Blue Pencil

Desperately seeking the quirk...

'You have to be mad to be free', he said. Fair enough, I thought. It's not every day complete strangers share their personal philosophy for life (in Franklins of all places), but Leon—atheist, anarchist and architect—kindly spent two hours telling me his.

He believed that society is set up so that everyone is more or less forced to conform to (often dubious) values or be deemed mad. Personally, he said, he'd rather be termed mad than conform.

I have a friend who used to take ages eating an apple. He'd chew away at the bottom half until it resembled an umbrella, hold it over his head and sing, 'Standing on the corner watching all the girls go by.'

I'm not sure how old he was when he stopped this behaviour, but I do know that even though it takes ages to drag this story out of him, when he does tell all it's with a strange mixture of mortification and pride. Half of him is embarrassed at the quirk of character

that makes him different; the other half revels in it gleefully. He doesn't know whether to look sheepish or proud.

So what exactly is a quirk—of character or otherwise? According to the *Oxford English Dictionary*, which dedicates an awesome two pages deep in its innards to the quirk (for which it

has a great deal of affection and a healthy respect), quirks first appeared in literature around the 1500s but are of 'unknown origin and history'.

Come on! We know better than that. Our friend the quirk has been around since time began and was once a potent force in society, appearing in many

Inside

Next meeting: Tuesday, 3 February 2004

Researching, writing and publishing history—the basics

The society will have three speakers for its February 2004 meeting. Tony Moore, a commissioning editor with Pluto Press, will discuss how he chooses which history manuscript to publish. Paul Ashton, an academic, will talk about writing history. Angela Phippen from the Marrickville Heritage Society will speak about researching local history finds like Keith's with a view to getting a book together. She will discuss history research in terms of what research she had to do to write a book on war memorials in the local area.

The meeting is not at our usual venue but at society committee member Keith Sutton's historic house in Petersham. Keith has uncovered a series of hidden historical (c. 1885) caricatures (cartoons) behind two of his living room walls. This mural is considered to be a valuable historical discovery and is National Estate Register listed. Keith will open the evening with some basic discussion of the mural's provenance. Only 38 people can fit into the living room...so the first 38 to RSVP will be able to attend this very different monthly talk.

Come along to 36 Terminus St, Petersham (right next to Petersham station— 10 metres) on Tuesday 3 February 2004 and see for yourself. But don't forget to RSVP. There will be no exceptions and these caricatures are startling. We know the artist's name, but who was he or she?

Sydney Mechanics' School of Arts, 280 Pitt Street, Sydney (between Park & Bathurst streets, near the Pilgrim Theatre and Pitt Street Uniting Church; the closest train station is Town Hall), 6.30 p.m. for 7.00 p.m. Drinks and light refreshments provided. $13 for members; $16 for non-members and those who don't RSVP; $7 for holders of a current Centrelink or DVA concession card. Please RSVP to 9294 4999 (voicemail) or <brhed@pnc.com.au >(email) by Friday 26 January.

**Please RSVP to 9294 4999 (voicemail) or <brhed@pnc.com.au >(email).
Next Meeting (AGM) : Tuesday, 2 March.**

Quirk

different guises to avoid being apprehended by the sinister and frigid forces of conformity and convention. Never cruel or malicious, the quirk was definitely mischievous, unpredictable and gloriously irrational.

It's been around forever—laughing, frolicking, skulking, hiding behind corners and waiting to pounce—it just wasn't *detected* until the sixteenth century. It was too smart to be caught at first, until finally centuries of quirkiness caught up with it and it was used to describe odd facial expressions, strange turns in character, eccentricity, idiosyncrasies. A quirk was a sudden turn in music; a twist or curve in writing, it even surfaced—grinning all the while you can be sure—in a description of stockings and gloves in 1583.

Even Shakespeare indulged the quirk in his writing—check out this quote from *Much Ado About Nothing*, 'I may chance have some odde quirkes and remnants of witte broken on me.' And again in *Twelfth Night*, 'I have heard of some kinde of men that put quarrels purposely on others, to taste their valour; belike this is a man of that quirke.'

And the English novelist William Makepeace Thackeray, wrote in 1840, 'These little dots and specks, and fantastical quirkes of the pencil.' Here the quirk, knowing it can only survive as long as people believe in it and indulge its whims, cleverly uses writers of great genius to make a name for itself. It knows that once people begin to lose sight of the importance of the quirk in their lives, once convention and conformity take a stranglehold on people's souls, then it is doomed. It will suffocate, gasping as its potency crumbles, and no longer will we hear it crowing for pleasure at the playful havoc it creates.

But not everyone was ready to indulge the quirk, and the popularity of rationalism spelt the beginning of its end. It tried to embrace this newfound philosophy with a warm cloak of lunacy and to cuddle it with woolly mittens of madness—but no. Rationalism believed reason was the only guide to the improvement and progress of the human race, and that adherence to non-rational beliefs was outdated.

Rationalism, serious and staid, dismissed the frivolous quirk with an imperious flick, even though such estimable thinkers as the French philosopher Rene Descartes were secretly influenced by the quirk—its famous line 'I surprise therefore I'm alive' was pinched by Descartes and transformed into something quite different…

By the twentieth century, as can be seen in this extract from the Yale Review *in 1961, the quirk was quite dreary and domesticated: 'It is one of the ironic quirks of history that the viability and usefulness of nationalism and the territorial state are rapidly dissipating at precisely the time that the national state attained it highest number.'*

Nationalism and the territorial state weren't the only things threatened with dissipation…you can almost hear the quirk gasping for breath, wheezing in a most alarming manner. You see, quirks just want to have fun and have found in people (and literature) the perfect place to have it. Sure it may make you do weird things—give you the urge to sing strange songs under half-eaten pieces of fruit, write the word 'eternity' in as many places as possible, or spend the rest of your days talking to trees. Whatever it is, do it, says the quirk. Because now the quirk is kept barely alive by a few wise souls whose sole reward is often social stigma, isolation or ridicule. The tragedy is that many people live their lives either completely oblivious to the quirk inside them, or spend huge amounts of time and energy trying to suppress it. And why? What's the worst thing that could possibly happen by giving in to your quirk—embarrassment?

Let me tell you what the *Dictionary of Word Origins* thinks of embarrassment: The etymological meaning of embarrass is 'put behind bars'. It comes from the Italian *imbarrare*— 'surround by bars'. Well it's about time for a mass jailbreak. The only way out is to quit stalling and queue to rescue that quaint, quixotic creature, the quirk, with no more qualms or querulous remonstrances. Because as Leon so rightly says: 'You have to be mad to be free.'

Sam Weir

I am compusexual woman!

Move over David Beckham and your metrosexual cohorts. I am compusexual woman. Hear me roar, not out of any feelings of power but more out of anguish. I've passed my initiation rights and survived making the latest operating system work on a new computer.

Not that I had expected to have to do this. Having recently gone from a full-time publications position to a mixture of permanent part-time editing work and impermanent "building up my own writing and editing business" work, I knew I needed to upgrade my computer if only because I want to go on broadband. That fast continuous access to the internet was one thing I had really enjoyed about my previous job!

So I had bought the 256 MB memory hardware (and a 17 inch—why still inches?—LCD monitor, a fantastic purchase especially for anyone who is sensitive to glare) and had accepted that Windows XP was the operating system that I needed, even though it is meant to be so unstable. The supplier said the computer would come with Windows XP installed.

With cables in place we (beloved and me) switched on. We loaded Microsoft Office easily, and then carefully followed the instructions of our ISP (internet service provider) Ozemail for setting up a connection for Windows XP.

Eagerly we clicked on to Internet Explorer—'The page cannot be displayed' came up time and again, even for such basic sites as Ozemail's own and Google. Trying Outlook Express was just as bad with no proper access. The modem (a standard external 56 kbps) was connecting at 33 kbps, one of several uploading speeds, another being 115 kbps.

We called Ozemail by mobile phone because we had to be able to go online once we spoke to technical support. Twenty five minutes later, the call was answered. The technical support guy, I have to say, was very soothing and efficient and stopped beloved and me from screaming at each other any further (software problems get to you like that!)

I remember that the ping for the Ozemail address did not work when we used letters, but worked when we used the raw numbers of the Ozemail address—203. etc. When looking up Ozemail's networking TCP/IP properties, we also discovered that the DNS address (domain name server address) was missing. Ozemail support gave us this and sounded worried that it was not there—it was supposed to be! "Your operating system might be unstable", he said.

At the end of this truly expensive (think phoning overseas in the 1970s)—but necessary—conversation, we could access Internet Explorer when we connected at 115 kbps, but not when we connected at 33 kbps. And we had no control over the speed at which we connected – just lots of finger crossing.

So this lasted for a few days until I found another way to lose the internet connection— downloading Acrobat Reader from the Adobe website, leaving the exe file on the desktop, starting it, deciding you do not have enough time to run it fully and clicking Restart later (or some such button).

Returning to the exe file later to restart it led to a complete breakdown in communication—the exe file did not open, and when I decided that I'd better download the file again, Ozemail connected noisily at 33 kbps, but I could not access the Internet. Explorer did not recognise the Ozemail address, nevermind the Adobe address. I kept on reconnecting but it only went in at 33 kbps and I was left in limbo.

> *Oh well, it's all part of the learning curve. That lovely time-out error message came up again and again. Number 718—just how many of these messages are there? I only wanted to be able to read pdf files!*

Was this behaviour normal for the Compaq brand I had bought? I called the supplier the next morning, a Sunday. Customer service was only too pleased to put me through to the technical section. (I think it's called passing the buck.) Well, yes, you should be able to access Explorer and Outlook Express, and yes, you should be able to look at your emails without having to open Explorer first. And no, trying to install Acrobat Reader should not cause the system to crash. He commiserated, but would not accept any responsibility as a representative of the supplier.

> *Have you called your ISP (internet service provider)? Yes, and don't blame Ozemail. The instability is more an operating system problem than an ISP problem.*

The supplier than told me that they hadn't installed Windows XP (though my initial contact had led me to believe that the supplier would do that); the manufacturer installed it. "So we advise you to re-install Windows XP and call us only if you get a major error message (number unspecified, just one of the 718, I assume, and growing). Call Compaq first and then us and if we accept that the problem is ours, and it falls within 30 days from date of purchase, we'll replace the computer."

So we re-installed Windows XP—and then Office again, and then I redid all the folders and files copying them over from the floppy disks to which I had

originally saved them. (I knew that bit of the learning curve.) I understand this is called rebuilding the computer from which you graduate as a technically mature person.

One good thing—we set up our own user accounts, under our own names, rather than the default Administrator account. We discovered an All User account option as well, which might explain why, on one shut-down late the previous Saturday night, we had had this weird message for what I had always assumed was a standalone computer: 'Other people are logged to this computer. Shutting down Windows might cause them to lose data. Do you want to continue shutting down?' Who else has been using my computer? Had we been set up as part of a network? Well no, it now looked like an error arising from an incomplete OS installation.

Optimistically, before the Acrobat hiccup, I had thrown the old external modem into the kitchen rubbish bin. Luckily it was in a plastic bag because realistically, after the Acrobat hiccup, keeping it and the old hard disk seemed very sensible. They are now in a cupboard in the garage and I feel happier knowing that a computer with Windows 95 will be available in an emergency.

Not being able to access cyberspace when that is what you are used to is so dislocating it almost qualifies as a modern form of anomie. When the going gets tough these days the tough can't get going. You just have to stick it out, re-install and cross fingers that the reboot is successful and that those all-important connections live again.

Deborah Singerman

Book Review

Reading Lolita in Tehran : a memoir in books

'Anyone who has ever belonged to a book group must read this book.' So says Geraldine Brooks on the cover of the edition we read for last week's bookclub and I'd have to agree that it's a great choice—it certainly gave us plenty to talk and think about.

The author, now a professor at Johns Hopkins University in Washington DC, held academic positions at various Iranian universities before being expelled from the University of Tehran for not wearing the veil. She emigrated to the USA in 1997.

For two years prior to her departure for the USA, the author convened a weekly reading group at her home. Seven young women, her former students, came to debate issues arising from Western literary classics such as *Lolita*, *The Great Gatsby* and the works of Henry James and Jane Austen.

Very broadly speaking, *Reading Lolita in Tehran* is an irresistible mix of literature and politics. It deals with the nature and interpretation of fiction and the effect of the revolution on the lives of those living in Iran at the time. In this way, the reader is invited into the private worlds and lives of the book group's participants.

At times getting bogged down in a little too much academic meandering, Nafisi's work is nevertheless a great testament to the very nature of a women's book group and the unique bonding which occurs between paticipants despite their diverse views, backgrounds and upbringings.

We couldn't help but think about two basic things we simply take for granted when coming to bookclub each month—choices obviously not available to those in that other book group— driving ourselves to the home of that month's hostess and wearing whatever we choose.

Ideally, one would have read or reread all the titles discussed but we are planning to work backwards on that task by revisiting *Lolita* next month!

Paula Grunseit

NEWS AND NOTICES

Applications open for John Curtain Fellowship

Applications are now open for the 2004 *APA John Curtain Educational Editorial Fellowship.*

Named after the highly esteemed editor, publisher and teacher John Curtain, the Fellowship (to the value of $6,000) is available to an experienced editor (freelance/contract/full-time) working primarily in Australian educational publishing. To qualify, editors need experience in schools, tertiary or professional publishing and must nominate a project to benefit not only themselves professionally but the industry at large.

First awarded in 2000, this is the second time that the Fellowship has been offered. Its purpose is to provide an educational editor (schools, tertiary and/or professional) with the opportunity to undertake professional development of their choosing.

Applications must include the following:

- Professional experience of the applicant with attached CV;

- Outline of the activity that applicants wish the Fellowship to fund and the areas the proposed study will cover. Applicants should clearly state the anticipated benefits of the activity to the applicant's individual professional development and the benefits to Australian educational publishing as a whole;

- An Executive Summary (not more than 1,000 words); and

- The names of two professional referees with contact details.

Additional entry criteria:

- Shortlisted applicants may be requested to make an oral presentation before the judging panel.

- The recipient of the Fellowship will be required to prepare a report, for circulation to the industry, on activities funded by the Fellowship. The recipient will also be required to report back to the APA Schools Educational Publishing and Tertiary & Professional Publishing Committees about their activities.

- The recipient of the Fellowship may be required, depending on the nature of the specific activities funded by the Fellowship, to conduct seminars in Sydney and Melbourne on completion of the Fellowship activities.

- The recipient of the Fellowship will be required to undertake the Fellowship after March 2004 and to have completed the course of study by the end of September 2004.

A sub-committee comprising members of the APA Schools Educational Publishing Committee and the Tertiary & Professional Publishing Committee will award the Fellowship based on submissions received. The submissions will be assessed on their merits and according to their value in terms of individual professional development and the general advancement of Australian educational publishing. Shortlisted candidates may be required to attend an interview. Previous unsuccessful applicants are welcome to re-apply.

The deadline for applications is 1 March 2004.

Applications can be emailed to Mary Kumvaj at the APA, or by mail to:
Australian Publishers Association
60/89 Jones St Ultimo NSW 2007.

NEWS AND NOTICES

BELS examination in Australia
The next Australian BELS examination will be held in Sydney on Saturday, 3 July 2004.

The Board of Editors in the Life Sciences in the USA has an accreditation process for life science editors, centred on a three-hour written examination.

To be eligible for the certification exam, you must have a bachelor's degree and at least two years of experience as a manuscript editor in the life sciences. Some substitution of education and experience are allowed.

The examination will be held from 9.30 a.m. to 12.30 p.m., at the University of Sydney, Building F, 88 Mallett Street, Camperdown (opposite Camperdown Park). Registration costs US$25 and the examination costs US$100.

Further information is available at <www.bels.org>.

SfEP directory 2004 available
The UK-based Society for Editors and Proofreaders' new directory contains details of nearly 500 SfEP members offering a variety of skills including proofreading, copyediting, typesetting and website design. Companies that use freelance editorial services can obtain a free copy of the directory from: SfEP, Riverbank House, 1 Putney Bridge Approach, London SW6 3JD. Telephone: 020 7736 3278
Email: <admin@sfep.org.uk>. Other organisations and individuals should send a cheque for £15. Send a cheque for £18 for overseas orders.

Further information about the Society for Editors and Proofreaders can be found at <www.sfep.org.uk> where you can also access an electronic version of the directory which is fully searchable and regularly updated.

Beatrice Davis Editorial Fellowship
Named after one of Australia's most acclaimed book editors, this biennial fellowship recognises the contribution of editors to quality writing. The fellowship provides a senior book editor with funds for a three-month attachment to a US publishing house to gain experience in US publishing practices.

To be successful, applicants need to be Australian-based editors—working in-house or freelance—with at least five years or equivalent editorial experience in quality Australian fiction and non-fiction publishing.

The fellowship is offered every two years and will run again in 2004. For more information contact the Australian Publishers Association on <apa@publishers.asn.au>.

The fellowship is sponsored by the Literature Fund of the Australia Council, the Australian Publishers Association and the Australian publishing industry.

What word is that?

The singular use of 'they'

This chestnut has been done to death in many forums (fora?), but the corpse occasionally twitches. It's worth asking why, and thinking about how we respond as professional users of language.

I have written in previous columns about the inevitability, the necessity—even the desirability—of language change. It is perhaps understandable that we instinctively regard change as decay; if it isn't consistent with what we learnt, it's wrong. (I won't go into the fact that a whole generation didn't 'learn' grammar to begin with.) But the singular use of *they* is being adopted by quite reputable writers, and few linguists (call us grammarians if you will) see any problem with that.

Still, that depends on what you call a 'problem'. In support of the usage is the fact that *you* has already travelled the same path; *thou*, *thee*, *thy*, and *thine* have for most purposes disappeared from the language, and we can find evidence of an intermediate stage where 'you was' was accepted usage when referring to a singular 'you'. Also in support is the fact that many of us, much of the time, adopt the usage in speech. But there is still a prevalent attitude that written language is somehow more formal, more correct, more prestigious than speech; we'll say things that we wouldn't dream of writing.

But even self-proclaimed purists or 'experts' can make mistakes. I recently saw such a writer put their name to this (some details changed to protect the guilty): "Try '. . .' —like every other good writer does." When I went to school (admittedly a long time ago), that use of *like* was solecistic; only *as* was acceptable.

Where does this leave us?

It leaves us on very insecure ground, because most of our readers are self-appointed experts on the English language. And their expertise is firmly anchored in what they think they know. If your audience includes a spread of ages from 16 to 66, you can't win—whatever you do will seem archaic to some or outrageously trendy to others, or perhaps both. We must, of course, take refuge in the mantra "Know your audience", but acknowledging the problem doesn't always produce the answer.

Michael Lewis
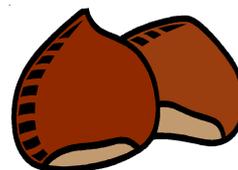
Workshop Report—Structural Editing: the essentials

Last November I attended the society's Structural Editing workshop, which was presented by society members Pamela Hewitt and Shelley Kenigsberg and held at The Station, Jacksons Landing in Pyrmont.

The day consisted of four speaker sessions and was followed by a question and answer segment—morning and afternoon tea and lunch were included (and greatly appreciated, judging by the speed at which the food disappeared)—and the following is a look at some of the basic principles of structural editing dealt with by both speakers.

Shelley began the day's program with a look at structural editing for non-fiction texts (for example, biographical, educational, instructional, polemic or scientific) and how people read, or make sense of, such texts. Structural (or substantive) editing is the 'big picture' edit where editors ensure that the arrangement of elements of a text is appropriate to the readership. It follows then that editors need to be sure who the intended readership is before organising a text.

Most readers alternate between three different styles of reading: *skimming* (for a general idea of the topic), *scanning* (for a particular aspect or subtopic) and *searching* (for specific information about that subtopic). It is therefore up to writers and editors to make sure that a text is structured so that each of these reading methods is accommodated. This can be achieved by using a variety of tools, including:

- organising text into sections/parts/chapters/subheads/paragraphs/glossaries/footnotes
- consistency and predict-ability—context and patterning
- turning points—appropriate change in tone or idea; introduction of new ideas
- signposting tools—highlighting on page or screen, bridging words, cross-references
- illustration—captions, text in boxes, annotations, graphics.

For readers who *skim*: provide **summaries**; for readers who *scan*: provide **headings** and **subheadings**; and for readers who *search*: provide appropriate amounts of **detail**.

Shelley went on to explain that most of us gather information from the texts we read on the basis of our attitudes and interests, or our level of knowledge about a particular topic. The two primary ways of gathering information from reading are the inductive pattern (where readers are led from the general subject area to the detail) or the deductive pattern (where the premise or conclusion of an idea is stated at the beginning of the text and is followed by supporting argument).

Workshop participants were split into teams and given two non-fiction books to analyse in terms of the organisation of chapters; headings, keywords and lists; tables, illustrations, graphs; special interest boxes; bridging words; illustrations; and ancillaries. We were then given the task of suggesting alternative methods of structuring the books—for example, changing or rearranging the number of chapters and headings, and looking at the use of indexes.

This was a fun and instructional way of exploring different structures and I have to admit that it did prove a lot easier to (constructively, of course) find flaws in a book's existing structure than it did to suggest workable alternatives!

After lunch it was Pamela Hewitt's turn at the microphone. Our first exercise was to look at the opening paragraphs of four non-fiction texts and discuss what the reader could guess about the text to come from the chronology, voice, tone, point of view and style of each piece. A lively discussion followed—some people were vocal in their support of particular paragraph styles, while other people (just as vocally!) loathed them. Just as interesting was a comparison of five opening fiction passages from fiction.

We then discussed the importance of 'the last word' and 'structuring for point of view' in fiction writing—the latter example was particularly interesting as we were given three alternatives to the same paragraph (sentence order was rearranged) and challenged to argue which version we preferred, and why. Again, opinions varied and it was an enjoyable way of analysing how

important structure (and personal taste) is in determining our reaction to a text.

Pamela provided us with some useful techniques to help editors clarify structural issues or help with narrative development:

- Abridging—write a one-page synopsis, taking approximately the same number of words, proportionately, to tell the story as the original. That is, if a third of the story is set in an outback town, devote around a third of the page to this section of the narrative. Don't use abstract language but concentrate on developing a narrative plan.
- Potted characters—take a large sheet of paper or board and plot the events that occur to the five or six main characters chapter by chapter. This will give you a very much-abbreviated version of the story, and it allows you to see where the action is in characterisation.
- Colourful characters—highlight passages about a major character using real or virtual highlighting. Skip from one passage to the next with the only link being a reference to that character. Is the character believable? Interesting? Draw up a profile with a brief description. Write one or two sentences about the character, then a list of half a dozen adjectives that best describe their nature.
- Scenic tour—list the main scenes, using a highlighter pen to mark the passages that are most obviously linked (where the point-of-view, theme, place is very similar). Using the scene identifiers you have created, write a sentence about what each scene means to the story. Rate the importance of the scene to the work as a whole, using your own scale (suggestions might include crucial, important, interesting sideline, footnote status). Remove all the scenes and passages that you have identified as weak or inessential. Identify weaknesses in the relationship between scenes, characters and themes.

I found the workshop well organised, focused and relevant. Many thanks to Pauline Waugh for her excellent organisation of the day and for arranging my attendance. *Sam Weir*

VALA 2004

'Breaking Boundaries: Integration and Interoperability' is the theme for the 12th Biennial Conference and Exhibition of the Victorian Association for Library Automation Inc.

The conference will take place at the Melbourne Convention Centre from 3 to 5 February 2004. Subjects to be covered include: Managing Digital Objects, Virtual Reference, e-Books, Electronic Publishing.

For further information, please contact Waldron Smith Management on (03) 9645 6321 or email <info@wsm.com.au>.

Find out more at <www.vala.org.au/conf2004.htm>.

Computers in Libraries 2004 (19th Annual Conference)

This conference will take place at the Hilton Washington from 10 to 12 March 2004. Some of the topics to be included are: Computers in school libraries, Intranets, portals, knowledge management, E-learning, literacy, and training, Searching and search engines. For more information please go to: <www.infotoday.com/cil2004/default.htm>

International Conference on the Future of the Book

The second conference on the Future of the Book will be hosted in Beijing, China from 29 to 31 August 2004. Topics include: reading and literacy trends, enhancing the viability of the publishing industry, print on demand and e-books. Find out more at <www.Book-conference.com>

The Australian Library & Information Association Biennial Conference 2004

The theme of this year's conference is 'Challenging Ideas' and will be held at the Gold Coast Convention and Exhibition Centre, Queensland, from 21 to 24 September, 2004. Please visit <http://conferences.alia.org.au/alia2004/> for full details.

Professional development

Indexing

Date: 14 February 2004   Presenter: Caroline Colton
Venue: Holme Building, The University of Sydney
Cost: $160 members, $185 non-members (lunch included)
Indexing is a specialist skill that requires an understanding of principles, rules and basic techniques. This workshop introduces you to the fundamentals of back-of-the-book indexing and gives practical techniques for creating indexes.

Working smarter with computers: the basics and beyond

Date: 6 March 2004   Presenter: Bruce White
Venue: Company Directors' House, 71 York Street, Sydney
Cost: $145 members, $175 non-members (lunch not included)
This workshop will cover essential information to help you set up your computer for editing effectively, using features that relate specifically to editing. Bruce will discuss many tips and tricks that can make an editor's work easier. (See flyer for more information.)

Microsoft Word: advanced editing skills

Date: 3 April 2004   Presenter: Bruce Howarth
Venue: Company Directors' House, 71 York Street, Sydney
Cost: $145 members, $175 non-members (lunch not included)
This course requires a working knowledge of Word. An incredibly useful and powerful tool, Word is seldom used to the best advantage of the operator, and editors use Word differently from authors anyway. Editors need to scan a document for consistency, mistakes, adjust formats, create cross-references, re-construct tables and do it all—fast. In this workshop, we concentrate on a few topics that will help you use Word more efficiently. After each topic is introduced, participants will have time to work through examples. (See flyer for more information.)

Wired words: Writing and editing for the web

Date: 8 May 2004   Presenter: Pamela Hewitt
Venue: City Tattersalls Club, 198 Pitt Street, Sydney
Cost: $145 members, $175 non-members (lunch included)
Writing for the web has challenges that are different from print-based writing. The workshop covers 'chunking', break-out text, pyramid writing, and linking techniques.

Bookings

The society now accepts payment by credit card (MasterCard, Visa and Bankcard but not American Express or Diners Card), cheque and money order. To book, please send a registration form to the Society of Editors (NSW) Inc. PO Box 254, Broadway, with your credit card details or fax or phone your registration and credit card details to the treasurer, Janice Beavan, at the numbers given in the committee list on page 8. Bookings will close one week before a workshop takes place.

Cancellation and refunds

The society will refund 100 per cent of the fee if you cancel four or more working days before the workshop, and 50 per cent if you cancel one to three working days before. However, please note that there can be no refund if you cancel on the day of the workshop.

Manuals and handouts

The society can only provide manuals and handouts to people who attend the workshop. Please see the information about workshop bookings on this page. For more information about the society's workshops, please send an email to Pauline Waugh at <paulinewaugh@ozemail.com.au>.