

Blue Pencil



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A day in the life of a newspaper editor

Journalism, the newspaper business and editing have come a long way since I started as a copy boy at the *Daily Mirror* and the *Daily Telegraph* 30 years ago. Huge leaps have been made in the past 15 years or so—in the digital age. And the truly gigantic leaps are being made right now, day after day. The transformation is breathtaking.

As a demonstration of what I am talking about, I thought I would start tonight with a slice from the latest edition of the *Sun-Herald*. [Rick held up a traditional paper copy of a recent *Sun-Herald*, and then showed the same story on the iPad and on a smart phone.] If you have a laptop handy, it is another look altogether. The *Sun-Herald*—like the *Sydney Morning Herald* and other newspapers—is no longer merely a newspaper. This is the story of a policeman from the South Coast who likes to go game fishing on his kayak. He had three cameras rigged to that kayak and they bring this story to life like never before.

In the past, we would have sent a reporter to get some Hemingway-esque words and a photographer to get some pictures of the fisherman in action. It is unlikely any of the pictures would be quite like the images you are about to see.

[Rick then showed a four-minute video story from a recent online edition of the *Sun-Herald*—the tale of a fisherman living his boyhood dream to catch a marlin.]

The video version of the story is so much more than the story in print. Eamonn Duff's words are 'lovely', but there is also a huge pointer near the printed story driving readers to the video on the internet and on the iPad. And when you see it, it adds so much value. It is downright charming.

This utterly transforms and elevates the way we can tell stories. In this age of the citizen journalist and everyman filmmakers—when we are all so media-savvy and connected—there can be a new collaboration with our readers in telling those stories. Some journalists might consider this a threat. I think it is a huge and exciting opportunity.

I started as a copy boy at News Limited in 1981 straight out of school. I had no time for university. I just wanted to get on the road as a journalist. I remained a slave—that is what they called us copy kids—for about 15 months before they gave me a three-year cadetship. You will not find many non-graduates among the ranks of young journalists these days. Students now need a score of 98 to 99 in

their HSC to get into journalism school. I can assure you, if I was starting again today, I would not be among them.

Almost all of my career has been and remains with the old newspaper mastheads that now represent much more than newspapers as they encompass our websites, our iPad app, our digital phone news and internet television. At that point I imagined my career would be devoted to reporting and writing. As it turned out, at least two-thirds of my career has been in various editing roles.

I was 26 when asked to join the backbench of the *Daily Telegraph*. The backbench is the engine room: the news editor, the night editor, the rewrite people. I was the main rewrite guy for many years. The backbench is made up of the people who actually make the paper—sometimes with and sometimes without the ultimate editor. I have known a few editors with a capacity to go AWOL at the crucial moment, while their backbenchers decided what stories to run, what pictures or graphics to put with them, what the headlines should say.

It is one thing to have a great story, but how are we going to convince

continued on page 2

Inside

A day in the life of a newspaper editor	1
IPEd notes	3
Tiered membership	3
AGM 2012 minutes	5
News, notices and conference diary	6
Editor's job market	7
Professional development	8
New members	8
2012 Committee	8

Next meeting: Tuesday, 3 April 2012

You can leave your hat on: but let's take a look under your jacket

What happens after the alluring book cover has done its job in getting the reader's attention? Astred Hicks, spirited book designer, author and design educator, will disrobe books and analyse how they continue to command attention and communicate the message through their internal design and layout. Whether it is to encourage reading by young people or provide an information interface for tertiary students, Astred will reveal what judgment, skills and techniques a designer uses to create the elements that make a book's content work.

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, 30 March 2012.

May meeting: Not-so-secret agents, Fiona Inglis, Literary Agent; Tuesday, 1 May 2012.

people to even start reading it? We had to stimulate their interest.

Along with the news desk, the backbench drives the reporters, photographers and artists most of the time, to bring in the material with which to build their papers, within deadline. It can be a tense place. But it is also the hub of action, excitement and fun.

At 26, I had this rather naive thought: I will use a brief stint working nights on the backbench as an opportunity. I will spend my days doing what many journalists always dream of doing but never get around to doing. By day I will write 'the great Australian novel'. Little did I realise that my 'night job' involved many daylight hours too—often 2 p.m. until 2 a.m. I would sleep four or five hours, get the kids off to pre-school, take the morning bundle of papers to the cafe, plough through all the triumphs and atrocities—the stories the enemy had and we did not—and then I would retreat to my study for a few hours at the computer screen, churning out fiction, before I went to work for 12 hours sitting in front of another computer screen, churning out non-fiction for the newspaper.

The great Australian novel was slow work, taking me five years to complete. And it was not so great. It might have been better if the Australian publishing industry could afford to pay more for book editors. My editor was terrific—but her fee was something insulting and they could not keep her on the case for long enough to slash another 100 pages; which would have been a big improvement.

I was the night editor at the *Sydney Morning Herald* for about eight years before a brief stint back on the tools—two years of writing news, features and a column for the *Sydney Morning Herald*. Fourteen months ago, I was asked to take over as editor of the *Sun-Herald* and that is where happily I am now.

It is fair to say that newspapers around the world have been going through some tough years. The rivers of gold—the streams of classified advertising that used to make them cash cows and particularly the *Sydney Morning Herald*—have haemorrhaged to the internet. Newspaper circulations have declined, although not as much in Australia as other parts of the world. Still, we have no shortage of doomsayers among Australian media pundits.

But here is the news: we have more people reading our journalism than ever before. While some readers—and especially young readers—are drifting from, or never had, the print habit, our digital audiences are growing all the time.

More than a million people read our print product the *Sun-Herald* every week. That is readership as opposed to circulation—but a million sets of eyeballs, every week, on our newspaper. That does not account for the internet. Sunday is the slowest day of the week for our website—because it is largely a Monday to Friday habit. But on any given Sunday we can get more than two million page views. When there is a big, breaking story on, it will go much higher.

Then there is the iPad. I think a lot of people thought this would be a commuter's tool. Worried about giving concussion to your fellow commuters while reading your broadsheet on the train or bus? Why not try the iPad. While many do take it on transport, the real surprise about iPad traffic is its intense use in the home—especially in the early mornings and late at night; there are big spikes late at night. As it turns out, this is the tool for bedtime readers. The thing is, the app and the website do not cannibalise each other. They are complementary. The web traffic shoots up as people arrive at work and check out the news and they are back again in a flood at lunchtime. Surprisingly, Sunday is our biggest iPad traffic day. It makes sense when you think of it. It is a very relaxing way to read. It has the virtues of a newspaper—the tactile reading experience and it is great for the couch, the backyard or the cafe—but with all the dynamics and engagement of a computer or television.

The iPad is easy on the eye for words. It reproduces images in gorgeous, vivid colour. And where a newspaper might run one or two photos with a story, the iPad can run 10 or 20. A great tool for interactive graphics it brings us instant video news and an endless choice of moving images that enhance the reading experience.

The *Sydney Morning Herald* iPad editor, Stephen Hutcheon, has written a nice line about the phenomenon of the iPad. For digital audiences, he says, it has reintroduced the serendipity of reading a newspaper. Many web users only read what they search for, or what catches their eye on a home page. On the iPad, you discover things you may not have decided to read because you stumble across them in the process of flipping through the pages.

Maybe it is a great picture that draws you in or a quirky, off-the-page headline—as opposed to the search engine optimised headlines that drive websites, where the keywords must be in the heading.

By 2015 5.5 million Australians are expected to own a tablet. And their expectations about how we tell stories—with pictures, video and graphics to

complement the words—will keep growing.

By 2014 the internet audience on mobile smartphones is projected to be larger than on personal computers. And more than 80 per cent of the population will be smartphone users by 2015. In 2011 40 per cent of smartphone owners were using them to get the news at least once a week—up from 26 per cent the year before. Daily use for news and weather had doubled in a year, to 25 per cent of smartphone owners.

So how do we package our news to suit them? This really is the fast news medium for people on the move. They probably do not want essays in this format. Quality, independent journalism is an expensive business. We need advertisers to pay for it. But we have more eyeballs on our work than ever before and now we have all these devices in which we can catch them.

Much of the classified and display advertising leaking from print is coming to our digital platforms. The Fairfax strategy is 'follow the sun'. Until recent years we delivered our readers one product in the morning. Many years ago we also had an afternoon newspaper. Now we have our audiences 24 hours a day. They wake up to the newspaper or iPad. They read us while travelling to work—on their digital phones, iPads or newspapers. They can read us online while they are at work. They can read us on their television screens at night and now they are taking their iPads to bed.

Late in 2011, on one measure, the average Australian was spending 21 hours and 42 minutes a week online. That was a rise of four hours in just one year. It was in addition to—not at the expense of—time spent on traditional media. Still, many people are gloomy about newspapers. It is about all of the ways we deliver the news. The morning thud on the front doorstep is just one of them.

Let me read you an email I sent to staff at the *Sun-Herald* and *Sydney Morning Herald* on 31 October 2011. This was a couple of days after Qantas grounded its entire fleet. If you had been planning to fly that day, you will not easily forget Saturday 29 October. I certainly do not; I was low-flying in the newsroom. In summary, the email I sent on that Monday said the following:

'The *Sun-Herald's* hero-grams usually wait until Tuesday mornings, our weekends being Sunday and Monday. This one cannot wait.' About 5.15 p.m. on Saturday, Alan Joyce uttered the words 'lockout' and 'grounded'.

IPEd notes—January/February 2012

The IPEd Council met once during the period covered by these notes, on 5 February. The meeting was by teleconference.

Revision of *ASEP*

While the Christmas–New Year period might have been a quiet time for many of us, not so for Queensland’s Kerry Davies AE who was busy planning for, then facilitating, the workshops to consider the revision of the *Australian Standards for Editing Practice* that were held by the South Australia, Tasmania, Victoria, Western Australia and New South Wales societies (in that order) in the weeks beginning 12 and 19 February. The Queensland society held its workshop during December last. Kerry and a member of each state society will continue to be busy for some time collating and reporting on the outcomes of the workshops, to finalise a draft revised set of standards. The IPEd Council extends its thanks to all who participated in the workshops and contributed to this essential professional activity.

2012 exam and team

Ongoing busyness is also the experience of IPEd’s Accreditation Board (AB), it having tentatively set 13 October 2012 as the date for IPEd’s fourth accreditation exam. The Exam Lead Writer has been appointed and, following a call for volunteers made to all accredited editors, there is now a team of 10 IPEd Assessors

who will work with the Lead Writer to develop the exam paper.

Patron

IPEd is delighted to announce that Emeritus Professor Roland (Roly) Sussex OAM has accepted the Council’s invitation to become a Patron of the Institute. Professor Sussex is an emeritus professor of Applied Language Studies at the School of Languages and Comparative Cultural Studies of the University of Queensland, Brisbane, Australia.

The Council was attracted to Professor Sussex by his strong interest in the day-to-day use and evolution of language. He contributes to talkback programs on language and linguistics on ABC Radio in Queensland, Tasmania, South Australia and the Northern Territory, and writes a weekly column, ‘Wordlimit’, for the Brisbane *Courier-Mail*. Chairman of the State Library of Queensland and President of Alliance Française de Brisbane are among Professor Sussex’s other current positions.

We are looking forward to Professor Sussex’s engagement in IPEd activities.

New policies

The IPEd Council recently drafted a new ‘Policy on communication and information dissemination’ and revised its ‘Policy and procedures on costs of meetings and IPEd-sponsored events’. Both can be read on the members-only area of the website.

Currently being drafted is a new ‘Policy on IPEd use of information about society of editors members’. The development of this was initially stimulated by Council’s desire to overcome the reticence of some societies to provide contact details that would streamline the procedure for giving their members access to the privileged information on the IPEd website. It has since evolved into a more general privacy policy. The draft policy has been sent to society committees for comment, and the view of the Arts Law Society of Australia on its content is also being sought.

UK SfEP

As foreshadowed in the last IPEd Notes for 2011, we can now report that formal notification has been received from the UK Society for Editors and Proofreaders (SfEP) that IPEd AEs and DEs who apply for membership will be accorded automatic acceptance as ‘Ordinary members’, and that IPEd certification will count toward becoming an ‘Advanced member’ of the society. Details of membership requirements can be found on the society’s website (www.sfep.org.uk). One IPEd Accredited Editor has already been accepted for advanced membership of SfEP.



Ed Highley, Secretary
ipedsecretary@gmail.com

Tiered membership 2012

Categories

This membership year (2012) 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*).

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

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, 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.

He did this some 10 or 15 minutes into his news conference and just 75 minutes before our first-edition deadline.

Our chief of staff, Melissa Singer, took a deep breath and uttered the words 'new splash'. She then 'hit the ground' running and led our reporters in a heroic dash for that 6.30 p.m. deadline. Pictures editor, David Porter, likewise, dispatched photographers far and wide. The online team must have broken keyboard-to-ether records. Nikki Marshall and Steve Salmon led our print production team, remaking much of the paper at breakneck pace.

At 6.38 p.m. we pressed the button on the first edition. Production manager Peter Nielsen recast the book—he is a magician at juggling ads—for the second edition. *Sydney Morning Herald* reporters Anne Davies, Matt O'Sullivan and Adele Ferguson were already on the case. Their expert analysis bolstered our exceptional second-edition coverage—now expanded to five pages. And we made a big decision on this vital breaking story: we published every word of it web-first.

The email I sent to staff that day is a good illustration of some of the big changes in the news business and, with them, the changes in the role of the editor. You may have noted one word that did not get a mention in that memo—the word 'newspaper'. It was a 'newsroom' at high velocity, not a newspaper. That was the truth of it.

This is a distinction that my colleague Amanda Wilson—editor of the *Sydney Morning Herald*—is constantly stressing. That is because—particularly when there is a big story breaking like this one—it is not just about the newspaper. It is about the news, no matter what platform it is delivered to which audience ends up reading it. Hence our decision with the Qantas story to recognise the urgent needs of our readers. Thousands of people were stranded that night. Our readers needed information—and fast. So we published every word on the web first, as soon as it came in on the Saturday night—even the analysis and background material that we would normally save for our morning readers. We will not always go that far, but in this case we knew the appetite for the news would be insatiable.

Just to give you an indication of that appetite, web traffic on the Sunday was up 20 per cent on usual: many hundreds of thousands of page impressions. Almost 309,000 people watched the video of the Qantas story alone on the *Sydney Morning Herald* site. And 120,000 people came to the site by typing in the keyword 'Qantas'.

These were hungry news consumers who came to a trusted news brand to get what they needed. Much of that trust is built on 180 years in the print business—but now we are a media business.

And as an editor, of course it is a challenge, but it is also liberating. What we cannot do in print, we can do in digital form. We can direct people to video online. And we can direct our digital audiences, many of whom may never have had the daily print habit, to what is coming up in tomorrow's editions—print or otherwise.

'A newsroom at high velocity: it is something to behold.'

We had a fraction of this capacity only ten-and-a-half years ago, on the night of 11 September 2001. We were on speaker-phone to chief correspondent Paul McGeough as he watched the Twin Towers fall in front of him. Today McGeough—a world-renowned war correspondent—is regularly featured in our video specials and they drive interest in what he will next be writing.

It is working with the likes of McGeough—great journalists who know how to hunt down a story—that makes editing a joy. Getting the story always has been the best part and that has not changed at all in the new media landscape.

And yet, there has been quite a bit of chatter and debate of late, on this question: do we really need editors anymore? In the digital age, readers can become their own news editors on any given topic. Simply type your keyword into the search engine and the latest news on the subject will spew forth from multiple blogs, mastheads, news sites.

There are ingenious apps that allow you to tailor your own online newspaper. They let you cherry-pick little bits here and there according to your taste—a couple from the *New York Times*, one from the *Guardian*, four from your favourite conspiracy website and do not forget a few recipes. So who needs a meddling hack like me to tell them what matters and in what order?

I was at a forum at the University of Sydney discussing this very topic late in 2011. I suggested then that I was developing an algorithm that would make the perfect—or let us say the optimal—Sunday newspaper. And it might even make me redundant. Much like the algorithm that brings us Google News, my algorithm would aggregate all the reports at our disposal from around the world—from our bureaus, the news agencies and

all the stories our local reporters wrote. Once all the electronically commissioned stories and pictures were filed, my algorithm would assign them to pages—all 104 pages, cascading gloriously from page one, in a mathematically sound hierarchy of news that would please readers on the following criteria: relevance, public interest, public curiosity, a measure of taste, a sizzling columnist, a splash of celebrity, a dash of gee-whiz, an infusion of balance and fairness—and a dollop of parochial bias for the sports pages. The perfect Sunday read. Voila! Who needs an editor?

Readers can be their own curators, sure, but they cannot do the most important part of editing. They cannot commission the writing of the stories they think should be written.

Readers cannot choose which story is worth hunting and which reporter is best to get it. Readers cannot decide to invest three months of shareholders' money to search down rabbit-holes that might yield nothing—but which may turn up the biggest story of the year. Readers can only choose from what has already been published. They make their judgments after the fact of the journalism. Editors make their judgments before, during and after. They seize the germ of an idea or they may choose to invest in the downright charming, out-of-the-box, escapist stories like our marlin man; stories that make captivating Sunday reading and now viewing.

Editors decide which journalists to recruit—and the more with a nose for such stories, the better. Editors choose which stories to chase; which to publish and which to spike; how to present the stories; and how to deal with the fallout from the people who do not like being written about and their lawyers. These privileges, powers and responsibilities have always rested with editors.

They always will. Somebody has to be accountable for what is published—unless, of course, you can find all the news that is fit to read in the blogosphere. Heaven forbid.

Rick Feneley is the Editor of the Sun-Herald, Fairfax's Sydney Sunday newspaper. He was previously senior writer and columnist on the Sydney Morning Herald and was the Herald's long-term night editor and Sunday editor. Feneley has been with Fairfax for 13 years after a career that began almost 30 years ago as a copy boy with News Ltd.

Society of Editors (NSW) Inc.

Minutes of Annual General Meeting, 6 March 2012

Meeting opened 7.04 p.m..

Welcome

Members were welcomed by the President, Pam Peters.

Present

Professional members—Pam Peters (chair), Catherine Etteridge, Owen Kavanagh, Shelley Reid (minutes), Susie Pilkington, Robin Appleton, Susan McKerihan, Therese Hall, Gita Sankaran, Jacqui Smith, Ian Close, Laura Daniel, Agata Mrva-Montoya, Rochelle Fernandez, Meryl Potter, Jacqui Stone and John Fleming (quorum present). Associate member—Elisabeth Thomas.

Apologies

Abigail Nathan, Terry Johnston, Fiona Doig and Denise Holden.

Minutes of previous AGM

Accepted as true by Jacqui Smith, seconded by Owen Kavanagh.

Correspondence

Nil of note to report.

President's report

President Pam Peters spoke to her report as published in the March 2012 issue of *Blue Pencil*. She thanked Therese Hall for meeting coordination and Susie Pilkington for arranging the July dinner meeting. The accreditation exam was held in 2011 and Pam reported 17 out of 20 New South Wales candidates passed; all are congratulated, as was Meryl Potter who arranged the accreditation exam preparation workshops. Pam thanked Hillary Goldsmith and Catherine Etteridge for sharing the treasurer's role, especially for the conference, which was a huge undertaking. As there were no questions arising from the report Pam proposed that her report be accepted; moved by Robin Appleton and seconded by Laura Daniel.

Treasurer's report

The audited accounts were tabled by Catherine Etteridge. The previous treasurer Hillary Goldsmith had remained as a co-opted assistant treasurer since she was needed for managing the conference finances. Catherine thanked her for her invaluable help. Conference finances take a large place in the financial report; workshop revenue dropped due to the conference and the redevelopment of the

website has also accounted for a large part of the lower end of year retained earnings. Catherine Etteridge proposed that her report be accepted; moved by Jacqui Smith and seconded by Jacqui Stone.

National conference report

Catherine Etteridge spoke to the report in the March 2012 issue of *Blue Pencil* and thanked the conference-organising committee. Pam Peters commented on the positive feedback from the conference, which went on for a few months. Laura Daniel proposed a vote of thanks to Catherine Etteridge for her contribution to the success of the conference; seconded by Owen Kavanagh and agreed unanimously by the members present.

Other business

Changes to the constitution

Pam Peters reported that the society's constitution is under review with reference to the *Associations Incorporation Act 2009* (NSW), the *Associations Incorporation Regulation 2010* and the *Model Constitution*. Pam asked members to consider the role of associate members and where accredited members stand in the membership categories. There is some concern among members that in the future only accredited editors will be recognised as professional members.

Election of 2012 committee

Election of 2012 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: Jacqui Smith, Rochelle Fernandez

Treasurer: Susie Pilkington

Secretary: Shelley Reid

General committee members:

Owen Kavanagh, Susan McKerihan, Agata Mrva-Montoya, Laura Daniel and Ian Close.

Subcommittee roles

Administration manager: Anna Rauls

Newsletter editor: Jacqui Smith

Website coordinator: Abigail Nathan

Publicity officer: Susie Pilkington

Meetings coordinator: Rochelle Fernandez

Professional development coordinator: This role is under review by the committee.

Editorial Services Directory coordinator: This role is in transition due to the redevelopment of the website.

The IPED representative for this society is Pam Peters. John Fleming continues as Public Officer for the society. Robin Appleton will attend committee meetings as an honorary life member.

Pam Peters thanked the outgoing committee members Catherine Etteridge, Therese Hall and Gita Sankaran. Jacqui Smith thanked her assistants for their help in producing *Blue Pencil*.

New business

Nil of note to report.

Business without notice

Nil of note to report.

Meeting closed at 7.45 p.m.

Membership renewals for 2012

The deadline for membership renewal for 2012 was 31 December 2011. You should have received your membership renewal notice by post. If you have moved recently make sure you notify the administration manager, Anna Rauls, by email to membership@editorsnsw.com so she can update your postal address details.

2012 Accreditation Exam—registrations open soon

The fourth IPEd accreditation exam will be held in Sydney in October 2012. It will be a pen (or pencil) and paper exam.

The three-hour accreditation exam is based on *Australian Standards for Editing Practice*.

The accreditation exam is open to anyone, subject to payment of the fee. However, it is recommended that candidates have at least three or more years full-time editing experience or equivalent.

The Society of Editors (NSW) Inc. will hold a number of pre-exam workshops to help with your preparation.

Visit the IPEd website for more information about accreditation and the exam.

<http://iped-editors.org/Accreditation>

2012 Barbara Jefferis Awards

The shortlist for the 2012 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 will receive a \$35,000 award. The shortlisted titles are:

Too Close to Home (Georgia Blain, Vintage); *When We Have Wings* (Claire Corbett, Allen & Unwin); *All That I Am* (Anna Funder, Hamish Hamilton); *Five Bells* (Gail Jones, Vintage); *Foal's Bread* (Gillian Mears, Allen & Unwin); *Cold Light* (Frank Moorhouse, Vintage).

More information about the Barbara Jefferis Award can be found here:

www.asauthors.org

60th Book Design Awards 2012

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 Art of Pasta (New Lantern, a division of Penguin); *MoVida Cocina* (Murdoch Books); *August* (Text Publishing).

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.

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.

2012 Residential Editorial Program

The Australian Publishers Association and the Literature Board of the Australia Council for the Arts have announced the names of the editors who have been selected to attend the prestigious

Residential Editorial Program (REP), to take place at Varuna—the Writers' House in Katoomba, NSW, on 7–12 May 2012.

The twelve participants will be: Chren Byng (HarperCollins Publishers Australia), Susannah Chambers (Allen & Unwin), Caro Cooper (Text Publishing), Sarah Hazleton (freelance), Nikola Lusk (Black Inc), Bridget Maidment (Penguin Group Australia), Kylie Mason (freelance), Catherine Milne (Allen & Unwin), Vanessa Pellatt (Allen & Unwin), Emma Rafferty (Pan Macmillan Australia), Rebecca Starford (Affirm Press), and Arwen Summers (Penguin Group Australia).

They will work during this intensive five-day program with mentors Jacqueline Kent, Jo Jarrah and Roberta Ivers. Keynote speaker Richard Flanagan will address the role of the editor. Other speakers include Mandy Brett, Ali Lavau, Laura Harris, Melina Marchetta, Sue Abbey, Linda McBride-Yuke and Ellen van Neerven. Jane Morrow (who will have just returned from her Beatrice Davis Editorial Fellowship in the USA) will describe her experience, and the week will conclude with Joel Naoum speaking on his Unwin

Freelancers do lunch

The next freelancers' lunch will be held at Cafe Delizia, 148 Elizabeth Street, Sydney, on Wednesday, 16 May, at noon. Mains start from about \$12. The cafe features a wonderful book-lined room so allow time for book browsing too. The society organises these informal freelancers' lunches every second month or so. The invitation is cordially extended to other freelancers who work in the publishing industry. There is no need to RSVP. See you there!



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C O N F E R E N C E D I A R Y



Trust UK–Australia Fellowship and ‘The Future of Editing’. Topics for discussion include editing young people’s literature, Indigenous publishing issues, and story structure.

Participants were selected by members of the 2012 REP Committee, chaired by Meredith Rose (Penguin Group Australia) and comprising Meredith Curnow (Random House Australia), Madonna Duffy (University of Queensland Press), Nicola O’Shea (freelance), Tegan Morrison (HarperCollins Publishers Australia), Dee Read (APA), Nicola Evans (Literature Board of the Australia Council for The Arts) and Robyn Sheahan-Bright (freelance).

The editor’s job market

The Society of Editors (NSW) Inc. offers publishers the opportunity to advertise positions vacant, by email, free of charge. Reach the editors of New South Wales by using this free service to our members.

- Publishers: please send us your ad as a PDF or Word document and we will distribute it by email to our members. You are assured of wide distribution among your target audience.
- Members: please supply or update your email address so that the society can email you notices of jobs for editors.

We welcome advertisements for all editorial roles from trainee to publisher, for permanent, temporary or freelance jobs.

Email Anna Rauls for more information:

membership@editorsnsw.com

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Blue Pencil

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Assistants: Robin Appleton, Owen Kavanagh, Agata Mrva-Montoya and Elisabeth Thomas

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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 2012 issue is Tuesday, 10 April 2012

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 2012 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) Inc. 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. Only professional members are eligible for a listing. 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. 2012 COMMITTEE

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Editorial Services Directory

Email: membership@editorsnsw.com

Proposed changes to the society's constitution

Your committee has been working on a fresh constitution for the society, to bring us into line with the *Associations Incorporation Act 2009* (NSW), and expand on our original constitution, set up in 1996 and viewable on our website at www.editorsnsw.com/rules. The new constitution will be somewhat larger, more specific about the running of the society's affairs and take into account the tiered membership structure now in place.

An electronic copy of the draft constitution will be uploaded to our website so that all members can review. Your comments should be returned to the committee via the Membership Secretary at membership@editorsnsw.com by 7 May. Please make your comments in a MS Word document, as a set of notes and queries on particular sections/clauses. This feedback will be reviewed by the committee as it produces the final version for circulation in July. The constitution will then be put to the vote at an Extraordinary General Meeting (EGM), probably as the first segment of the members meeting on Tuesday 7 August.

Pam Peters, President

NEW MEMBERS

Amanda Faase
Terry Fitzgerald
Esheksha Haricharan
Genevieve Farrell
Natasha Percy
Virginia Ginnane
Jeanette Strizic
Sharon Ketelaar

Copy deadline for the next (May 2012) issue of

Blue Pencil

Tuesday, 10 April 2012

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.

Workshop information

Registration

To register for regular 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 administration manager if you need a tax invoice.

Regional members

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