



Conference 2007 ... briefly!

Item	Title	Speaker	Writer
1	Keynote 1	Prof. Peter Doherty	Kim Manning (KM)
2	Bridging the gap: Web publishing in an educational setting	Ai-Leen Lin	Tim Bugler
3	The creative editor: Publishing at the National Library of Australia	Susan Hall	Sharon Nevile
4	Bare bones editing	Hilary Cadman	Nicola Trandafilovic
5	Plain or just dull? Collateral damage from the Plain English Movement	Jennifer Blunden	KM
6	Keynote 2	Yvonne Rolzhausen	KM
7	The language of scientific evidence	Janet Salisbury	Tim Bugler
8	Keeping culture and collecting voices: The National Museum of Australia's Tasmanian Aboriginal project	Thérèse Weber	Jennifer Wright
9	Between the lines: Additional tasks for editors of academic manuscripts by non-native speakers of English	Brian Harrison	Karen Lau

1. The main message from 1996 Nobel Prize winner (Physiology/Medicine) Peter Doherty was keep up the reading, go to conferences and events, and keep networking to ensure communication continues to occur. He recommended the following 'good reads' if you have some spare time: *Intuition* (Allegra Goodman) and *The man who loved only numbers* (Paul Hoffman).

2. [In the style of T S Eliot ...]
Between academia
And practice
Between conceptualisation
And implementation
Falls the shadow.

Between supply
And demand
Between editorial expertise
And technical expertise
Falls the shadow.

3. The NLA has over 7 million collection items and these form the basis of, but are not limiting, a vibrant publishing program. Susan talked enthusiastically of the creative processes involved in producing *Australian backyard astronomy*, the first book in the library's children's list, which was extensively tested in schools and bookshops and has since more than repaid its considerable production costs.

4. Hilary Cadman from Biotext explained the 'bare bones' method of editing, which is a framework that editors can

use to quickly and efficiently assess a document and provide helpful feedback to the author. Session participants practised the 'bare bones' method by assessing an extract from a scientific report.

5. The PE Movement should be a reminder of the purposeful, social nature of language, not an excuse to be just plain dull, stated Jennifer Blunden. She cautioned us to avoid losing all jargon and 'seemingly unnecessary' words (adds colour and texture!), mix up sentence length (regain pace and rhythm) and don't be afraid of the occasional passive sentence: keep it real.

6. Yvonne Rolzhausen, fact checker extraordinaire with *The Atlantic* magazine, feels that fact checkers bring no bias to the job because they are not trying to create or fix language; they just want accuracy. They do the best they can, but time and the reliability of sources can constrain — an element of trust is a must in this art of creative doubting.

7. Three tips to make 'evidence' clearer:

- Avoid vague adjectives: e.g. instead of 'strong evidence that ...', use 'several well-designed clinical trials have shown that ...'.
- Avoid 'no evidence': be specific; 'no studies exist' or 'multiple studies have shown no effect'.
- Avoid biased language: e.g. instead of 'studies show a benefit', use 'studies show a positive effect'.

Contact points: SocEdsQ

Please visit our website at www.editorsqld.com for all contact details.

June meeting

Fees, quoting and contracts

What do editors and proofreaders charge clients? How do they quote on jobs? What do you know about contracts?

If you think there's something for you to learn, make sure you get a seat at the next meeting on Wednesday, 6 June. If you think you've got something to contribute, we want you there too. There will be a wide-ranging presentation plus opportunities for audience participation, so bring your questions and learn all there is to know about this subject.

Venue: The German Club,
416 Vulture Street, East Brisbane
(opposite the 'Gabbra').

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8. The book *Keeping culture* resulted from the museum's collection of Tasmanian Aboriginal poems, shell necklaces, tools, artworks and artifacts and stories. Keeping the author's voice was a priority. Kevin Gilbert did not want the profound feelings in his poems destroyed by punctuation. Authors were given unprecedented access to proofs. Design plus biographies in first person held it all together.

9. Non-native writers of English face difficulties with differences between their mother tongue and English. Serious errors can occur where the edited meaning is different from what was intended by the author. For instance, in Japanese:

- Singular and plural sense generally not obvious: which one is meant?
- No definite or indefinite articles: will meaning alter significantly if 'a' were replaced by 'the' (or even omitted)?

Always check with the author!

IPEd notes: May 2007

The delegates to the Interim Council have been working with their society committees to conduct a vote by their members that will endorse the formation of IPEd as a not-for-profit company. By the time you read this the verdict will be known. The national conference offers the Council a rare chance to talk directly with a large group of individual members, both to hear their concerns and to explain IPEd's activities, and much thought is being given to the Council's presentation for the plenary session on Friday, 11 May.

As with any new organisation, many principles and practices have to be decided. A start has been made on an operational procedures manual; drafts have been prepared of various items — position descriptions, policy on reimbursing expenses, guidelines for accreditation — and these documents are being discussed and refined.

Meanwhile the delegates to the Accreditation Board have been seeking endorsement from the members of the

societies for the amended accreditation scheme, which includes a copyediting exam, and the Assessors Forum has been drafting, testing and marking a sample paper. Once the scheme becomes established it is likely that the Board and the Forum will be merged or streamlined; at present, though, there is so much to be done that it is convenient for the Board to handle administrative and financial matters and report to the Council and the societies, while the Forum works on exam standard and content.

The Education, Training and Mentoring Working Group is surveying training provision in all sectors: higher education, vocational, private providers, societies of editors and industry bodies. The working group has begun drafting an issues paper for circulation to members nationally to identify gaps in provision, in terms of sectors, geographical coverage and mode of provision. The issues paper, which will be presented towards the end



of the year, will also canvass a proposal for keeping the survey information up to date and a mechanism for working with providers in the future. The group is also investigating models for mentoring schemes and will report to the conference delegates on Friday afternoon.

The Communication Working Group is collating the results of its survey of clients' perceptions of editors. It is also supervising the preparation of flyers containing background information on IPEd, assessment and accreditation, which will be placed in the Hobart conference satchels.

*Janet Mackenzie
Liaison Officer*

'The whys and whats of tax' according to Brian Tucker CPA

Les Savage reports on April's speaker (a transcript will be put on the website)

Brian Tucker isn't your usual accountant: he's informative, he's entertaining, and he's colourful.

A relaxed and comfortable Brian dispelled myths and half-truths about an obscure subject: he used plain English and earthy expressions to free his listeners from ignorance about what to claim as tax deductions.

What the law says

Brian told the gathering that the legislation simply says, 'Any expense that has been incurred in the derivation of income shall be an allowable deduction'.

If the expense incurred relates to income-producing activity, it's tax-deductible (although some expenses might have some private-use component that reduces the level of deductibility).

When may you start claiming?

Once you make a decision to commence business and you do something to demonstrate this, your expenses become tax-deductible.

Keeping receipts and records

The tax people want documentation. It doesn't matter how legitimate the expenses were; if you don't have paperwork, it won't be allowed.

Telephone, car, travel, office

Keep a record for a period of time to determine what percentage of phone calls are for business. Keep a car logbook for twelve weeks to determine business usage, and do that once every five years. Keep a diary note of all business-trip activities and expenses. If you undertake work while travelling, you must show that the journey relates to an income-producing activity and is not a by-product of something else. Claim rent for the proportion of home space used for business purposes.

Do I need a company and an ABN?

Establishing a company won't give you access to more deductions (refer back to 'What the law says'). You don't have to have an Australian Business Number, but it will stop clients taking tax out of their payments to you.

Second-hand equipment

Second-hand goods are tax-deductible.

Showing a loss?

If you're not generating income from your editing business, you may still claim work-related expenses. It depends on whether you're conducting this activity to generate income.

Voluntary work

If you're in business as an editor and you're doing voluntary editing work, expenses that you incur will be tax-deductible. But if you perform voluntary work that is not connected to your profession, then 'no'.

GST

Register for GST only 'when the cost of registration is less than the perceived benefits'. Of course, if your income from editing exceeds \$50,000 a year, you must register.

Thought of the night

'I've often thought that the only profession more anally retentive than editors is historians ... You guys will be right on top of keeping your records because that's the nature of your mindset: it's neat, it's tidy, it's ordered. Don't disappoint me!'

Web wandering

Check out <http://www.gocomics.com/cornered/2007/05/08/> for a professionally relevant cartoon.