next meeting

29 June
6 for 6:30 pm

Emeritus Faculty
Building 3T
Fellows Lane
Cottage
ANU

Indexers and editors working together

Canberra's indexers are to join forces with editors at the June meeting. After a short discussion on where editing and indexing fit in the publishing process, everyone will have the chance to find out more about the two processes and to share experiences with colleagues.

The presentation will start at 6.30pm; join us for nibbles at 6.00pm.

May meeting

Park Row

Ted Briggs

Instead of a regular meeting in May, CSE members joined the Reel McCoy Film Group to watch Samuel Fuller's 1952 film *Park Row* at the National Library. I thoroughly enjoyed this film and I think CSE members who didn't take the opportunity to come along missed out on a rare opportunity to see a minor classic.

In New York's 1880s newspaper district—centred on Park Row, nicknamed Newspaper Row as most of the New York City's newspapers located there to be close to the action at New York City Hall—a dedicated and idealistic journalist, Phineas Mitchell (played by Gene Evans) sets up his own paper. It is an immediate success but attracts increasingly violent opposition from one of the bigger papers and its stunningly beautiful newspaper heiress owner, Charity Hackett (played by Mary Welch).

Park Row was shot in only 14 days in high-contrast black and white, and director Samuel Fuller, previously a newspaper reporter, put up his own money for it.

What was particularly fascinating for me, not having a background in either journalism or the printing industry, were the scenes in the newspaper office showing the technology in use at the time, including the first use of the linotype machine.

Fuller prided himself on the historical accuracy of *Park Row* and historical events of the period are cleverly incorporated into the screenplay, albeit with some cinematic licence. The base of the Statue of Liberty, which was unveiled in 1886 when the movie takes place, was indeed partly paid for by a newspaper campaign (but not by the New York Globe of the film). A bookie named Steve Brodie (played by George O'Hanlon) did jump off the nearby Brooklyn Bridge in 1886, and survived.

Linotype was indeed invented by German immigrant Ottmar Mergenthaler (played by Bela Kovacs) in 1886, but it wasn't for a Park Row newspaper; it was for lawyers wanting a way to get legal papers printed faster.

The film is a bit of a melodrama and the ending is, to put it kindly, contrived and unconvincing. However it deals with issues that are very relevant today—a struggle between those who see newspapers as tools to right wrongs and defend the voiceless, and those who just want to make huge pots of money with infotainment.

Next time it comes up on Turner Classic Movies, I highly recommend you watch it.

Your committee

President
Cathy Nicoll 6259 2984
Cathy.Nicoll@atrax.net.au

Vice-president
Claudia Marchesi
cmarchesi@netspeed.com.au

Immediate past president
Ted Briggs 6161 4924
0407 018 433
tedbriggs@grapevine.com.au

Secretary
Eris Harrison
erisjane@bigpond.net.au

Treasurer
Tracy Harwood
0402 627 530
tracyharwood@grapevine.net.au

Public officer
Helen Topor 6131 6550
Helen.Topor@afp.gov.au

Training coordinator
Martin Holmes
0431 268 948
Martin.Holmes-Forte@bigpond.com

Membership secretary
Vacant

Web minder
Cathy Nicoll

Newsletter
Editor: Kerie Newell
kerie1@optusnet.com.au
Copyeditor: Megan Cope
Proofreader: Martine Taylor
Design: Hilary Cadman

Meeting coordinator
Kerrie Hayes
Kerrie.Hayes@health.gov.au

Catering coordinator
Vacant

IPEd
Accreditation Board Delegate:
Kirsten McNeill
kirsten.mcneill@apricotzebra.net.au
Delegate: Ted Briggs

Committee members
Martin Blaszczyk
Gil Garcon
Dallas Stow
Damaris Wilson

President's report

Cathy Nicoll

Welcome back to our regular newsletter schedule. I would like to thank everyone for their patience as we have dealt with a few production problems in the past couple of months.

One ongoing item is the matter of membership fees. With the newsletters being late, we have not been able to advertise the motion as well as we would have liked. Under the constitution we have to hold it over until this general meeting coming. Otherwise we will wait until the AGM. The society's finances will survive, albeit at a slightly lower level than would otherwise be the case. It will eventually have to be dealt with, though.

The IPEd conference is coming up in a few months. If you haven't yet registered, there is still time. These conferences are generally worth the investment of the time and money. At the least it is an opportunity to stay in touch with wider industry trends and to meet editors working in other parts of Australia. The deadline for earlybird registration is 20 June and you can register via the IPEd website.

I would like to welcome four new members to the Society – Kerrie Hayes (associate), Maree Petersen, Roslyn Mertin and Sarah Cameron (full).

Finally, Ara is not able to continue in his role as membership secretary. To my mind, this is an important and interesting position as it is often the first point of contact for prospective members. The main responsibility is to accept membership applications and recommend to the committee whether they be accepted. People have done it in different ways over the years, and so you can shape the job to suit your own commitments. We're also looking at automating some aspects of it a bit in the next few months. Please get in touch if you think you can take on the role.

The next meeting is a joint meeting with the indexers. It should be an interesting night. if you have an interesting anecdote about the challenges of editing, then please come along and share it with us. One aim of the night is to tell editors and indexers about some of the more challenging aspects of our professions and how we deal with them. We hope to see you there.

IPeD notes

News from the Institute of Professional Editors Limited (www.iped-editors.org): May–June 2011
Ed Highly

The IPEd Council met twice over this period; both times by teleconference. One of the main topics on the agenda of 15 May was planning for the new financial year, which is almost upon us. The Council has a diverse program of activities scheduled for 2011–12, some of which are summarised below.

Communication and professional development

These are areas requiring urgent and strong attention. The societies and, to some extent their members, know each other, but it is clear to the Council that, to raise the profile of the profession, we need to forge stronger links with the publishing industry. This will be a major effort during the year, primarily through liaison and cooperation with the Australian Publishers Association (APA) which, like our societies, has a strong training and professional development program, aspects of which will be of interest to many members. Important too, of course, is that the APA has its finger on the pulse of the industry.

Unless we make a real effort, editors will remain largely invisible players in the publishing chain. IPEd was recently asked by the Copyright Agency Limited (CAL) to complete a survey of opinions on the likely effects of e-books on the industry. The questions asked were similar to those in the Book Industry Strategy Group (BISG) survey on the same topic carried out earlier in the year. But, as with the BISG survey, 'Editors' was not one of the many specific categories to be nominated by respondents. Why is it that 'Editors' seem to have lower status—sorry, no status in some quarters—in the publishing business than photographers, illustrators, journalists, designers and Uncle Tom Cobley and all? We know how important we are.

The first episode of IPEd's 'transportable training' scheme will be aired soon. With IPEd support, a course on 'Advance Microsoft™ Word', first held in Victoria, is being planned for WA for the benefit of our colleagues. Members in SA also want to have this course run for them.

Accreditation

Promotion of the national accreditation scheme will be another high-priority activity in the year ahead. IPEd has now run three accreditation exams, the latest on 21 May, and by the end of June there should be well over 200 AEs across the country. But, from the first to the third exam, the number of registrants has fallen, and we wonder why, as there are still well over 1,000 society members who have not yet sought accreditation.

One reason might be that many editors are not taking the exam because they are primarily onscreen editors, no longer attuned to paper-and-pen work. To try to determine if that is so, and as a first step to gauging the wider views of the members of Australian societies of editors about the next stages of the national accreditation scheme, a discussion paper has been prepared by Rosemary Luke (IPEd Council Chair), Pam Peters (NSW Councillor) and Julie-Anne Justus (Accreditation Board Chair). This will be sent to societies in the near future, with an associated survey of all members, seeking responses to the questions the survey raises. Keep an eye out for these documents in your society's newsletter, website and IPEd's website.

Another objective of the Council for the next exam will be to widen the catchment of potential candidates. In each of the three exams held so far there has been a small percentage of candidates who are not members of one of the Australian societies. Extending the range of the accreditation scheme can only benefit the profession and the societies.

Standards

The *Australian Standards for Editing Practice* (ASEP) are sorely in need of revision to take account of massive changes in editorial and publishing procedures that have occurred since they were first published in 2001. The task is difficult in a rapidly changing landscape for editors and, indeed, has been underway for some time. The aim is to finish the job this year, with the product being strongly influenced by, among other things, the outcome of the exam survey mentioned earlier.

Other news

Members-only website forum

Traffic on the IPEd website is steadily increasing. A members-only area of the site is now open, and all members of the SA, WA and Tasmanian societies have agreed to sign up to join the area. Individual paid-up members of a society of editors who wish to do so should send a request via the 'Contact us' link on the home page. Recently implemented on the members-only area is a forum where editors can tap into the collective wisdom and experience of their colleagues for advice on points of grammar, style, syntax, lexicology or whatever, or maybe just get a conversation going on a topic of editorial interest.

New Horizons for Editing and Publishing

News from the Institute of Professional Editors (continued)

4th National Conference

You can keep abreast of the evolving program for the 5th IPEd National Editors Conference, 7–9 September 2011, hosted by the Society of Editors (NSW), at <editorsnsw.com/conference2011. htm> or via the IPEd website.

Exciting news is that, thanks to a generous grant from the CAL Cultural Fund, the organisers are able to offer bursaries to four emerging editors from all parts of Australia to attend the conference. Applications have been invited from emerging editors who have a particular interest in conference program items such as the presentations on Indigenous editing mentorship. Indigenous editors especially are encouraged to apply for a bursary. Two of the four bursaries are available for editors participating in the State Library of Queensland's *kuril dhagun* Indigenous Editing Mentorship program.

Beatrice Davis Fellowship 2011–12

Jane Morrow is the winner of the 2011–12 Beatrice Davis Editorial Fellowship. The award was announced on 19 May at an event during the Sydney Writers' Festival. Jane has 12 years' editorial experience specialising in illustrated non-fiction, working for Penguin (on Lantern, Viking and Penguin lists), Elwin Street (London) and HarperCollins. The fellowship will enable her to spend three months in the USA in multinational and smaller publishing houses and with a literary agency to research how US editors of illustrated books adapt their practices to publish in digital and print form. In her research, Jane will concentrate on adaptations in digital publishing, especially in the field of illustrated books.

IPEd sponsors the Beatrice Davis Fellowship on behalf of its members, the Australian societies of editors.

* * * * *

Just to wind up these notes, can I acknowledge that it is not unknown to get news of society members asking what IPEd is actually doing, if anything, or complaining about a perceived lack of progress. I suggest that such sceptics examine the evidence, which indicates that there has been quite remarkable progress in the only just over three years since IPEd was established. The development and running of three accreditation exams is, by itself, a major achievement and, indeed, accreditation was the primary, but not the only, reason that a majority of members in all the societies voted to establish the IPEd. Consider, too, all the other matters that are covered in these regular reports to members.

Furthermore, keep in mind that all IPEd's Councillors and Committee Convenors are volunteers with day jobs. Many have been serving the profession through the Institute and its predecessors for many years. Some of them need a break and the Council needs new blood. Think about it.

## Shortcuts and Quick Parts

Saving time

Hilary Cadman

Shortcuts

Shortcuts can be great timesavers. Most people are familiar with those for cutting (CTRL+X), copying (CTRL+C) and pasting (CTRL+V), and those for making text bold (CTRL+B), italic (CTRL+I) or underlined (CTRL+U).

A shortcut that I recently discovered, and now use all the time, is CTRL+W. Its function is to close the current MS Word document without shutting down the whole program—something that is all too easy to do when only one document is open in Word. The shortcut is much quicker than the alternative of clicking on the Word 'key' in the top left-hand corner and then moving the cursor down to the 'Close' function.

Shortcuts can also be useful when applying styles. For example, CTRL+SHIFT+N converts text to 'Normal' style. It is easy to assign a shortcut key to a frequently used style, by going into the 'Modify…' dialogue box and clicking on 'Format' and then on 'Shortcut key…'. For example, I have assigned shortcuts to the styles I use for tables and bullets.

The Microsoft website has a full list of the default shortcuts (just search for 'List of Word shortcuts'). A hazard of making your own shortcuts is that, if you don't use them for a while, you may forget which keys you assigned. Happily, there's a solution to this problem. You simply click on 'Macros' (which is in the Developer tab in the ribbon versions of Word—2007 and 2010), then go to the 'Macros in:' box and click on 'Word commands' in the dropdown list: this will provide a list of macros that includes one called 'ListCommands', as shown below. Clicking 'Run' will generate a list of the Word shortcuts.
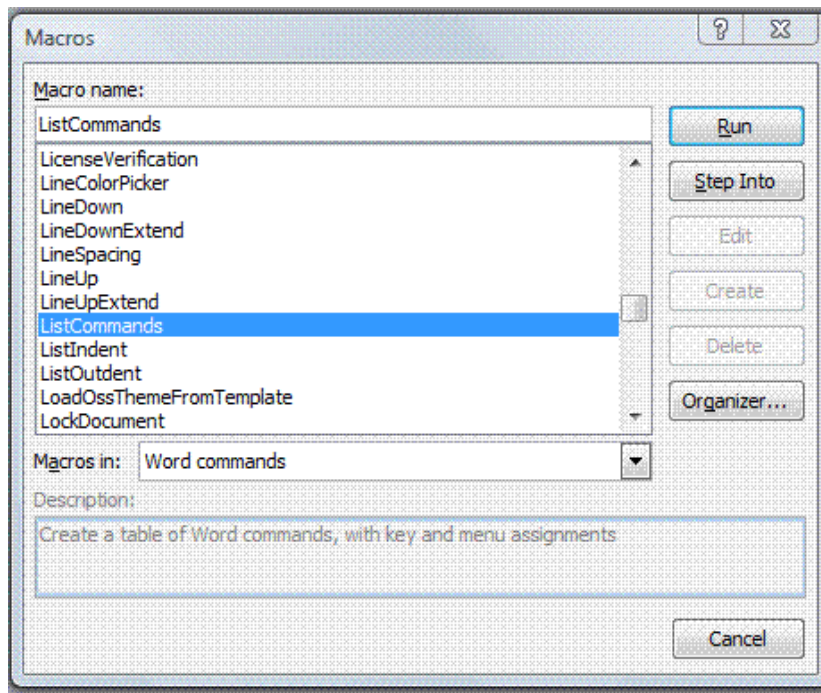
Quick Parts

The Quick Parts function, found under the 'Insert' tab, is one of the most useful additions to the ribbon versions of Word (this feature was known as AutoText in earlier versions of Word). Hovering over the Quick Parts tab gives the following explanation of its function:

> Insert reusable pieces of content, including fields, document properties such as title and author, or any preformatted snippets you create.

I discovered this function when I took an advanced Word 2007 course, and now use it all the time. For example, I work on guidelines that include multiple recommendations distributed throughout the text; these recommendations are formatted as a table with particular colours and styles. In the past, when I needed to add a recommendation, I would find an existing one in the document, copy it, paste it in place and then modify it. Now, I simply store a blank recommendation table in Quick Parts, and with one click I can insert it in the document and then modify it.

Storing an element in Quick Parts is simple—highlight the text you wish to save, then go to Quick Parts and click on 'Save selection to Quick Part Gallery'.

The gallery can include multiple categories. For example, I store the recommendations table for my guidelines documents in a category I have created called 'Guidelines'. In that category, I also store other elements that occur repeatedly in those documents (e.g. questions contained within a box, with specific styles for the heading and the question). I have created a separate category, 'Business', to store elements such as my address, signature block and ABN.

The real advantage of Quick Parts is that the elements saved can include text, tables, images, fields and so on, and that it includes formatting. MS Office has an online article that clearly explains how to use Quick Parts and the benefits of doing so (http://tinyurl.com/3esqqzr).

Alphabet magic

Peter Judge

Magic? When you think about it, looking at a series of little marks (on paper or anywhere else) and turning them into meaningful sounds that you can hear in your imagination, or say out loud for others to understand, really is little short of magic. To be able to do it in English or most other languages with only 26 (give or take some) characters is even more magical, given the almost infinite number of words that these characters can build.

These thoughts were prompted by a recent episode in the SBS television program, *Coast* series 4, exploring the Irish coastline from Cork to Dublin. Shortly after leaving Cork, we are introduced to a stone marked with strange scratches, which we learn are letters in the ogham (or ogam) alphabet.

The image at left shows how the ogham consonants are inscribed; vowels are represented by similar notches. Most of the 400 or so known inscriptions are memorial stones, with the letters wrapped round the edge of the stone where the vertical line comes. They are commonly read from the bottom up on the left-hand edge, if necessary continuing along the top and then down the right-hand edge. Although most are in southeast Ireland, some ogham inscriptions are also found in Devon and Cornwall, in Wales and in Scotland.
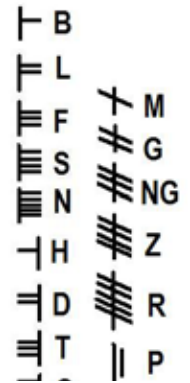
I wondered where ogham fits into the ancestry of alphabets. The answer seems to be that it was an offshoot that led nowhere, and possibly not even a 'proper' alphabet. The earliest inscriptions are known from the 4th century CE, from the beginnings of Christianity in Ireland, and may have been a form of code, designed by the Irish to hide messages from those who could read the Latin alphabet. The Roman Empire, which then ruled over Britain, was a constant threat of invasion to Ireland. Later, when the Irish were themselves invading the western parts of Britain, they still might have wanted to keep communications secret from Romans or Romanised Britons.

With their straight lines ogham 'letters' are reminiscent of runes, but runes appeared independently in Scandinavia and north Germany around CE 170, before the adoption of the Roman alphabet. They were derived from Old Italic scripts, and persisted for centuries, going through a number of modifications along the way. Hitler was fascinated by them—as witness the Schutzstaffel SS insignia, a pair of the runic *sigel* characters.

Our modern alphabet is generally said to have originated with the Phoenicians, but did they invent it from scratch or did they modify it from something older? Writing in the West was originally developed in the Tigris-Euphrates region around 3300 BCE for trade and taxes, so initially quite simple marks would suffice. The wedge-shaped impressions (cuneiform) left by cut reeds stabbed into soft clay gradually became sophisticated arrangements representing complex syllables. A youngster learning to write in cuneiform faced a ten-year struggle to remember the arrangements of wedges—long, short, up, down and oblique—making up some 900 signs that he then had to interpret differently in the Sumerian and Akkadian languages. But once mastered, he could use them to record poetry, stories or any other writings.

Around 2000 BCE the Egyptians had developed not just hieroglyphs but also a cursive form, hieratic, used for writing on shards of pottery and papyrus, and a simplified form ('lapidary'), used for carving some texts in stone. Hieroglyphs are a complex mixture of picture signs that may represent objects, or syllables, or individual sounds—letters. Other signs may be 'determinatives', so that a picture of writing implements next to a scroll meant *writing,* but next to a man meant *scribe.* In the classic era Egypt used around 700 hieroglyphs, but by the end (CE 400) this number had increased to 5000. And then fell out of use!

Immigrant workers, many them slaves but others educated to be scribes, trying to use hieroglyphs in their own languages, would find that the pictures and syllables didn't work as readily as the letters. Early Phoenician letters look remarkably like some of the Egyptian lapidary hieratic letters, in which a stylised picture stood for its initial – much as our children learn 'a' is for apple. An ox-head, *alep*, was 'a'; a symbol for a reed-shelter or house, *bayit* (later *bet*), was 'b'; a wavy line for water *mem*, became 'm'; and so on.

But wait – *alep, bet* ... aren't these like our familiar Greek *alpha, beta*, from which the word 'alphabet' comes? Yes, and like the Hebrew letters *aleph, beth* and the Arabic *aif, ba.* The table below shows the first few letters of our alphabet with their ancestors (with a little imagination you can see the ox-head heading the Phoenician column). And so from Phoenician to Greek, and then to Etruscan and to Roman and to our modern alphabet.

Phoenician	Early Greek	Classical Greek	Etruscan	Modern Roman
		A	ꓮ	Aa
		B		Bb
		Γ	>	Cc
		Δ		Dd
		E		Ee
		Φ		Ff

The Hebrew and Arabic alphabets use letters that are quite unlike the Roman, but their consonants do the same job as ours. However, they don't have vowels, so that transcriptions of the sounds of Hebrew and Arabic may vary from one source to the next.

T E Lawrence (of Arabia) was his editor's despair, because he delighted in transcribing Arabic names differently from one page to the next – was it to be Jeddah or Jidda; Ruwalla or Ruwala or Ruala; Hosaita or Hoseita; Sherif Abd el Mayin or el Mein or el Mayein or el Muein? Lawrence simply replied: 'Good egg. All the same place/very fine camel/same person ...'

Our English alphabet does most things very nicely with 26 letters, but other alphabets comprise from 11 to over 70 letters, depending on the needs of the language. The Romans managed with only 23 letters (our 26, minus j, u and w). When Anglo-Saxons took over the Roman alphabet they added four more letters to deal with the new sounds (phonemes) in their language.

Our 26 letters have to cope with around 40 phonemes in modern English. This is why we need digraphs like 'th', 'sh' and 'ch', which in a language like Russian are represented by a single letter. Even the digraphs may have their ambiguities: is a 'th' to be pronounced as in 'the' or 'thin'? In Anglo-Saxon the word would have been spelt phonetically, using the letters *eth* ð and *thorn* þ.

Magic? Well, perhaps not exactly *magic,* but how we developed it and how we use it continue to amaze.

Sources:
The Cambridge Encyclopedia of Language, David Crystal, CUP 1987. *alpha βeta,* John Man, Bantam Books, 2000.

Training news

Martin Holmes

The Australian Society of Technical Communicators is offering the following courses in the next few months. Members of the Canberra Society of Editors can attend at ASTC rates.

Writing skills for tenders and proposals

Tuesday 7 June, 9.00 am – 5.00 pm; Eastlake Football Club, Oxley Street, Kingston;
Presenter: Jill Nicholson
Full details at http://www.astcnsw.org.au/conference/Workshop_details/TenderWritingWorkshop.pdf.

Excel skills

Saturday 23 July, 9.00 am – 5.00 pm; Eastlake Football Club, Oxley St, Manuka;
Presenter: Brian O'Donnell
This course is for those who wish to brush up their Excel skills and discover ways Excel can be of use to a technical communicator. Brian is a technical communicator and a Canberra editor who has also worked for years with Excel and is often called upon for his expertise with it. For details and booking: http://www.astcnsw.org.au/conference/Workshop_details/ExcelWorkshop.pdf

Three more workshops with Jill Nicholson

The following workshops are presented by Jill Nicholson, who is well known for her work as a presenter of workshops on technical communication and has run them in Canberra and many other places for years. All three courses will be at the Eastlake Football Club, Oxley St, Manuka

• 1 day – Technical writing skills. Wednesday 10 August, 9 am – 5 pm

• ½ day – The ten things you should know about indexing, Thursday 11 August, 8.30 am – 12.noon

• ½ day – The ten things you should know about editing, Thursday 11 August, 1 pm – 4.30 pm

For details and a registration form of the above three visit
http://www.astcnsw.org.au/conference/Workshop_details/ThreeWorkshopswithJillN%20.pd

Training news (continued)

Report on training course 'Editing fiction' – 14 May

This course to be presented by Pam Hewitt had a near-death experience because, one week before the scheduled date, there were not enough subscribers to cover costs; as a result, we cancelled the course. However, Susan Butler very creatively and very kindly offered to host the course in her cosy apartment, which made the books balance because there was no room hire fee.

Course planned for June 2011

We originally planned a course for Friday 3 June to be presented by Helen Lewis, titled 'I got the annual report blues'. However, the Institute of Public Administration Australia (ACT Division) scheduled a similar course on Monday 6 June. We believed that the market was not large enough for two similar courses to be held on consecutive working days, so we cancelled our course.

The Society apologies for any inconvenience to members by the notice published in the last issue of the newsletter.

Contents

If undeliverable, please return to:

Canberra Society of Editors

PO Box 3222, Manuka ACT 2603

Print Post approved PP 299436/00098

| SURFACE MAIL | POSTAGE PAID AUSTRALIA |