically, the flexibility and freedom that comes with being your own boss.

What's the worst thing about your job?

Business administration.

What's the best thing about being an editor?

You are paid to be a pendant: a quality rarely appreciated in the wider world.

You learn something new most days.

What was your first editing job?

An advisory newsletter for Victorian farmers by the Department of Natural Resources and Environment. I was the DNRE receptionist at the time.

How did you become an editor?

My career in publishing started in the mailroom of Oxford University Press. My 'big break' came when I was promoted to Editorial Assistant a few months later.

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

My initial training was of the traditional kind: an inhouse mentor. My growing interest in editing led me to complete the RMIT Postgraduate Diploma in Editing and Publishing.

What are the essential qualities of being a good editor?

An ability to notice things that other people miss.

Knowing 'the rules' of editing, and being aware of how these can shift over time (and sometimes between clients!).

Good negotiation skills.

An open mind.

What is the most rewarding job you have ever done?

My first total rebuild of a corporate website, encompassing design review, content writing and editing and some programming! An enjoyably steep learning curve.

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

Semicolon usage and capitalisation. Everyone seems to have a different opinion!

What is your favourite reference source?

Style Manual, 6th edition

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

Onscreen. However, checking final page proofs on hard copy always sets my mind at ease.

What advice would you give to editing students?

Read widely for general knowledge. Everything you take in will end up being useful someday.

What book would you most like to have edited?

A Moveable Feast by Ernest Hemingway. What awesome conversations to be had with the author!

continued from page 1

April dinner meeting

PLEASE NOTE BOOKING DETAILS

Bookings are essential. Book early to avoid disappointment. Book with Amanda Coverdale – email preferred – at <amanda@clari.net.au> or telephone (03) 8802 4482.

Book STRICTLY before 5 p.m. on Friday 1 April.

Bookings received after this deadline will not be accepted.

State if you are a member, or member of associated organisations ASTC, AusSI, or are a student or please state if you are a non-member. Give an email address and telephone number.

If you need to cancel, please email or telephone Amanda 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.

Editing in Context

National Editors Conference

13–15 October 2005

Eden on the Park, Melbourne, Victoria



Invitation to attend

On behalf of the Council of Australian Societies of Editors (CASE), the Society of Editors (Victoria) invites you to visit marvellous Melbourne in Spring for the Editing in Context National Editors Conference.

The conference will focus on editing as a profession and explore issues that editors face today, including increased outsourcing, the push for accreditation and standards, rapidly changing technologies and content delivery platforms, the public perception of editors, how we promote ourselves, financial and legal issues and health and wellbeing.

The conference sub-themes, transition, consolidation and collaboration, will offer an industry forum for delegates to discuss a range of issues, and to formulate personal and professional strategies for the editing profession and the Australian publishing industry, operating in the twenty-first century knowledge economy.

The timing and location of this conference will allow delegates, local, interstate and overseas, the opportunity to explore Melbourne and surrounds before and after the conference, either individually or in groups, subject to demand.

We plan to make your stay in Melbourne thoroughly enjoyable, with an interesting and diverse range of keynote speakers, panels, and workshop presentations, a lively and entertaining social program, plenty of time for networking with colleagues and the chance to develop new insights, ideas, friendships and opportunities.

Lan Wang
Conference Convenor

Call for papers

This is the first call for papers for the 2005 Editing in Context National Editors Conference.

Interested presenters are requested to submit an abstract of your proposed paper for consideration by the conference committee. You will be notified as to whether your proposal has been accepted and will then be required to submit your full paper prior to the conference.

Papers will be considered for inclusion in the conference proceedings, which will be published electronically.

Important dates

Abstracts due:	Monday 16 May 2005
Acceptance notified by:	Friday 1 July 2005
Registration opens:	Monday 4 July 2005
Presenter registration by:	Friday 26 August 2005
Early-bird registration by:	Friday 26 August 2005
Full papers by:	Friday 9 September 2005

Abstract submission

Abstracts are due by **Monday 16 May 2005**.

Text-only draft abstracts of not more than 200 words are requested. The conference committee will evaluate all abstracts for inclusion in the conference program.

Each submission should identify in which of the following sub-themes the paper is most likely to fit:

- *Transition* (changing workplaces, conditions, technology, industry norms)
- *Consolidation* (training, business aspects, skills acquisitions, standards)
- *Collaboration* (partnerships, mentoring, networking).

Abstracts must be submitted as Microsoft Word or RTF files and emailed to: <confpapers@optushome.com.au>.

With your abstract, please attach a cover page that includes the following information:

- Name and address of corresponding author
- Preferred presentation type (panel, presentation, workshop, other)
- Preferred sub-theme
- Approximate duration (standard single lecture-style sessions are 50 minutes and workshops 1 hour 50 minutes)
- Author/s name/s
- Author/s affiliation/s
- Abstract title
- Abstract (with keywords)
- Short biography of presenter/s

Full papers

Full papers are to be submitted by **Friday 9 September 2005**.

Full papers must be submitted as Microsoft Word or RTF files and emailed to: <confpapers@optushome.com.au>. With your paper, please attach a cover page that includes the following information:

- Full name(s) of all authors
- Contact details
- Paper title
- Updated abstract (max. 200 words)
- Short biography of author(s)
- Duration of presentation
- Equipment needed for presentation (e.g. data projector, whiteboard)
- Keywords
- Word count

Presenter registration

All presenters will be required to register for the conference by **Friday 26 August 2005**. Presenters will receive a 5 per cent discount off the applicable registration fee (if no other discounts apply). It will be assumed that any presenter who is not registered by this date has withdrawn, and their abstract will be removed from the program without further notice.

Ethical considerations

Authors must give credit through references or notes to the original author of any idea or concept presented in their paper and proposal. This includes direct quotations and paraphrases.

Overview of conference

Thursday 13 October 2005

Registration and welcome breakfast
Official opening and keynote address
Conference sessions

Friday 14 October 2005

Keynote speaker
Conference sessions
Conference dinner

Saturday 15 October 2005

Keynote speaker
Conference sessions
Trade fair
Associated industry visits and social program

Conference updates

As planning progresses, conference details will be posted on the website at: <www.socedvic.org/editingincontext>.

Enquiries

If you have any queries regarding the submission process, please contact:

Rosemary Noble
Learning Services, Deakin University
Burwood 3125
Email: <rosemary.noble@deakin.edu.au>

If you have queries about the conference in general, please contact:

Lan Wang
Conference Convenor
Email: <editingincontext@optushome.com.au>

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Dates for your diary

Next meeting
Wednesday, 6 April 2005

Editing in Context conference
13–15 October 2005



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

Subscriptions

Full membership \$66
Associate membership \$66

Distant membership \$38.50