

Who'd want to direct a writers' festival?

At our February meeting, Sydney Writers' Festival Artistic Director Chip Rolley spoke about the challenges and surprises he has experienced running a festival with some 300 events and more than 400 participants. As Sydney Writers' Festival 2011 looms large, Chip outlined his hopes and themes for the upcoming festival in May, his second at the helm.

For those who haven't been to the Festival before, this is our 14th year as a stand-alone event. We used to be partnered with the Sydney Festival in January but for 14 years we've been on our own and it's now held in the third week of May every year—this year from 16 to 22 May. It is now the largest writers' festival in Australia, measured in terms of audience who come to the various events and the number of writers that we present. But we are 'short' in terms of the length of program time—we fit it all into one week.

Every capital city in Australia has a writers' festival, which isn't the case in the USA. I think the whole idea of writers' festivals is something that has grown out of the UK tradition. The

really big festivals in the UK include the Hay-on-Wye Writers' Festival, the Edinburgh Writers' Festival (part of the Edinburgh Festival), and the Cheltenham Writers' Festival. These are the very large festivals that feature the most recently published writers in the UK book market.

The thing that's happened with writers' festivals here and everywhere is they are proliferating. Everywhere you go there's another one popping up and that's the same as in the UK. There's something like 250 in the UK alone.

So there's clearly an incredible hunger for taking what happens in a book and putting it in a public environment. Everywhere you turn there are public events: events where

people are asked to speak, either about their books, engaging in debates about ideas or issues of the day. I think it's a really interesting phenomenon that this is happening at the time when our lives outside of these events are really driven by digital technology. It's also driven by editors and/or writers working alone or working at home. Writers' festivals offer a chance for them to get out among the public, bringing like-minded people in the community together, in a great setting to talk about issues and ideas. So being a well-established writers' festival in this market is really a great opportunity for us to tap into this growing hunger.

But it's not all fun and games. It's a lot of work, to be frank, and it's a lot of nail-biting. It's a lot of rejections from

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Next meeting: Tuesday, 5 April 2011

Heroes and villains: writing historical biography in the age of celebrity

Two books, three disparate protagonists. Yet when examined together, the lives and deeds of photographer Frank Hurley and architect Walter Griffin and his wife and design partner Marion Mahony expose much about a fledgling Australian nation and its view of itself. Biographer, painter, photographer and sometime architect, **Alasdair McGregor** puts his subjects under the microscope, but warns that the contemporary biographer should not illuminate such children of a different time by the glare of 21st century celebrity.

Sydney Mechanics' School of Arts, 280 Pitt Street, Sydney at 6.30 pm for 7.00 pm. Drinks and light refreshments provided. \$15 for members, \$20 non-members and \$10 for students or concession card holders. RSVP (02) 9294 4999 (voicemail) or membership@editorsnsw.com by Friday, 1 April 2011.

May meeting: Food publishing and editing with Lynn Lewis, Murdoch Books; Tuesday, 3 May 2011.

writers that you've dreamed of ever since you began reading and wanted to meet one day. And the idea that you might be able to invite them and host them at an event you're holding is probably the greatest kind of thrill. But you're not the only one inviting them to a festival. Everyone's inviting them. There's still competition with all these festivals everywhere. We have to keep asking ourselves who we are, what do we offer that's different, what is our edge? When you're dealing with the Anglophone world, you are often talking about international writers from the USA or the UK, so you're talking about 24 hours on a plane. When the Edinburgh, Hay or the Cheltenham Festival put together their list of writers, they invite international writers as well, but a lot of them are the very writers that we're trying to get to come over here. Over there, they might just have to hop on a train, go down the road, travel maybe four hours. That's the horror journey to go through the muck and the rain to go from London to Hay, but that's nothing like a 24-hour flight.

So it's really interesting when you look at how they put together the festivals. You look at their budgets, you look at what's required and you compare with ours. Sometimes we share information. They look at our travel budget and they turn white. It's a particularly huge challenge for us because only half of our events are free (the other half are ticketed). And that's something we want to continue to do. You'd think that to provide half of your events for free would undermine the ticketed events. But it doesn't. If anything they just kind of work hand in hand and feed off each other. So when we have a really big writer we try to program them into at least one free event and however many ticketed events we can, depending on what we think the people will bear.

There are the nail-biting moments and there's a lot of hard work and I think some people don't have a strong enough appreciation of this because I know when I tell people that it's a fulltime job year-round and yet it's for a one week event. They can't believe that! I tell them I'm the Artistic Director of the Sydney Writers' Festival and they say 'Yeah, but what else do you do?' Last year we put on over

320 events in one week and that featured over 400 participants—not everyone that we're featuring is a writer. Some of them are very good interviewers who don't have a new book out, but we want to hear their ideas, the ideas that we want them to engage in with another writer who does have a book out. It's a huge logistical task on top of having a vision, being creative, searching for the best writers and ideas that you know will drive people to the festival.

But, we had good fortune this past year. It was our biggest festival ever, certainly the biggest box office ever. So we're doing something right. The challenges that are the differences between that first year and now, when everything was new, when I stayed up till 3 o'clock most mornings fretting about the next email that was not

'So the approach to the programming that we take at Sydney Writers' Festival is to let the ideas lead us.'

coming from the UK or fretting over the next rejection. But some of the rejections can be a joy, looking back. The rejection letter I received from Seamus Heaney, I now have framed, because it's from Seamus Heaney! And of course it reads like a poem. It's all about not being able to join us in the Emerald City. It's just an absolutely gorgeous rejection letter but nevertheless he didn't come.

There is the pursuit of certain writers, the writers that you dream about, the writers that you grew up wanting to meet and engage with yourself, and knowing you'd get other people interested. But there's the other whole side of the festival where you are trying to make sense of arranging all of these writers and trying to be something, giving something for everyone, hoping the mix of fiction and non-fiction, ideas, poetry, issues, is something for everybody. But I didn't want this festival to be a 'meet the author, meet the author, meet the author' experience and have these writers and authors have nothing to do with each other, to be just be this kind of list of events. I wanted there to be a narrative that ran

through the festival. A story. Knowing that not all of them would be pulled into that narrative but enough of them would be, so that there was a story to help people to get their head around this hodge-podge of events.

So at the same time I'm pursuing this list of writers that really have nothing to do with each other I'm thinking about what's going to string it all together. So the approach to the programming that we take at Sydney Writers' Festival is to let the ideas lead us. You make sure in every way possible that it is not just the great writer's name but what you can do with that individual and what you're going to ask that individual to talk about. It's also about the situations you're going to put them in, the perhaps surprising pairings that you can put together. We had David Wessel, economics editor of the *Wall Street Journal*, last year. I had an idea to match him with Paul Keating. It was completely sold out, standing room only. David did his research and all of his comments during that event were all related to some of our former Prime Minister's greatest stoushes in Parliament and with the media, and it was an event that worked really well. So you're always looking for that edge. It's not enough just to say 'here's David Wessel.' We want the ideas.

One of the thrills of this past year, are not only the rejections. The acceptances are, as you can imagine, so wonderful. I'll never forget Colm Tóibín, who had a wonderful event with Caroline Baum at the City Recital Hall. Colm came up to me after the event, grabbed me by the lapels and he says 'How did you do that! There were 1100 people in that place!' I said, 'yeah is that ok?' 'It was the best event I have done in my life!' And he must have said that about 15 times in front of all these people, exactly that kind of buzzing moment that you really want at the festival. And I'd say 'louder, louder!' You couldn't ask for a better moment than that at your first festival.

Another kind of joy is when you invite somebody who you don't really know but you've seen them speak or you've read their work, and you think 'Sydney needs to know about this person'. Reza Aslan was this person at the last festival for me. He's of Iranian descent, he came over to the USA when he was nine and I've never heard

anyone more articulate to speak about a current crisis such as the riots in Iran and I was completely blown away by him; engaging, young, personable but so smart. And everything he said I learnt from. I traced down his books, find that he's a member of the Council of Foreign Affairs in the USA, an expert on Islam, and he's written these incredible books about Islam. I just decided to take a punt and make him the opening address which raised a few eyebrows among some of my colleagues. And I just believed in the idea and he was dynamite.

Chip Rolley is an editor, literary project manager and writer who has worked in Australia, the USA and China, particularly as an activist for freedom of expression, through his work with both the International and Sydney PEN organisations. This is edited transcript of the speech given by Chip Rolley on 1 February 2011.

The Sydney Writers' Festival is Australia's largest annual celebration of literature and ideas. Each year, it attracts audiences of around 80,000 to venues that stretch from the Festival hub at Walsh Bay to the Blue Mountains. Sydney comes alive with discussion and debate prompted by this week long festival of literature and ideas.

The Sydney Writers' Festival

Program will be available online from Friday, 1 April and the printed guide will be distributed through the *Sydney Morning Herald's* Spectrum on Saturday, 2 April.

**The Sydney Writers' Festival
16–22 May 2011
www.swf.org.au**

IPed notes— March 2011

IPed has been working to support and foster fresh writing on editorial practice, and the production of research papers on editing itself. In 2010 it ran an experimental essay writing competition on the theme of 'editing in a technologised world', though the dearth of entries suggested that a different approach might be needed.

Councillors agreed on a two-pronged approach:

- To encourage senior members such as Distinguished Editors to offer papers on editorial practice for publication on the IPed website.
- To contact all tertiary institutions offering programs in editing and publishing as possible sources for research papers on editing.

Some years ago, a series of guidelines on thesis editing were drafted by CASE, the then Council of Australian Societies of

Editors. This was to meet the concerns of editors who are engaged by postgraduate students, and of universities about the extent of editorial inputs to the final thesis. Those guidelines were revised during 2010, and transmitted to the Deans of Graduate Studies, who have now given them their strong endorsement, and expressed their keenness to have them up on their institutional website. They will also be mounted on the IPed website and those of the state societies.

A working party of IPed is engaged in revising the Australian Standards for Editorial Practice (ASEP), originally published in 2001. This is of course an opportunity to incorporate aspects of electronic editing more systematically into the standards and to clarify the various levels and types of editing, e.g. copy-editing, structural editing, which are referred to in the thesis-editing guidelines.

IPed.

To advance the
profession of editing



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Notes on the Accreditation Exam 2011

Meryl Potter

The 2011 accreditation exam will take place on Saturday 21 May. To help you prepare for the exam, a new sample exam is now on the IPEd website. These notes set out the latest news on the exam and provide some general advice for those sitting the exam.

It is a new exam

The exam this year will be at least 90 per cent different from the 2008 and 2009 exams, and you should not expect to see questions repeated from previous papers. A new extract will be provided for Part 2 of the exam.

The allocation of marks will remain the same: 20 per cent for Part 1 and 40 per cent each for parts two and three. The total marks for each section are treated differently to produce a total mark for the exam out of 100. The treatment of marks for each section is described under each of the part headings below.

As in the 2009 exam, the Part 2 extract will be provided as loose sheets so it is easier to handle. The style sheet and page for writing queries for the author will be in the bound exam booklet. Make sure you put all pages in the plastic envelope at the end of the exam.

If necessary, questions from Part 3 may also be provided as loose sheets. These pages must go into the envelope as well, whether or not you attempt those questions.

This year 40 minutes will be allowed for preparation: 30 minutes for reading time and 10 minutes for writing candidate reference numbers on every page of the exam booklet and all loose sheets. Write your candidate reference number on all loose sheets.

Some lessons from the 2008 and 2009 exams

Manage your time

Stick to the allocation of time suggested in the note to the sample exam (most people have finished the exam in past years). There is no point in achieving 100 per cent in one part of the exam if you fail to complete other sections. Every exam room has a large clock, so keep an eye on it. Remember that doing a written exam is a skill in itself that needs practice. Before you go into the exam, decide on the order you will tackle questions, and work out the times to start each section so you will have fewer decisions to make on the day. We recommend you allow 30 minutes for Part 1 and 1¼ hours each for parts two and three, including review time. This reflects the allocation of marks across the exam.

Tiered membership

The society's tiered membership system will work as follows:

Categories

This membership year (2011) the Society of Editors (NSW) Inc. will offer members the option of two categories:

1. Existing and new members can become a professional editor member, with full entitlements, for the annual fee of \$85, provided you have two years' experience in a paid editing role and can supply two letters confirming your experience; or
2. Existing and new members can become an associate member for the annual fee of \$65 with reduced entitlements (an associate member cannot vote at an election, cannot become an office bearer and cannot be listed in the *Editorial Services Directory*).

The new system

With the new two-tiered membership structure, former 'ordinary' members can continue to enjoy member benefits as either an associate member or a professional editor member (the latter by formal application, as explained below).

Experience

Professional editor members must have at least two years' in-house experience as an editor or the equivalent freelance or part-time experience. For example, if you worked half-time as an editor for four years (part-time or freelance) then that would be an acceptable equivalent to two years full-time work 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 details of their experience and two letters (in English) that can be checked by a subcommittee appointed for this purpose. The subcommittee will simply confirm the statements supplied by the third parties. The letters can just be a statement of the years of experience in an editorial role. See the essential **Professional Editor Membership form** for more details about requirements.

Corporate Associates

A new category of Corporate Associates is also available. 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 \$400, Corporate Associates of the society will receive five copies of *Blue Pencil* each month and two copies of the current *Editorial Services Directory*, five free admissions to each monthly meeting and two free admissions to one special event per year, such as the Christmas dinner. The usual member rates on professional development courses and workshops will apply for up to five attendees from the Corporate Associate organisation (a saving of approximately \$95 per person).

The Committee, Society of Editors (NSW) Inc.

Editing questions in Part 3 and the extract in Part 2

We realise that although you would normally check your work carefully, you will be working under pressure in the exam, and that you may not have time to check every answer thoroughly. We have allowed for this by generally allowing a safety margin of marks, so that you can pass and even get full marks without doing a perfect job. We think this is a commonsense approach to exam conditions, rather than a matter of accepting second-rate work.

The accreditation exam and the sample exam

You will find a new sample exam and answer guide on the IPEd website from the end of February 2011. In addition, the 2009 sample exam (now named sample exam one) will be kept on the website, and the Part 2 extract and hand mark-up answer guide from the 2008 sample exam (horse racing) have been uploaded onto the website to give you another practice piece.

The sample exams reflect the format of questions used in the exam. Questions in Part 3 may be broken into sub-questions to make the direction of answers clear, or guidance on the direction of the answer will be given where only one question is asked.

The sample exams include new extracts to reflect the content of Part 2 of the exam. This focuses on sound copyediting skills. Sample exam one also includes a substantial table to be edited and marked up. You should always expect something in the extract in the exam that tests more than language skills, like this table.

The sample exams give you an idea of the style of questions and the kind of subject matter that you might find in the exam. You should not expect to find the same content in the final exam. If similar content does appear in the exam, you should take extra care to read the question, as it may be slanted differently from the sample exam.

Work through the sample exam under self-imposed exam conditions and mark your work using the answer guide. The answer guides include a large range of acceptable answers—you are not expected to reproduce an equivalent amount of content in the exam. Recognise areas where you could have done better,

and work on improving them. Spend some time reading and reminding yourself where things are in the Snooks & Co. *Style manual for authors, editors and printers*. It is worth setting some time aside in the weeks leading up to the exam for reading or working through the remaining questions from the sample exam and honing your exam skills.

If your work has become very specialised over the years, you might also want to go over the basics. Consider setting up a study group with some others planning to take the exam, and working through the sample exams together.

A Style Manual update

A query arose from the sample exam in 2008 about the duration of copyright as described in the answer guide. The *Style manual* was produced before the most recent changes to the copyright law—it does not, for instance, include information on the change to the duration of copyright, which is now life of the creator plus 70 years, and matters such as moral rights and parody. Visit the Copyright Council's website <www.copyright.org.au/publications/infosheets.htm> for an update and free fact sheets. You can take these into the exam only if you have them bound (you can just use the comb or wire binding that office machines or local printers can do).

Update on editing research theses

The Accreditation Board has also uploaded new guidelines on editing research theses to the IPEd website. You will find them at www.iped-editors.org/Resources_for_editors/Editing_theses, where you will also find links to FAQs for editors, research students and supervisors. These may also be taken into the exam only if you have them bound.

What you should take into the exam

There is limited time for looking things up in the exam. Take a small dictionary that is easy to use and will fit on your desk, and Snooks & Co.'s *Style manual for authors, editors and printers* (tag pages for quick reference) as a minimum. If you have a specialist reference book or dictionary you use regularly, take that too, but do limit the books you take,

for your own peace of mind.

You can take *Australian Standards for Editing Practice* into the exam and things like Copyright Council fact sheets provided they are bound and do not have annotations. You might also want to take in a ruler and calculator (but the calculator must be stand-alone, not part of another electronic device such as a mobile phone).

Part 1

Do only what you need to

Part 1 requires you to answer 20 questions, but you can answer all 24 questions. Answering all questions allows you to pick up some bonus marks in Part 1, but it is not a good idea to do that unless you finish early and have plenty of time. If a question needs no edits tick it or write 'no edits needed' to show you are answering the question and not just omitting it. Part 1 is marked out of 20 and each sentence is worth one mark, so each mark earned here is equivalent to one per cent of the mark for the whole exam.

Part 2

Pay close attention to the style sheet you create

A sound copyedit usually depends on creating a sound style sheet. If you are not used to using a style sheet when you edit, read up on style sheets in the recommended books. This is worth 20 raw marks in Part 2 (four per cent of the total exam mark) which can make the difference between a pass and fail in that section and the exam as a whole.

You gain marks in the Part 2 extract for a sound edit, not just the number of changes you make. In the case of the sample exam, for example, including a note in your style sheet that ship names are shown in italics will get you marks not only for the ships that you have marked as italic in the extract, but also for the names already in italic—that is because you have shown your decision in the style sheet. This applies, for example, to things like the treatment of dates, numbers and measurements, too.

Do a good mark-up of the extract

Manuscript editing should be completed in the spaces between the lines. Many exam candidates also used proofing symbols, placing edits in the margins. No one lost marks for working this way, but it does make the edit unnecessarily difficult to follow, and above all it wastes your time because you are overdoing things. You will be able to work more quickly, more efficiently and more clearly if you do an editorial rather than a proofreading mark-up. Start practising today if that is not the way you usually work, but rest assured that markers do not deduct marks unless errors are introduced to the edit.

In Part 2, 160 marks are allocated to the extract, and 20 marks each to the style sheet and the author queries, making a total of 200, which is divided by five to give a mark out of 40 for the exam as a whole. Every mark accumulated in Part 2 is worth 0.2 per cent of the final exam mark.

Part 3

Answer only four out of the 12 questions in Part 3 of the exam. You must answer four whole questions in Part 3 and cannot answer parts from various questions to make up the 20 marks.

If you are asked to answer, for example, four of six sub-questions in a particular question in Part 3, just do the four, unless you know you have plenty of time, as answering extra sub-questions in Part 3 will not let you pick up bonus marks. Markers will count the marks from the best four answers to sub-questions, so only do the extra work if you have some spare time at the end.

In Part 3 each of the four questions is marked out of 20, making a total of 80 marks. This mark is divided by two to give a mark out of 40 for the exam as a whole. Every mark accumulated in Part 3 is, therefore, worth 0.5 per cent of the final exam mark.

Specialist questions

When the first sample exam was tested with society members some years ago, people asked for some specialist as well as generalist questions in Part 3. Each year, four specialist questions will be included in the exam. It is important that you attempt these questions only if you have professional experience in the area. It is unwise to think that you will be able to produce a good answer to these questions from general editorial knowledge or because you managed a similar question in the sample exam. There are still eight generalist questions from which you can choose.

Do not touch the specialist questions in Part 3 unless you are a specialist

You need to have professional experience in the area to answer these questions properly. The structured sub-questions mean you will not be able to bend a question into a more familiar area, as markers will be looking for a sound knowledge of the topic. In 2009 the four specialist questions were questions 9 to 12 in Part 3.

Follow the brief

Just as you would do for an editing job, make sure you follow the brief you are given. Most questions will provide a brief or outline the situation under discussion, and the questions asked are very specific. Make sure you read carefully—you cannot use highlighters on the exam paper, but you may find it useful to underline significant parts of the brief and question to help you stick to the point in your answers.

Society workshops

Your local Society of Editors will offer at least one workshop on the accreditation exam, where you will have a chance to talk strategies and discuss the sample exams and answer guides with Accredited Editors and Distinguished Editors who have taken the exam or helped develop the accreditation scheme. The Accreditation Board strongly recommends you attend a workshop before sitting the exam.

You will also find helpful information on the IPED website in the *Guide for candidates* and Q&A.

Accreditation matters

The exam development team aims to provide a fair exam that tests all the standards in the *Australian Standards for Editing Practice*. It is recommended that editors not attempt the exam unless they have at least three years full-time editing experience, or the equivalent. IPED has established the accreditation scheme so that experienced editors have a qualification that indicates that their work is of a high professional standard. You should therefore expect the exam to challenge you and demand maximum effort over the three hours. It is not meant to be 'easy'.

Letter to the Editor

There are a number of members, past and present, who served for many years on the society's committee in a voluntary capacity. At present I wish to thank two former vice presidents and general committee and ethics subcommittee members with whom I have served on the committee, Terry Johnston and John Fleming.

From 1994 until 2011, without a break, Terry Johnston was, at various times, responsible for catering, coordinating meetings and/or publicity. He has also been active in the distribution of the *Editorial Services Register*. John Fleming, who was also a *Blue Pencil* editor and Public officer for the society, worked with Catherine Gray, the-then president, to research and to have the society incorporated. Beyond the committee positions both members have held they have been involved at various formal events at the New South Writers Centre, Rozelle, and elsewhere, where the society has had an information table. Between the two of them John and Terry have clocked up more than 25 years of service for the betterment and progress of the society.

Robin Appleton
Life Member

Society of Editors (NSW) Inc.

Minutes of Annual General Meeting, 1 March 2011

Present

Pam Peters (chair), Shelley Reid (minutes), Hillary Goldsmith, Susan Taylor, John Fleming, Denise Holden, Owen Kavanagh, Catherine Etteridge, Julie Harders, Susie Pilkington, Jacqui Smith, Abigail Nathan, Robyn Short, Fiona Doig, Therese Hall, Barbara Wilson, Sonja Goernitz, Gita Sankaran, Robin Appleton, Susan McKerihan, Toni-Rachelle Carroll.

Apologies

Bruce Howarth, Terry Johnston, Elizabeth Thomas, Angela Grant, Catherine Hammond, Evelyn Roberts.

Correspondence

Nil of note to report.

Minutes of previous AGM

The minutes of the AGM held on 2 March 2010, as reported in the April 2010 *Blue Pencil*, were accepted as true by Catherine Etteridge and Robin Appleton.

President's report

Pam Peters spoke to her report as published in the March 2011 issue of *Blue Pencil* and thanked outgoing members of the committee and subcommittees: Hillary Goldsmith for her excellent contribution as Treasurer and for filling in as Catering manager; Julie Harders and Sonja Goernitz for contributing their expertise to committee business; Denise Holden for producing the newsletter so competently; and Terry Johnston for his highly commendable contribution to the committee and as Publicity officer, for a period of 17 years. Pam Peters also thanked John Fleming for his ongoing contribution as Public officer since the society was incorporated. Pam Peters proposed the report be accepted: moved by Denise Holden and seconded by Susie Pilkington.

Treasurer's report

Tabled at this meeting by Hillary Goldsmith. The society remains in good financial standing. Membership fee income has increased by 15 per cent due to more members and the increase in fees. There has been a substantial increase in contribution fees to IPEd. Some expenditure incurred on equipment for the new administration assistant. The accountant has not included conference expenses since 2009 but will include this in the 2011 report. Hillary Goldsmith proposed the financial report be accepted: moved by Robin Appleton and seconded by Denise Holden.

Election of 2011 committee

Election of 2011 committee was conducted by John Fleming. No more than one nomination was made for the positions listed below and all were elected unopposed.

Executive committee

President:

Pam Peters

Vice presidents:

Owen Kavanagh, Susie Pilkington

Treasurer:

Catherine Etteridge

Secretary:

Shelley Reid

General committee members:

Robin Appleton, Abigail Nathan, Therese Hall, Susan McKerihan and Gita Sankaran.

Subcommittee roles

Administration manager:

Anna Rauls

Newsletter editor:

Jacqui Smith

Publicity officer:

Susie Pilkington

Meetings coordinator:

Therese Hall

Website coordinator:

Abigail Nathan

Conference coordinator:

Catherine Etteridge

The positions for Catering manager and Professional development coordinator were declared casual vacancies as no nominations were received.

Accreditation exam

Pam Peters reported this event is being held on 21 May 2011. Preparatory workshops will be held on 24 March and 7 April.

2011 Conference

Pam Peters and Catherine Etteridge reported on progress. The program and online registration are being finalised. Abstract submissions have come from across the Australian states and also from New Zealand.

There will be a satellite meeting of the Style Council following the conference, including a public forum with the ABC's SCOSE to conclude. There will be pre-conference workshops on offer; five are confirmed so far. More assistance will be required closer to the time.

Any other business

Hillary Goldsmith asked that the matter of tiered membership be reiterated, for clarification. Pam Peters explained the new system again and Catherine Etteridge provided the reason for the move, which was to align with the membership categories of other state societies.

New Horizons for Editing and Publishing Conference—funding update

Support from CAL's Cultural Fund to the tune of \$11,000 will go towards the travel and presentation costs of an international expert to give the keynote address at the National Editors Conference.

We are pleased to announce American oral history editor Linda Shopes as our keynote speaker. The funding will also pay for bursaries for four emerging editors from around Australia to attend the conference.

CAL funding of \$5,060 will support venue hire and presenters' travel costs for the Style Council's public forum on controversies and changing details of the English language, entitled 'What's New?' The Style Council will convene on Saturday 10 September and more information will be on the conference website shortly.

2011 Accreditation Exam—registrations open

The third IPEd accreditation exam will be held on Saturday, 21 May 2011. It will be a pen (or pencil) and paper exam.

The exam costs \$530 (with no GST applicable) for financial members of societies of editors and \$680 for non-members or those who are not financial at the close of registrations. Exam fees are tax-deductible.

Registrations for the exam open on Tuesday, 1 February and close on 21 April. All registrations must be made on the application form, which will be available on 1 February, and accompanied by the relevant fee.

Visit the IPEd website to download a registration form and view sample papers: www.iped-editors.org

Commonwealth Writers' Prize

Australian author, Kim Scott, has been announced as a winner of the Commonwealth Writers' Prize for his

novel *That Deadman Dance*, published by Pan Macmillan. Craig Cliff, from New Zealand has been similarly honoured with a prize for his short story collection, *A Man Melting*, published by Random House New Zealand. Both authors will now compete with entries from all over the world and the winner will be announced on 21 May, at the Sydney Writers' Festival.

Fund raising for NZ earthquake victims

The NZ book community is raising money for residents and businesses in Christchurch following the horrific earthquake in February. Booksellers NZ has established a relief fund for Christchurch booksellers.

Details about how to make donations to the fund can be found on the Booksellers NZ website: www.booksellers.co.nz



New Horizons for Editing and Publishing Conference—7 to 9 September 2011

We are proud to announce our key sponsors:



John Wiley & Sons
and the
CAL Cultural Fund

The conference will be held at the Dockside Conference Centre in the heart of Sydney. Conference registrations are now open. Use the online registration system on our website: www.editorsnsw.com/conference2011.htm

The 2011 conference events will take place from 7 to 9 September. A Gala Dinner, sponsored by John Wiley & Sons, will be held at the Star Room, near Dockside Conference Centre, on Friday evening, 9 September. On Saturday 10 September, Style Council will be holding a special one-day event. Optional excursions and social events will take place between 7 and 11 September.

The theme 'New Horizons for Editing and Publishing' is a broad, flexible theme that encompasses trends, innovations

and new markets across all genres of editing, and includes both traditional and electronic publishing. Three streams will cover different areas of publishing: trade (fiction and nonfiction); academic, education and technical; government and corporate. See the website for a draft program:

www.editorsnsw.com/conference2011.htm

Keynote speakers include American oral history editor Linda Shopes, who is supported by the CAL Cultural Fund.

Four CAL National Editors Conference Bursaries will be available for emerging editors to attend the Sydney conference. Visit the website for updates on the bursary scheme.

Do not miss the special earlybird rate of just \$320 for members of Australian Societies of Editors. This includes the main conference (two days) and the cocktail party reception.

Book and pay by the Earlybird closing date of 28 May.



59th Book Design Awards 2011

The Australian Publishers Association has announced the titles shortlisted in this year's Book Design Awards. Finalists for this year's 'best designed cover of the year' category were:

An Everyday Transience: The Urban Imaginary of Goldfields Photographer John (UWA Publishing); *Hand Me Down World* (The Text Publishing Company); *Quay* (Murdoch Books); *The Gruen Transfer* (ABC Books); *The Hard Light of Day* (University of Queensland Press); *The Staring Owl* (Omnibus Books).

The winners in this and several other 'best designed' categories will be announced during the Sydney Writers' Festival on 19 May, as will the winner of the 'young designer of the year' category.

2011 Barbara Jefferis Awards

The shortlist for the 2011 Barbara Jefferis Award has recently been announced. The award is administered by the Australian Society of Authors (ASA), and is presented each year to 'the best novel written by an Australian author that depicts women and girls in a positive way or otherwise empowers the status of women and girls in society'. The winner of the \$35,000 award will be announced on Saturday, 9 April. The shortlisted titles are:

Sustenance (Simone Lazaroo, UWA Publishing); *Indelible Ink* (Fiona McGregor, Scribe); *Like Being a Wife* (Catherine Harris, Random House); *Come Inside* (G.L. Osbourne, Clouds of Magellan).

Society of Editors (NSW) Inc.

PO Box 254, Broadway NSW 2007; Voicemail: (02) 9294 4999
www.editorsnsw.com.

Blue Pencil

Editor: Jacqui Smith

Assistants: Robin Appleton, Catherine Etteridge, Denise Holden and Susan Taylor

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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 the Editor at bluepencil@editorsnsw.com.

Copy deadline for the May issue is Tuesday, 12 April 2011.

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; one-third page \$125; quarter page \$100 one-sixth page, \$75 (half of one column). Inserts: \$200 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 400. 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 is available in different categories.

Membership runs for a calendar year. The 2011 fees are \$85 for professional members (new or renewal) and \$65 for associate members (new or renewal). Interested organisations can become corporate associates for \$400 per year.

To obtain a membership application form visit the Society of Editors (NSW) website—www.editorsnsw.com, phone (02) 9294 4999 or write to PO Box 254, Broadway NSW 2007.

Listing in the Editorial Services Directory

The *Editorial Services Directory* is available online at www.editorsnsw.com/esd. New listings and updates can be added quarterly as follows:

- January (deadline 31 December)
- April (deadline 31 March)
- July (deadline 30 June)
- October (deadline 30 September).

The cost is \$40 per year in addition to the fee for membership of the society. New listings should be submitted using a template available from the administration manager at membership@editorsnsw.com.

Committee meetings

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

Society of Editors (NSW) Inc. **2011 COMMITTEE**

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Email: web@editorsnsw.com

Editorial Services Directory

Email: membership@editorsnsw.com

Conference convenor: Catherine Etteridge

Email: conf@editorsnsw.com

Professional development

Preparing for the Accreditation Exam

Date: Thursday, 7 April 2011

Time: 9.30 a.m. to 4.30 p.m.

Presenters: Pam Peters and Meryl Potter

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$150 for members, \$290 for non-members (includes lunch, morning and afternoon teas).

Please register by Wednesday 23 March 2011

The workshop will be divided into four sections, working through the revised sample exam questions and additional exercises. You can email questions before the workshop to the coordinator at education@editorsnsw.com.

Fully booked

New Horizons for Editing and Publishing Conference in September 2011— Workshop Program

Watch out for more exciting professional development workshops during the New Horizons for Editing and Publishing Conference in September 2011

Call for contributions

Thanks as always to our regular contributors to this month's newsletter. If you have any feedback or suggestions, ideas for articles, books you would like to review, or want to contribute in any other way to this newsletter please drop Jacqui a line at bluepencil@editorsnsw.com. We would love to hear from you.

NEW MEMBERS

Bronwyn Hall

Caroline Langley

Rose Cullen

Sonja van As

Chantelle Hancey

Maryanne Phillips

Janie Gilmour

Karen Standen

Tricia Dearborn

Joanne Bransdon

Judith White

Brenda Wendt-Hussein

Phil Sandford

Copy deadline for the next (May 2011) issue of

Blue Pencil

Tuesday 12 April 2011

Workshop information

Registration

To register for workshops use the enclosed form or download one from the society's website and send it to the administration manager, Anna Rauls. Please note that workshops require a minimum of 10 registrations by the closing date to proceed. The society reserves the right to cancel workshops if there are insufficient enrolments.

Payment for workshops

To secure a place you must send payment with your registration form. Workshops fill quickly and we often have people on a waitlist for courses. Please contact the treasurer if you need a tax invoice.

Regional members

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).