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**Say what you mean—
hire an editor**

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ISSUE
Tuesday 4 Aug, 2009**



From the President

Foolishly consistent

On the recent release of my division's updated little spelling guide, one earnest and diligent linguist attempted to find a typo or other ubiquitous felon within its pages. I offered him chocolate if he could find one.

'You'll find it's consistent with our style guides so that all the text within our products can be consistent,' I offered confidently. At which he handed me this:

'A foolish consistency is the hobgoblin of little minds, adored by little statesmen and philosophers and divines. With consistency a great soul has simply nothing to do. ... Speak what you think now in hard words, and tomorrow speak what tomorrow thinks in hard words again, though it contradict every thing you said today. "Ah, so you shall be sure to be misunderstood." Is it so bad, then, to be misunderstood? Pythagoras was misunderstood, and Socrates, and Jesus, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood.' (Ralph Waldo Emerson's memorable words from his 1841 essay, 'Self-Reliance')

How wonderful it would be to be misunderstood and inconsistent but ever so great! If an editor is constantly looking for consistency, can that editor be great? An editor can be good, excellent, successful, brilliant even. But are there great ones? Can we name any? I'm not speaking of newspaper editors. My friend Google names plenty of these: Charles A. Dana, Horace Greeley, James Gordon Bennett, William Randolph Hearst, the first Joseph Pulitzer, Adolph Ochs, Captain Joe Patterson (a quick search didn't pull up any Australians in the mix). But are there great book or manuscript editors? There are many great writers and it's interesting to note that most editors aspire to be writers even though it is a very different skill.

As an editor, the brightest jewel I can pick from this is that we are only human and to aim for perfection is divine. Strive for the best, but a great editor knows when to let go.

Happy editing...

Robin

**Robin Bower
President**

ACCREDITATION

Next IPed exam – 12 September 2009

The Institute of Professional Editors Limited (IPed) will hold the second accreditation exam for Australian editors on **Saturday 12 September 2009**, in the afternoon, subject to achieving a minimum number of registrants. It is planned to hold the exam simultaneously in Canberra, Brisbane, Sydney, Melbourne, Hobart, Adelaide and Perth. The exam will last for three hours, preceded by a 30-minute reading and preparation period.

Registrations **opened on 12 May 2009 and close on 31 July 2009**.

Cost (early bird discounts closed on 30 June)

- Non-society member sitting the exam for the first time: \$590
- Society member sitting the exam for the first time: \$490
- 2008 registrant re-sitting the exam: \$190
- 2008 registrant who deferred sitting the exam last year: \$390

All registrations must be accompanied by a non-refundable deposit of \$100, with the balance due by 31 July. Note that the fee is tax deductible, and no GST is applicable. Payment is by electronic funds transfer or cheque: IPed cannot process credit card payments.

Guidelines, sample exam

An updated sample exam, an exam guide for candidates and a Q&A are now on the IPed website at <http://www.iped-editors.org> <<http://www.iped-editors.org/>>.

Since the exam is a test of competence (not excellence) in applying the standards set out in *Australian Standards for Editing Practice*, the Accreditation Board recommends that you not attempt the exam unless you have at least two to three years' full-time editing experience, or equivalent. The sample exam will help you decide whether you are ready to apply for accreditation. There can, of course, be no guarantee that anyone will pass the exam, and the standard is, as it should be, high.

All societies will be organising pre-exam workshops and other activities to help prepare candidates.

To obtain further information, contact your Accreditation Board delegate, Amanda Curtin <acurtin@highway1.com.au> or check the IPed website. To register, click here <<http://spreadsheets.google.com/viewform?formkey=cEJTbklfQnhQVDU0Z1lZRjVqMWU4RFE6MA..>>.

REPORT on MEETING

16 June, 2009

by Robin Bower

The Ethics of Editing Academic Work

The session was chaired by Dr Anne Surma, Senior Lecturer, School of Social Sciences and Humanities, Murdoch University (<http://www.ssh.murdoch.edu.au/dirs/8728.html>). The contributors were Dr John Hall (http://www.ea.ecu.edu.au/fo/research/writing_support.php), who runs the publishing program in the Faculty of Education and Arts at ECU, and Chris Walker, freelance editor.

* * * * *

If editors are intending to edit students' work, it is essential that they be familiar with the national policy guidelines, developed by CASE (now IPed). The national policy on editing theses can be found at:

http://iped-editors.org/sites/iped-editors.org/files/case_thesis_standards.pdf

The major thrust of this policy is that professional editors be very clear about the extent of their help to students so that this help does not turn into rewriting and restructuring work that should be the students' own. Academic supervisors also need to be clear about the role of the editor and it is often the editor's responsibility to inform them. The policy states that professional editorial intervention should be restricted to standards D and E, as outlined in the *Australian Standards for Editing Practice*: language and illustrations (Standard D) and completeness and consistency (Standard E). Material should be submitted in hard copy, with the editor providing their editorial instructions in hard copy also. It is too easy for the student to accept electronic amendments without thinking about implications. The editor's name and description of the service rendered should be acknowledged on the work.

This turned out to be a controversial topic that has very grey areas of distinction. Anne as facilitator put to the audience various headings that provoked some interesting discussion.

The distinctiveness and particular challenges of editing student work

1. *Educative process*: by default you become educator as well as editor. The editor needs to make sure the student understands why specific changes – for example, to grammar or punctuation – are proposed.
2. *Editor–student relationship*: this is pivotal, and extra time is often involved in editing and consultation. It is crucial to lay out the parameters and the process of the relationship at the outset, to establish what you can and can't do as editor.
3. *Function and aims of work for assessment*: as an editor you need to be clear about the context and purpose of the student work, and understand the focus, aims and interests of the student, as well as of the readership/assessors.
4. *Mark-up process*: you need to explain this carefully to students (supply a sheet explaining mark-up) so that students can understand what you are suggesting and why.
5. *Standards D and E*: Language, grammar, mechanics (as related to clarity, voice, etc.) are NOT separable from issues of meaning and substance, and developing argument and structure. How do you meet this challenge? When such problems arise, you should raise them as an issue for the student (or student and supervisor) to address separately.
6. *ESL students*: common problems in writing include the use of tenses, word order, subject/verb agreement, vocabulary, the tendency to 'translate' directly from the first language. In some cases, the student's grasp of written English may be insufficient to deal with the conceptual material being covered. In this latter instance, you need to refer the student to the supervisor for direction.
7. *Discipline-specific requirements*: for example, you may need to familiarise yourself with the conventions of laying out certain literary forms, such as poetry or a film script, or of scientific formulae and numbers, notation, symbols. There are certain cases where it would be very difficult to edit the work without specialist knowledge.
8. *Other academic conventions*: the specific format and structure of the essay, report or

thesis varies between disciplines, so your familiarity with the requirements of writing in a given context is important. Similarly, your thorough knowledge of the citation and bibliographic style being used is critical. The use of voice is another issue: in the humanities, it is not uncommon to use the first person, whereas in some social sciences and in the sciences the third person is the norm. Use of the passive is far more common in science-based disciplines. Note too the convention of discussing primary and secondary sources in the present tense, even though work referred to may be many years old.

Other questions remain. How might editors promote awareness of the national policy to universities, students and their supervisors? With this in mind, please share your ideas in response to the following questions:

1. What practical initiatives would enable us (as individuals, as the Society of Editors, as members of IPEd) to educate others about the existence of the policy?
2. What specific action can we take to ensure that editors, students and their supervisors understand and use the policy to guide their approach to and involvement in the editing process?
3. How do we inform students and their supervisors of the importance of seeking professional editing services, rather than settling for whoever is prepared to do the job (at the cheapest price)?

If you have ideas related to promoting awareness and use of the policy, please email Anne Surma (a.surma@murdoch.edu.au) your ideas and/or responses to these questions.





Please note: There will be no Members' Meeting on July 21

A special workshop – Marketing 101 for Freelance Editors with Renee Otmar, DE, Hon. Life member Society of Editors (Victoria) will be held at Onedex Training Centre, 50 Goodwood Parade, Burswood, on Saturday 18 July 2009, 10 am – 4 pm

Note: Registrations for this event closed on 9th July

The next Members' meeting on **Tuesday August 18, 2009** will be a workshop to help members prepare for the accreditation examination. For more information see page 2 under ACCREDITATION



**Spotlight on
Michèle
Drouart**



My mother went back to school in her thirties. She had a great love of

language, which she passed on to me, but she had not completed her education, and returning to school in adulthood was something hardly heard of in the 1950s.

After she matriculated, my father's illness put paid to the Arts degree she began at Sydney University. Still, for my sister and me, the great magic had happened. A new love of learning had entered our hearts. My enjoyment of writing and editing are among the natural outcomes.

I've given editing help to different people over the years. While studying in the US, I did a little proofreading part-time for Indiana University Press. I did not think of editing professionally until I was back in Australia teaching at Murdoch University in the early 1990s, when I heard a visiting speaker from NSW give a presentation on editing as a career. Although focused on my teaching

**New Member
Welcome to Anita Shore**

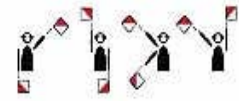
and writing at the time, I decided to join the WA Editors Society. There were only about a score of us then who met at the (Nicholson Road) Well Bookshop and Café. In 1999 I officially opened my freelance editing business.

In May of 2000, after publication of *Into the Wadi*, I started up my first Creative Writing class (also at the Well). Within two years I had several Beginner, Intermediate and Advanced classes all around Perth. The teaching of creative writing took over. These days my business time is divided more evenly between teaching and editing. And of course I give a lot of my editing time to my students' writing at reduced rates. I also assess manuscripts.

Yes, I have editing preferences: creative writing any day, fiction or non-fiction. The occasional student thesis is interesting. Sometimes a government body or other client may entice me with something intriguing and worthwhile. That's how I came to write and edit captions for photos, accompanying words for a book of photography and a creative award-winning submission for a mining company. But I don't have the expertise for anything scientific or technical, and I've been known to turn some other things down. I live in the hope that I will be able, increasingly, to pick and choose! ■



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getting the message across
4th IPEd National Editors Conference
8-10 October 2009 Adelaide

4th IPEd National Editors Conference

Getting the Message Across

Adelaide 8-10 October 2009

www.editors-sa.org.au/?q=node/66

The 4th IPEd National Editors Conference will include several workshops, to be held on 10 October, the last day of the conference. Workshops will run from 9.00 am to 12.30 pm (allowing for a half-hour morning tea break).

Workshop outlines

Using the internet to promote yourself

Ian Bone

In this workshop Ian will explain how you can market yourself online and use the internet to its full potential. This erudite and entertaining writer will discuss the pros and cons of setting up a website and effective ways to connect to the world community of editors and writers. The internet doesn't have to be scary!

Fruit of the family tree: a creative writing workshop

Steve Evans

Want to try some writing that is just sheer fun? The first part of Steve Evans' workshop will get you exploring the senses and playing with elements of description and structure, before you surprise yourself with a secret final twist. The second part of the workshop will have you reaching into the way childhood has framed your identity as you discover where you're really from. Everyone gets to write at least one brand new and unique poem or short piece of prose to take home!

The business of editing

Pamela Hewitt AE

In this workshop you will discover or revise the essentials of the business of editing, practical ways to keep a business afloat, which remain unchanged in today's changing economic and industry climate. The workshop will also lead you to explore what is changing within this uncertain environment, such as:

- * how much work there is around and how this affects freelancers' planning and projected income
- * the balance between having a stable of regular clients and looking for new markets or developing new skills
- * the timing of business activities
- * the transition from bad times to better times
- * looking for comparative advantages – working smarter in different ways; for example, using more screen-based skills and keeping ahead of the crowd in technological change and business management and promotional tools such as Facebook and Twitter.

Brief bios

Steve Evans is a South Australian who teaches literature, creative writing and narrative theory at Flinders University. He conducts writing workshops for schools and the general community in poetry, fiction and non-fiction, and he is a freelance editor, reviewer and manuscript assessor in these same areas.

Steve has published eleven books, including six of his own poetry. He has won state and regional poetry prizes, including the Queensland Premier's Poetry Prize, and received the Barbara Hanrahan Fellowship at Writers' Week in 2008. Recent titles are *Taking shape* (Five Islands Press 2004) and *Best of friends: the first thirty years of the Friendly Street Poets* (Wakefield Press 2008, with Kate Deller-Evans).

Ian Bone is an Australian author. His books range from early childhood picture books through to young adult novels, and are published in the United States, the United Kingdom, Germany and Korea. He has been a full-time writer for more than twelve years and divides his time between writing books, designing and writing online educational simulations for universities, teaching creative writing and making videos. Ian Bone's young adult novel *The song of an innocent bystander* was short listed for both the Children's Book Council's Book of the Year Award and the SA Festival Awards for literature. Other novels include *Sleep rough tonight*, *Tin soldiers*, *Shoo cat* and *Maddy in the middle*. Many of Ian's books have been short listed or awarded in the NSW Premier's Awards, the CBCA awards, the Family Awards for Children's Literature, the Ned Kelly Awards for crime fiction.

Pamela Hewitt is a freelance editor, writer, trainer and proprietor of Emend Editing. She publishes *The fine print*, an independent online journal for editors. Pamela has developed and presented editing programs for universities, TAFE, writers' centres, literary festivals and editors' societies around Australia. These days, she concentrates on editing fiction.

You can now register for one of these workshops at:
<http://www.sapro.com.au/editors/register.htm>



IPEd Notes
News from the Institute of
Professional Editors Limited

www.iped-editors.org
July 2009

IPEd.

To advance the
profession of editing

Many editors took advantage of the early-bird discount and registered for this year's accreditation examination by 30 June. Registration for the exam, which will be held on Saturday 12 September, remains open until Friday 31 July. You can register online at www.iped-editors.org.

The other big event for the profession this year is the **4th National Editors Conference from 8 to 10 October**. The conference is being organised by the Society of Editors (SA), an esteemed member of IPed, which has chosen the marvellous Adelaide Festival Centre as the venue. Program details and an online registration form can be found at www.editors-sa.org.au or via www.iped-editors.org. There are discounts for early-bird registration by 14 July.

The Annual General Meeting of IPed will be held in association with the national conference on 7 October. One item on the agenda will be the appointment of new councillors (each member society has one delegate to the Council). Some existing councillors may seek to be nominated again as delegates from their society; others may wish to retire: check with your committee.

The Institute of Professional Editors Limited is a not-for-profit Australian company (ACN 129 335 217) limited by guarantee. The councillors are directors of the company and carry the responsibilities of such. They play a crucial role in pursuing IPed's overall objective: 'To advance the profession of editing'. The IPed Council needs people not just with experience in editing but also with skills in all the other fields in which it must operate, including finance and administration, website development and maintenance, publicity and promotion, and professional development, to name a few. Their work is challenging and interesting. You might like to consider if there is a role for you on the Council.

The Council met by teleconference on 14 May and 17 June. Two sessions were needed to complete a packed agenda. Topics discussed included the budget for 2009-10; organisation and implementation of the 2009 accreditation exam; a proposal for an annual professional development calendar; the need for a national 'brand' for the profession; upgrading of the IPed website; and the urgent need for Council 'succession planning'. An on-screen exam working party headed by the NSW Councillor Pam Peters reported good progress and an excellent response to the call for volunteers for the trial on-screen exam held this month. We'll look at the outcome of that in a future IPed Notes.

When confirmed, the minutes of the latest meeting will be placed on the IPed website.

Ed Highley
Secretary