

## Accreditation workshop

*At our June meeting Robin Bennett discussed the work of the Accreditation Board. She gave participants examples of evidence for accreditation and demonstrated how to comply with the Australian Standards for Editing Practice. Shelley Kenigsberg also spoke about accreditation and the revision of the Standards.*

Our journey to accreditation has followed very different paths from those taken by our English and Canadian colleagues. Our English colleagues are working to establish a test-based system of accreditation for proofreaders and editors; applicants are required to complete a course before they can apply. After seven years or more, they have developed tests for proofreaders, which have resulted in a spectacular failure rate (31 out of 41). After one assessor received death threats from a disgruntled, unsuccessful applicant, they stopped releasing the names of assessors. The description of their experiences at the conference in October last year had more than a touch of nightmare about it. I can't have been the only person present who thanked heaven most devoutly that we weren't following that model.

Our Canadian colleagues began to work on another test-based system ten years ago. They have now developed four tests or exams: successful

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**'...the members of the Accreditation Board have made a commitment to deliver a workable program to our colleagues around Australia...'**

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completion of all four tests will give applicants full accreditation, though it will be possible to complete just one or two tests. Again, applicants will be required to complete a course before

they take any of these tests. They expect to call for applications later this year.

In Australia, by contrast, applicants will be required to submit a portfolio of evidence. So Australian editors will be using a model based on one level of accreditation administered by the Accreditation Board, in which assessment of applications for accreditation is evidence-based.

Since the conference we have been working on practicalities, such as assessors and workshops. The first of these workshops, focusing on evidence, was presented at the national editors' conference in Melbourne last year. Before the conference, the board undertook to organise follow-up workshops throughout Australia, of which this is one.

**continued on page 2**

## Inside

<b>New members</b>	<b>2</b>
<b>Tiered membership proposal</b>	<b>3</b>
<b>Discount on joining the Alliance</b>	<b>4</b>
<b>Rates and the survey</b>	<b>4</b>
<b>IPEd notes</b>	<b>4</b>
<b>ESD voucher</b>	<b>5</b>
<b>News, notices and conference diary</b>	<b>6</b>
<b>Letter to the editor</b>	<b>7</b>
<b>Professional development</b>	<b>8</b>

Next meeting: Tuesday, 5 September 2006

### **Publishing for passion and profit: a unique approach to custom publishing non-fiction books**

**Lisa Messenger, Managing Director of Messenger Marketing and Messenger Publishing, will talk about her 'nothing is impossible' approach to custom publishing. She will also show how you can take other publishing staff beyond their comfort zones and thrive on the challenges of publishing.**

Lisa Messenger has worked globally in conference and event management, PR, sponsorship, marketing and publishing. Lisa is Co-director of Anchovy Publishing, and has authored and published *Happiness Is...* which was released in October 2004 and *Cubicle Commando*, due for release in September 2006. She is currently working on several other titles including a novel, a book for Peppers Hotels and a book, CD and DVD set on self publishing, entitled *Maverick Publishing*.

Sydney Mechanics' School of Arts, 280 Pitt Street, 6.30 p.m. for 7.00 p.m. Drinks and light refreshments provided. \$15 for members; \$20 for non-members and those who do not RSVP; \$7 for holders of a current concession card.

**Please RSVP to (02) 9294 4999 (voicemail) or the email address <editorbruce@optusnet.com.au> by Friday, 1 September 2006.**

**October meeting: Tuesday, 3 October 2006**

When I started to draft my introduction to that first workshop last October, I realised that the board's work bears a strong resemblance to those nests of Russian dolls, placed one within another in decreasing sizes. Or, to put it another way, it's just one damned thing after another. We thought after our first meeting in May 2005 that we had made binding decisions on the major aspects of accreditation, only to realise the sheer weight of details we still

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had to resolve and the certainty that we would have to rethink decisions on practicalities. Every time we make another decision and face questions from our members around Australia, we find within every challenge faced by the board problems for potential applicants that we might not have anticipated.

Nothing to do with preparing this accreditation system is simple, I can assure you. But the members of the Accreditation Board have made a commitment to deliver a workable program to our colleagues around Australia—a scheme that is transparent, consistent and objective, and we'll continue to rethink details until we get there. Our aim is to develop an accreditation program that is as simple as possible for our members to use. This program won't be perfect for every editor, but it will place accreditation within reach of most working editors.

The Accreditation Board will not be working in isolation to achieve this result. For a start, this program is based on the Australian Standards for Editing Practice, so we'll be working with IPED's Standards Review Working Group. Shelley will have more to say about that later.

#### **How will this scheme work?**

All applicants will receive an information kit containing standard forms, guidelines and the revised version of the *Australian Standards for Editing Practice*. Some people have commented that they would need six months to prepare their application; they won't. Just bear in mind, before you sadly say goodbye to months of your life, that the board is looking at a minimum standard of competence. You will certainly be expected to address every one of the standards, because every one is relevant to any editor's work, but you will need to refer only to those sub-sections that apply to your manuscript and the work you're currently doing. We do not expect people to jump through impossible hoops.

You will send your applications and attached evidence to a Secretariat; the Secretary will then send them out to an assessor in another State or Territory with skills in the relevant area/s. You will not find out who assessed your application. Any assessors who know applicants will be expected to disqualify themselves on the grounds that they cannot make a fair assessment. Any queries, such as requests for missing attachments, will be handled by the Secretary.

The assessor will then recommend that you be accredited or not accredited. All applications which have passed through that initial assessment will then be considered by a panel of assessors who have the necessary skills. It will be the panel members, not the assessor who first looked at your application, who make the decision to accredit you or not accredit you.

If they decide not to accredit you, you can appeal to the Accreditation Board and finally to the Institute Council.

#### **What sort of evidence will you need to prepare for assessment?**

Our accreditation scheme must provide for editors working across a very wide range of fields, from corporate writing, self-publishing, and illustrated children's books to multimedia and websites. And the aim of the board is to ensure that accreditation is within the reach of most working editors: that is, it will be neither absurdly easy nor impossibly difficult to achieve. So this question of evidence and the type of evidence that will be valid is crucial.

#### **What kind of evidence will be acceptable?**

It must include before-and-after manuscripts and/or online material and work in progress, in other words, text with marked or tracked changes that show exactly what you have done. The work in progress is most important. You may need to submit only one manuscript, not more than 20 pages, and that manuscript need not be very recent. It could be two or three years old; the Accreditation Board is still considering this question. Your evidence should also include supporting evidence, such as queries for authors, style sheets developed and used, and correspondence with designers, project managers, and so on.

We are well aware that confidentiality will create a serious challenge for some editors: it is particularly difficult for people working on classified or commercial-in-confidence material, but also for freelancers and for many in-house editors. For example, authors may be reluctant to expose their manuscripts to critical scrutiny.

It is certainly possible that you will be able to use some of the material you have edited, particularly if it has already been published. Of course, you will have to obtain permission from clients or employers; we realise that permission won't always be given.

You may need to take on a job quite different from your usual work, just to make sure you have a manuscript you

continued on page 5

#### **NEW MEMBERS**

David Brennan

Tracey Brown De Langan

Sarah Carlson

Leila Kertesz

Sally Latham

Rob McGregor

Bronwyn McKay

Glenys McLaughlin

Phaedra Pym

Susan Stevens

# Tiered membership proposal

The committee of the Society of Editors (NSW) Inc. has developed a proposal for the introduction of a tiered membership system in New South Wales. We have taken into account feedback on the tiered membership options that were outlined in previous issues of *Blue Pencil* and are now seeking the views of the members on the following proposal.

**Please provide your feedback so we can incorporate changes and take the tiered membership proposal to a membership vote at the members' meeting in November.**

## Categories

For the start of the next membership year (2007) the Society of Editors (NSW) Inc. will offer current and new members the option of three categories:

1. Remaining an ordinary member at the current fee with the current entitlements;
2. Becoming a professional editor member at the current fee with the current entitlements (provided you have two years experience as a professional editor and can provide two written references); or
3. Becoming an associate member at a reduced fee (\$50) with reduced entitlements (an associate member cannot vote at an election, cannot become a committee member and cannot be listed in the *Editorial Services Directory*).

## Phasing in a new system

Within four years (before January 2011) all ordinary members will be asked to choose either:

1. Professional editor member status; or
2. Associate member status.

Four years should be sufficient time for those seeking professional status to gain professional experience if they do not already have it.

## Experience

Professional editor members must have at least two years in-house experience or the equivalent freelance or part-time experience. For example, if you worked half the time as an editor for four years (part-time or freelance) then that would be an acceptable equivalent to two years full-time as an in-house editor.

Professional experience must be in a paid editing role.

As professional members may have had career breaks there is no limit on how long ago the professional editing experience was obtained.

Professional editor members will be asked to provide two written references that can be checked by a subcommittee appointed for this purpose. References can just be a simple statement of the years of experience in an editorial role.

## Corporate Associates

A new category of 'Corporate Associates' will also be introduced for 2007. Publishing companies and other businesses and organisations that support the Society of Editors (NSW) Inc.'s aims can become Corporate Associates. For an annual fee of \$300, Corporate Associates of the society will receive five copies of *Blue Pencil* each month and one copy of the *Editorial Service Directory*, five free admissions to each monthly meeting and two free admissions to special events, such as the Christmas dinner. The usual member rates on professional development courses and workshops will apply to Corporate Associates for up to five attendees.

Please send your comments to 'Tiered Membership', Society of Editors (NSW) Inc.

**The committee of the Society of Editors (NSW) Inc.**

# Discount on joining the Alliance

*Media Entertainment and Arts Alliance (MEAA) offer to society members.*

Recognising that we are not a particularly highly paid job category, the Alliance is offering a union membership discount for all members of Australian Societies of Editors, starting in the 2006–07 financial year. New or existing members of the Alliance can receive an amount off the membership fee equivalent to the amount of their society membership, with proof in the form of a tax receipt. For example, if a member of the Society of Editors (NSW) Inc. paid \$70 to renew their membership, then they will receive a \$70 discount on union membership. All membership fees are tax-deductible.

It is a critical time for people working in Australia, and that includes editors. The Work Choices legislation, which came into force on 27 March 2006, reduces the relevance of awards by getting rid of a range of entitlements. The award that has provided minimum pay and conditions for editors is the Journalists' (Book Industry) Award 1998. Its terms are extremely minimal, to say the least. Moreover, the Federal Government's Award Review Taskforce will further reduce award entitlements. The new laws also make it unlawful to bargain for things such as protection from unfair dismissal, limits on outsourcing, and 'matters that do not pertain to the employment relationship'—a very wide range, however interpreted.

It is crucial that employees who want to protect their wages and conditions have collective agreements in place, and where employees are members of a union, this is much easier. The conditions we enjoy in Australia are the result of more than a century of active union involvement in the

workplace, and the new laws' restrictions on the power of unions pose a real threat to people's financial and job security.

## What about freelancers?

A freelance editor must negotiate his or her own rates. Not only should fees reflect experience and expertise, freelance editors must also factor in personal and business taxes, expenses such as facilities, equipment and an internet connection, and saving for retirement. Raising your fees is not an impediment to getting work if other editors do so as well. The effect of talking openly with other professionals about fees, and deciding together to raise the 'market rate', is that of powerful collective action. The Media, Entertainment and Arts Alliance is actively reaching out to freelance workers in the communications industries.

A union is as strong as its members. Registered with the Australian Industrial Relations Commission and in each state, the Alliance is the officially recognised body representing members on all industrial matters, including negotiating our agreements and providing advice on contracts. It uses its influence to lobby government and other industry bodies for strong and independent Australian media, publishing and entertainment industries.

## How to join

Complete a membership form and post it to the Alliance Membership Centre. More information is available on the website <[www.alliance.org.au](http://www.alliance.org.au)>, or phone the Membership Centre on 1300 65 65 13.

**Elaine Miller, Media Entertainment and Arts Alliance (MEAA)**

## Rates and the survey

In the society's 2006 member survey we will seek your opinion on current and preferred rates across different fields of editing.

Some societies, such as The Australian and New Zealand Society of Indexers, recommend a minimum rate (\$55.00 per hour for all indexing jobs).

The Society for Editors and Proofreaders in the UK suggests rates per hour for different jobs. The rates (and an approximate Australian equivalent) from 1 April 2006 are:

Proofreading, simple indexing

£17.50 (\$44.00)

Copy-editing, creative indexing (paper)

£19.00 (\$48.00)

On-screen copy-editing

£20.50 (\$51.00)

Substantial editing and rewriting

£23.00 (\$58.00)

Project management

£25.25 (\$63.00)

The society notes that these are 'broadly in line with the NUJ suggested minimum freelance book rates'. The NUJ (National Union of Journalists) is the relevant union for book editors in the UK. It maintains a register on its website where anyone can record actual rates paid for particular jobs.

Like its UK counterpart, the MEAA publishes rates for book editors and proofreaders. However, editors in Australia are rarely paid them. Working in conjunction with the Society of Editors NSW, the MEAA will be able to use the survey results to review rates for the book industry.

Confidentiality of survey responses is assured.

## IPEd notes

*News from the Institute of Professional Editors (formerly known as CASE) August 2006*

The Interim Council will review progress on all fronts at its face-to-face meeting in Canberra in the first week of August. A full report will follow next month.

The Accreditation Board has almost completed its series of workshops for each society to explain how the accreditation scheme will work and hear members' concerns. Board delegates have begun holding meetings in each State and Territory for the initial pool of assessors (the 'distinguished editors') to discuss definitions of competency, methods of assessment,

guidelines and the Standards, as well as any other questions raised by the assessors.

The National Organisation Working Group is settling down to work under its new convenor and beginning to look at possible organisational structures. The Standards Revision Working Group's work is continuing and members nationally will be invited to contribute to an interactive survey where they can comment on suggested revisions. Following this, there will be workshops in each state to finalise drafts of the revised Standards.

The Communications/Promotions Working Group is seeking testimonials that confirm the value of editing, particularly statements that editing has saved money and time. The sources of the testimonials must be acknowledged (and preferably well known). If you have a suitable testimonial, please obtain the client's permission and send it to the convenor of the group, Kathie Stove, [kathie@inwriting.com.au](mailto:kathie@inwriting.com.au).

**Janet Mackenzie, Liaison Officer**

**continued from page 2**

can submit. We won't care if it is not your usual type of job; all the board is interested in is evidence of your competence.

We will be seeking legal advice on this subject from our legal advisors, the Arts Law Centre of Australia in Sydney. Just remember that all our assessors will be required to sign a confidentiality agreement, so they won't be discussing applications or evidence with anybody apart from the assessors' panel and members of the Accreditation Board and the IPed Interim Council, in case of appeals. They will also be required to keep all applications and evidence in a locked filing cabinet or use passwords to ensure the security of electronic files.

Several people have pointed out that they would have difficulty in supplying supporting evidence such as correspondence with authors, designers, project managers, etc., because they handle such discussions verbally. I believe that accreditation provides a great opportunity to change work practices so that all discussions with authors and others working on the same project are documented, whether you plan to seek accreditation in the near future or not. In other words, we're proposing a change to an evidence-gathering mindset. You need to start gathering evidence well before you apply for accreditation or have even decided to do so. And you need to consider every job as a possible source of evidence for your application. It would be a great pity to realise two years later that a particular manuscript and related style guide, queries for authors and discussions with other team members would have provided an

excellent basis for your application for accreditation if only you'd documented the supporting evidence at the time.

The accreditation program we have developed so far is a draft plan, lacking in many details; it's the largest of the Russian dolls. The members of the Accreditation Board have done an excellent job in achieving this, but we need to hear your concerns, so the board can deal with them.

Board members have prepared for your consideration several items of evidence related to a couple of dummy applications—what the AWG *Final Report* refers to as Part B, including several items of supporting evidence developed for the Leaping Lizard text. I'll also be looking at Part C, demonstration of compliance with the Standards, then Shelley will be discussing revision of the Standards.

We plan to follow up this workshop with more, as necessary.

**The Standards**

**SK:** I am currently convening the Standards Revision Working Group. We are dissecting each and every standard and looking at its applicability. There is a huge gap in online work and digital editing. I really urge everybody to read the Standards and let me know if you have any comments. There will be an opportunity to have another workshop purely directed at the Standards and to have a survey. Our aim is to dovetail the revision of the Standards with the push for accreditation some time next year.

Everyone should download a copy of the accreditation *Final Report* from the IPed website.

**Questions and answers**

**Q:** Do jobs used as evidence need to be paying jobs?

**A:** No, they don't. We are trying to make the possibilities for evidence as wide as possible. We have also had questions about whether students' work will be admitted as evidence, but we haven't made a final decision on that.

**Q:** Can you fix an error in a manuscript retrospectively?

**A:** No.

**Q:** Are there situations where quantity would help more than quality?

**A:** Brevity will be considered a virtue. The assessors will assume that what you have done in one document you will be capable of doing in another. Choose the chapter that is most representative of the different elements of editing.

**Q:** What is the minimum and maximum timeframe for work submitted?

**A:** We have not yet determined that.

**Q:** What about manuscript assessment which is submitted in a report form?

**A:** Assessors would need to see a representative section of the document, as well as the report.

We want to hear your questions or concerns about accreditation, and will be using the CredAbility column to answer them.

*Robin Bennett is Chair of the Accreditation Board.*

*Shelley Kenigsberg is the NSW delegate and Convenor of the Standards Revision Working Group.*

**Order Form: Society of Editors (NSW) Inc.**

*The Editorial Services Directory 2006*, published by Society of Editors (NSW) Inc., is available.

It has all the usual features—freelance editors listed by Services Offered; by Types of Published Material they have worked on; by Subject (or Genre) specialities; together with a directory entry for each freelance editor of up to a page.

The price is \$20 per copy which includes postage.

I would like to buy.....  
copy/ies of *Editorial Services Directory 2006* @ \$20 per copy (postage within Australia included) for a total of \$.....

Name:.....  
Organisation:.....  
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Cheque/money order (made out to Society of Editors NSW) enclosed for \$.....

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If using a credit card to pay, please fax your order form to the Society of Editors (NSW) Inc. (02) 9337 4126. Otherwise, return the form and payment to the society at PO Box 2229, Rose Bay North NSW 2030.

## **The Editorial Services Directory 2006 is now available**

Members who have advertised their services in the *Editorial Services Directory* 2006 should now have received their free copy.

Non-members can purchase a copy from Terry Johnston for \$20 (postage included). Use the order form on page 5 of this issue of *Blue Pencil* and send a cheque or money order to PO Box 2229, Rose Bay North, NSW 2030, or fax credit card details to (02) 9337 4126.

## **Galley Club AGM and free seminar on excellence, 30 August**

The Galley Club of Sydney will be holding the AGM and a seminar entitled 'What is Excellence?' at the Greenwood Hotel in North Sydney.

This short seminar attempts to explore excellence by asking some of the judges of the recent Galley Club Awards to explain how they identify and judge excellence. Speakers will include Lisa Hanrahan, Allan Wetherell (TAFE), Pamela Horsnell (Juno Creative Services) and David Newbold (Newbold and Collins).

You can learn what the judges are looking for and at the same time collect some valuable tips for your next Galley Club Award submission. In a discussion you can contribute your own opinions.

The seminar will be followed by the Galley Club AGM. Our treasurer will advise on the financial statements and the new committee for 2006/2007 will be voted in.

If you are interested in being involved on the committee for the coming year contact Janis Barbi <president@galleyclubsydney.org.au>.

The seminar and AGM will be held at the Greenwood Hotel on Wednesday, 30 August starting at 6.30 p.m. for 7 p.m. Admission is free and drinks and nibbles will be provided. RSVP to <catering@galleyclubsydney.org.au>.

For more information about the Galley Club of Sydney visit the website <www.galleyclubsydney.org.au>.

## **Brisbane Writers Festival, 13 to 17 September**

This year's Brisbane Writers Festival again provides free discussions, book launches and conversations. Aspiring writers can take part in the workshops and masterclasses, for which it is well worth buying a ticket. Buy books on site and have them signed by the authors.

Events will be held at South Bank, Brisbane Powerhouse and other venues. If you have small children, you can book them into the free festival creche during the weekend.

International guests will include the 2005 Orange Prize winner, Lionel Shriver; novelist, playwright and poet Sebastian Barry; filmmaker and writer Sun Shuyun; Chinese crime writer Qiu Xiaolong; Elizabeth Knox; and arguably the world's biggest bestselling writer for children and young adults, RL Stine (*Goosebumps*).

Visit the festival website for a program of events and other details <www.brisbanewritersfestival.com.au>.

## **Writing History Festival, NSW Writers' Centre, 23 September**

This exciting day will focus on the nature of writing history, whether for the more traditional non-fiction historical writing or for the purpose of using historical material in fiction. The festival will be held at the NSW Writers' Centre in Rozelle. Phone (02) 9555 9757 for details of admission costs, bookings and enquiries, or visit <www.nswwriterscentre.org.au>.

## **Ubud Writers and Readers Festival, Bali, 28 September to 3 October**

The international Ubud Writers & Readers Festival 2006 offers inspiring discussions, creative workshops, book launches, literary lunches, free children's workshops and special events in one of the world's most beautiful settings on the island of Bali.

The festival features a host of internationally acclaimed writers, including Anita Desai, Madhur Jaffrey, William Dalrymple, Su Tong, Ziauddin Sardar, Dionne Brand, Suketu Mehta and the Australian novelist Gail Jones.

Fascinating cultural workshops provide the opportunity to learn the elements of storytelling with Shauna Singh Baldwin, the secrets of travel writing with Claire Scobie, the trick to feature writing in South East Asia with Michael Vatikiotis, or explore the tastes, sounds and culture of Bali. For more information visit the website <www.ubudwritersfestival.com>.

## **Freelancers do lunch, 28 September**

The next freelancers' lunch will be held upstairs at the Exchange Hotel, corner of Beattie and Mullens streets, Balmain, at noon on Thursday, 28 September 2006. Mains cost about \$10 to \$14. Buses to Balmain leave stand B, behind the QVB, every 10 to 15 minutes. Hop on a 441 or 442 then alight outside the hotel. There is no need to RSVP. See you there!

## **Frankfurt International Book Fair, 4 to 8 October**

Not only is the Frankfurt Book Fair the meeting point for the book business, it is also the world's largest marketplace for trading in publishing rights and licences. Everyone who is anyone in the industry will be there: authors and publishers, booksellers and librarians, art dealers and illustrators, agents and journalists, and information brokers and readers.

Each year at Frankfurt, the Australian Publishers Association coordinates the Australia Aisle—an avenue of Australian stands—and organises a display of new titles in the Showcase of Australian Publishing.

This year the Frankfurt Book Fair will take place from 4 to 8 October. The Guest of Honour nation will be India. See the website for more details <www.frankfurt-book-fair.com>.



## Letter to the editor

Editors throughout Australia should be closely examining their souls after the 'Wraith Picket' hoax. But so should literary critics, and indeed everyone for whom literature is either lifeblood or bread and butter.

It is fascinating to see how such an exercise can generate emotional (or emotive) responses—rather like the shocked denials that greeted suggestions that Don Bradman was a rather less than gentlemanly person to do business with... But perhaps the emperor really is inadequately (or inelegantly) clad.

I've just looked into the Nobel selection process. Apparently the committee consider themselves perfectly competent to judge works in English, French, or German (or, presumably, Swedish); works in other languages are read in translation. That, plus what I can make of the selection criteria, leads me to believe that style counts for little—that the prize is awarded on the basis of theme, and the way it is supported by characterisation, plot, and setting.

So does style really count for nothing? In White's case, quite possibly. Remember that A.D. Hope described White's writing as 'turgid'. And Nick Hudson (surely a competent judge) has never been able to finish any of White's longer works. (Nor have I; but then, I have always been an admirer of Alec Hope.)

So what was the *Australian* really trying to do? Was it trying to discredit the local publishing industry, or was it trying to expose White as not such a great writer after all? If the former, was White the best writer to use as the straw man?

At least I feel that I no longer have to apologise quite so abjectly for my lack of enthusiasm about White!

Sincerely,  
Michael Lewis

Society of Editors (NSW) Inc.

PO Box 254, Broadway NSW 2007; Voicemail: (02) 9294 4999  
<[www.editorsnsw.com](http://www.editorsnsw.com)>.

## Blue Pencil

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Your comments and contributions are welcome. Mail them to the Editor, *Blue Pencil*, Society of Editors (NSW) Inc., PO Box 254, Broadway NSW 2007, or email Catherine Etteridge at <[cje\\_editing@hotmail.com](mailto:cje_editing@hotmail.com)>.

## Copy deadline for the October issue is Tuesday, 12 September 2006

The views expressed in the articles and letters, or the material contained in any advertisement or insert, are those of individual authors, not of the Society of Editors (NSW) Inc.

## Advertising rates

Full page, \$375; half page, \$200 (horizontal only); one-third page, \$125 (vertical or horizontal); quarter page \$100 (horizontal only); one-sixth page, \$75 (half of one column). Inserts: \$200 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 375. Please note that the committee reserves the right to decide whether advertisements are appropriate for this newsletter.

## Membership

Membership of the Society of Editors (NSW) Inc. is open to anyone working as an editor for publication (print or electronic documents) and anyone who supports the society's aims.

Membership runs for a calendar year. 2006 fees are \$75 for new members (\$45 if joining after 31 May) and \$70 for renewals.

To obtain a membership application form, phone (02) 9294 4999 or write to PO Box 254, Broadway NSW 2007. You can also download an application form from the society's website at <[www.editorsnsw.com](http://www.editorsnsw.com)>.

## Listing in the *Editorial Services Directory*

The society's *Editorial Services Directory* is available online at <[www.editorsnsw.com/esd/](http://www.editorsnsw.com/esd/)>. New listings and updates can be added quarterly as follows:

- online only: July (deadline 30 June); October (deadline 30 September)
  - print and online: January (deadline 31 December); April (deadline 31 March).
- The cost is \$40 per year (\$20 for new listings received from April to September) in addition to the fee for membership of the society. New listings should be submitted using a template available from Cathy Gray at <[cgray@mpx.com.au](mailto:cgray@mpx.com.au)>.

## Committee meetings

All members are welcome to attend the society's committee meetings, generally held each month. Please contact a committee member for details if you wish to attend the next meeting.

## 2006 COMMITTEE

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## Professional development

### Typography for Editors

This workshop looks at the basic principles of typography, and how type and layout decisions affect readability. It will not be about using typesetting programs like InDesign or Quark XPress.

**Date:** Saturday, 16 September

**Presenter:** Bruce Howarth

**Cost:** \$195 for society members, \$245 for non-members

### Writing for the Web

The internet presents unique challenges and opportunities for writers, and it has changed the rules of writing and how readers absorb information. This workshop is designed for people building a new website, looking to improve their current website copy, or anyone writing for the web. You will receive up-to-date practical guidance, tips, and language tools to enhance your internet writing and editing skills, and you will learn how to lay out text on a page and structure the pages within your website.

**Date:** Saturday, 18 November

**Presenter:** Simon Hillier

### Effective Writing: structure, style, and plain English

**Date:** TBA

**Presenter:** Pauline Waugh

### Professional Proofreading

**Date:** TBA

**Presenter:** Tim Learner

**Regional members** living more than 200 km from Sydney may receive a 40 per cent discount on the cost of the society's workshops (excluding computer-based workshops).

### 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 days before. However, please note that there can be no refund if you cancel on the day of the workshop.

For more information about the society's workshops, please email Pauline Waugh at

<pauline.waugh@corporatecommunication.com.au>.

### Volunteer mail manager required

**Do you enjoy receiving the *Blue Pencil* by mail? We are seeking a mail manager who can stuff the newsletters into envelopes and/or deliver them to the post office on a monthly basis. Ideally, anyone volunteering to help with the mailout will live in Sydney and have a car. Contact the society if you are interested in helping and would like more information about this voluntary role.**

### Copy deadline for the October issue of *Blue Pencil*:

**Tuesday, 12 September 2006**