

## Aboriginal cancer journeys—editing for an Aboriginal audience

*At our June meeting, Vivienne O'Callaghan, publications editor at Cancer Council NSW for the past five years, discussed the challenges of editing Aboriginal Cancer Journeys: our stories of kinship, hope and survival. The book was produced from interviews with Aboriginal people affected by cancer. Excerpts from Vivienne's talk follow.*

Today I will be talking about the book *Aboriginal Cancer Journeys: our stories of kinship, hope and survival*, which was produced in collaboration with Aboriginal Health and Medical Research Council of New South Wales (AH&MRC) last year. It was published with eight fact sheets about cancer specifically for Aboriginal people with basic literacy levels.

The purpose of the book is to help dispel myths about cancer, treatment and survival among Aboriginal communities. Editing the book was very different from the work I normally do and provided my team with many editorial challenges and considerations. These will be my focus today.

Before talking about these, I will give some context to the project by telling you a bit about the Cancer Council (CC) and the AH&MRC, as well as why we decided to produce these resources.

The Cancer Council is the leading

cancer charity in New South Wales. It funds millions of dollars in cancer research annually, as well as advocating on cancer issues, focusing on cancer prevention strategies, and providing support and information to people affected by cancer.

My usual job is to edit books in the *Understanding Cancer* series, which you may have come across in libraries, hospitals or at your GPs. These books provide a basic introduction to a range of cancer types and issues affecting people with cancer. They are written in plain English, currently with a target reading level for full comprehension of mid-high school.

We are nationalising our booklets with the other cancer councils. Some states have a target level of upper primary for their booklets, so we need to refine the way we write for our audiences. However, sometimes this is quite difficult to do when dealing with medical information and

complex emotional issues, without sounding patronising. However, we acknowledge that people who have not reached that level of schooling, or who do not tend to read much, may find the content difficult to understand. Many Aboriginal people fall into this category.

For this reason, we felt there was a need to have some resources that were written at a more basic level, but not so basic as to be child-like, and which were specifically targeted at Aboriginal people in their content and design.

AH&MRC is the peak body for Aboriginal health in New South Wales. Its purpose is to lead the Aboriginal health agenda for better policies, programs, services, and practices. It established the Aboriginal Health College and runs programs in areas such as chronic disease, including cancer, tobacco control, sexual health and mental health.

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### Next meeting: Tuesday, 7 August 2012

#### A postcard on plain English

Neil James, Executive Director of the Plain English Foundation, outlines the accelerating influence of plain language around the globe and discusses the implications for Australian editors. With the passage of the *Plain Writing Act* in the United States, politicians around the world are starting to mandate plain language, with laws now in place in countries as diverse as Sweden and South Africa. But it is one thing to pass laws; where will the writers and editors come from to implement them? Who will train them, what standards will they work to and how will their work be regulated?

Sydney Mechanics' School of Arts, 280 Pitt Street, Sydney at 6.30 pm for 7.00 p.m. 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](mailto:membership@editorsnsw.com) by Friday, 3 August 2012.

**September meeting: Educational Publishing, Sharon Dalglish, Tuesday, 4 September 2012.**

AH&MRC has a research ethics committee that assesses research proposals affecting the health and well-being of Aboriginal people and communities in New South Wales.

### **Cancer in Aboriginal communities**

Aboriginal Australians have a higher incidence of and a higher death rate from cancer than the general population. Cancers with a typically poor outcome, such as lung and pancreatic cancer, are more prevalent in Aboriginal communities.

There are many reasons for this. For example:

- 1) These statistics reflect the higher rates of smoking, drinking, diabetes and poor diet among Aboriginal people.
- 2) Aboriginal people tend to be diagnosed later due to delaying seeing a doctor—possibly due to fear or embarrassment; lack of awareness about cancer risks and symptoms; or difficulty accessing medical services.
- 3) Once diagnosed, many Aboriginal people do not follow through with the treatment offered to them.

It is now a priority for health organisations and the various levels of government to help reduce this inequality in Australian health care.

### **Health Info Net**

One small part of the solution is to ensure that there is appropriate written health information for Aboriginal people. While there are many general public health resources in both print and electronic formats, there is not a lot of information that specifically targets Aboriginal communities with respect to both their literacy levels and their culture.

To find out what is available, you can go to Health Info Net, a very comprehensive website listing health resources for both health professionals and the public.

### **The grant**

Because there was not much available in cancer care for Aboriginal people, in 2008, Cancer Council and AH&MRC put their expertise together and secured funding from Cancer Australia to produce the book and fact sheets, and to develop a training course in cancer for Aboriginal health workers.

Storytelling and yarning are very important in Aboriginal communities. It is a culturally sensitive medium for Aboriginal people to learn from each other. We capitalised on this custom to enable people to share their stories to help dispel myths about cancer and to encourage people to think about their health, not put off seeking medical help for problems, to

feel reassured in the health system, and to know that it is possible to get through treatment and to come out the other side. At the same time, the book reflects the other realistic side of cancer—that outcomes are not always good.

Storytelling also reflects the importance of communication during difficult times such as cancer. As Rodger Williams, Chief Operating Officer of AH&MRC, says in his introduction to the book: ‘One thing I learnt when Dad had cancer was how important it is to talk—and to listen—not only to your health care team but also to your family and friends. I hope the stories in this book encourage you to tell your own story and to hear other people’s too.’

### **Interviews and focus groups**

To gather the stories, two male and female Aboriginal registered nurses recorded face-to-face interviews with a range of Aboriginal people from all over New South Wales. They obtained perspectives from carers, men, women, rural/regional and metropolitan areas.

The nurses asked questions about diagnosis, treatment, side effects, support and information, family, and adjusting to life after cancer or life with cancer. The interviewees also shared hopes for themselves and their communities.

Focus groups were also held around New South Wales in Aboriginal communities to find out what information people would most like to have included in cancer resources.

### **Transcription**

Cancer Council was then responsible for transcribing the interviews and the editorial process. My involvement started when I was handed a huge pile of transcripts that equated to about 20 hours worth of audio.

I tried to find a cartoon that represented the way I felt when I was handed a ream of transcriptions and was told I needed to somehow condense these several thousand words into a few stories of no more than 300 to 400 words each, and still retain the voice and intent of the storyteller.

This was the best I could find. The large book says ‘Everything I want to tell you about me.’ And the edited book says ‘Everything you want to know about me.’

Of course, our contributors are not celebrities but they had deeply personal and moving journeys to share. And I was entrusted with taking everything that they had shared and—out of all that they wanted to tell us—finding the parts

of their stories that I thought other people would most benefit from reading.

So this picture does sum up the project in a sense. From thousands of words of speech, we now have a 24-page book with eight stories.

### **Overview of editorial consideration**

So I will talk now about how we managed to extract the relevant information from the interviews and put it into an interesting, readable format. We had to think about the length of the book, which stories would make the cut, the structure and language within the stories, the structure of the entire book, and what practical information we could also include.

### **A note on the transcriptions**

Most interviews were between 30 minutes and an hour, and as well as including a lot of very interesting information, there was a lot of tangential information about family relationships, other people’s experiences with cancer, and general chit-chat.

The quality of the transcripts varied, both from their content and the accuracy of the transcription. For this reason it is essential that when working with oral material, editors should listen to at least parts of the interviews to confirm the accuracy of the transcription, and to get a feel for the voice, personality and delivery of the stories. We mainly worked directly from the transcripts. However, when we did listen to the interviews some of them were very poignant, and it was an inspiring and moving experience.

In cases where Aboriginal people are interviewed, it would also be helpful and respectful to have the material transcribed or checked by an Aboriginal person, as they may be able to discern cultural nuances and words that a non-Aboriginal person may not pick up.

### **Choosing the stories**

I first read through all of the interviews and worked out the themes that were coming through.

### **Themes—The following themes came up in the stories:**

- fear of cancer due to lack of understanding and discussion
- lack of understanding of palliative care and the desire to die at home
- difficulties communicating with family and health professionals
- importance of family for support and the emotional upheaval of cancer on the family
- benefit of healthy lifestyle, cancer screening and early medical intervention

- role of family history in developing cancer
- sadness about how cancer does affect Aboriginal population.

Different people had different experiences—some spoke highly of their health care team and hospital care; others had bad experiences.

We felt it was important to include stories that covered these themes once only, but we did not want to double up throughout the book since there was limited space. We eliminated the less interesting stories and the ones that doubled up with the more compelling stories. For example, a few women with breast cancer had quite similar experiences so there was no point putting them all in.

We chose eight stories from both men and women representing different cancer types and ages. Most stories were from people who had recovered, but one person had active cancer. We included a story from a carer whose husband had died, and one from a carer who—although the people she was caring for had also died—focused her interview more on how she was hoping to prevent getting cancer herself.

#### Contact numbers/call to action

To emphasise some of the key points in different stories we included a phone number or website for other resources or support. We wanted readers to be able to access practical information if something in the story resonated with them. For example, in one story the person talks about feeling suicidal so we included Lifeline and Beyond Blue contact details.

#### Belinda's story

We had to work out the best way of featuring these stories to convey not only the people's personal journeys but also their messages to communities and salient health information. The stories needed to be short and not overwhelming. A double-page spread was allotted for each story.

I mocked up one story in three different ways—a linear narrative, in a Q&A style, and as a mind-map with the person's thoughts about different subjects, such as 'side effects' or 'family support', which radiated from a hub with biographical data. The idea was that the mind-map could be integrated with the design, for example, writing the person's thoughts in the leaves of a tree or another type of segmented picture.

In editing the stories, I had to get rid of great tracts of the interview, paring it down to include the most crucial parts. I got the linear story down to about 500

words, and from there, it was easier to remove redundant explanations and background. For the Q&A and mind-map option it was fairly easy to just choose choice pieces of information that provided succinct statements for the questions or subheading.

The designer decided that the mind-map option was not going to work with the concept for the book's illustrations, but the idea was modified so that some stories would have information under subheadings.

The stories were edited into one of the three different formats to provide variety for the reader. Some stories lent themselves better to some formats. Some people answered questions quite succinctly, so there was not much of a narrative in their interviews.

AH&MRC Ethics Committee stated that the stories were not to identify the interviewee or disclose their geographic location. However, when we sent the stories back to the contributors for their approval, four wanted their own names to be included. The Ethics Committee approved these changes.

#### Aunty Elizabeth

Aunty Elizabeth chose to use her name too. She has since passed away but was called 'Aunty' in her community, which is a term of respect for elders. We thought it added a nice touch to the book.

#### Verbatim sentences

Most sentences are verbatim, but some of the structure within the stories needed to be changed. This was to ensure the stories had a fairly linear flow to them, unlike in the interviews where people often talked about issues as they occurred to them. So the interviews did get deconstructed and reconstructed, and we only changed sentences when they had to be paraphrased for clarity.

In a couple of instances, the contributors changed what they had said when the stories went back to them for approval. For example, there was a bit in Belinda's story about how rushed she felt with her diagnosis and treatment. At first this was written up as 'It was rush, rush, rush, over a few months' but then when we listened to her interview, we discovered that she actually said 'It was bang, bang, bang over a few months.' But when Belinda read our version of her story, she asked if this could be changed to 'it happened very quickly and changed my life over few months'.

Another person asked if we could include some information about his faith

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## 6th IPEd National Editors Conference Perth 2013

The sixth IPEd national editors conference will be held on 10 to 12 April 2013 at The Esplanade Hotel in Fremantle, Western Australia, and will be organised and hosted by Society of Editors (WA) Inc.

#### Links and email contacts

- Conference website: [www.ipedperth2013.com.au](http://www.ipedperth2013.com.au)
- Twitter: @editorswa / #ipedcon2013
- Facebook: SocietyofEditorsWA
- LinkedIn: Society of Editors (WA) Inc
- Contact conference organiser: [promaco@promaco.com.au](mailto:promaco@promaco.com.au)



#### Vale Carolyn Pike

The publishing community in Australia is greatly saddened by the untimely death of Carolyn Pike on 26 May, in Fiji. Editor extraordinaire, sailor, scientist, Carolyn made countless friends in many publishing companies during her in-house time with McGraw-Hill Australia and her subsequent freelance career. Her tact, deep understanding of the vagaries of publishing, editorial expertise and gentle sense of humour endeared her to all who had the privilege of working with her. As a friend, her warmth, loyalty and generosity of spirit were invaluable. Her passing is a great loss to all of us who knew her.

*Penny Martin, Lippincott Williams & Wilkins, on behalf of Caroline Hunter, Sybil Kesteven and Karen Enkelaar*

in God, even though he hadn't mentioned this in his interview.

For authenticity, the language used by the interviewees was kept in as much as possible. Examples are 'The doctor wanted me to have radiation, after I had my boob off...' (Aunty Elizabeth) and 'When the doctor told me, I got drunk, smoked, couldn't face up to it. Later I cried my guts out.' (Belinda).

We felt that keeping in some slang and the conversational tone of the stories would make the content more accessible and interesting for the book's intended audience.

### Information we did not include

We did also make some deliberate decisions not to include information, even though it showed the true thoughts or experiences of the contributors.

For example, Aunty Elizabeth's interview opens with a fantastic storytelling narrative about how one day she fell over a mop a few years back and she was sure – after she was diagnosed with breast cancer – that was the reason she got cancer. Belinda also talks about how she's sure a skiing accident that injured her knee might have been the cause of sarcoma for her.

Because these theories are unsubstantiated, we felt that we should not include that information—even though it gave background into those people for whom they were. But we did not want information in the book that was wrong, even if it was what someone thought.

### Structure of the book

During the early development phase the editors intended to structure the content in a linear way in terms of the cancer trajectory with stories focusing on diagnosis and treatment at the beginning, and stories about palliative care and death at the end. However, this meant that the end of the book was not very hopeful, so the editors later decided to mix up the stories, beginning and ending with empowering ones. This was important, as a key objective of the project was to give people realistic hope to counter the general perception in Aboriginal communities that cancer is a death sentence.

The editors chose Belinda's story to start with, and Koki-ka's to end. These were both very strong stories, with Belinda being a young mother determined to survive for her family, and Koki-ka providing a health promotion story,

advocating for healthy lifestyle choices and regular cancer screening.

### Words of wisdom

The Words of Wisdom page was included to break up the intensity of the stories and to also include material from eight other people who were interviewed but whose stories were excluded due to overlapping themes or insufficient material. It was designed to enable health professionals to use it as a poster and to start up points of discussion with their clients.

### Artwork

An Aboriginal artist, Adam Hill, was commissioned to create illustrations for the cover and each story in the book. The artist recommended that the book not be clichéd, in terms of its Aboriginal appearance, and he suggested including motifs based on the information in the stories rather than pictures.

### Tom

Tom's motif is a nice blend of an Aboriginal style with non-Aboriginal question marks, which represent the questions a cancer diagnosis brings up for people.

### Title

The designer at first put the title of the book in lower case as a design feature—*aboriginal cancer journeys*. Feedback was that the word 'Aboriginal' (or 'Indigenous') should be capitalised in the same way as other proper nouns, otherwise it may appear offensive. The title design changed to sentence case.

### Language

It was useful to refer to New South Wales Health's *Communicating positively: A guide to appropriate Aboriginal terminology*. In here, it recommends that the term 'Aboriginal and Torres Strait Islander person/people' be used, instead of 'Indigenous person/people'. This is because the former term is more specific, while 'Indigenous' is generic. However, the term 'Indigenous' is used more in other parts of Australia, for example Western Australia. We did not include references to Torres Strait Islander people in the book because nobody identified as a Torres Strait Islander, and also because most distribution of the book is in New South Wales. However, we have received feedback that the book—being a national resource—should be inclusive of Torres Strait Islanders.

## IPEd accreditation exam date announced

The fourth IPEd accreditation exam will be held on Saturday 13 October 2012. Like the previous three exams, this will be a pen (or pencil) and paper exam.

Passing the IPEd accreditation exam demonstrates an editor's professional competence and understanding of editing standards, skills and knowledge.

The exam costs \$540 (with no GST applicable) for financial members of societies of editors and \$690 for non-members or those who are not financial at the close of registrations. Exam fees may be tax deductible.

Registrations for the exam open on Monday 11 June and close on Friday 14 September. All registrations must be made on the application form and accompanied by the relevant fee.

The fee has been calculated as the minimum required to cover exam costs in 2012. It is based on a target number of applicants and, if this target is not reached, the Accreditation Board will postpone the exam until 2013. There will be no limit placed on the number of candidates who may sit the exam; all candidates who register and pay the fee will be accommodated.

Two sample exams are available from the IPEd website. Both sample exams are very good indicators of what you can expect in October, and trialling them will help you decide whether you are ready for the real thing. It is recommended that you not attempt the exam unless you have at least three years full-time professional editing experience. All societies of editors will be organising pre-exam activities to help prepare candidates.

To obtain further information, contact your Accreditation Board delegate or consult the guidelines for candidates and FAQs on the IPEd website: <http://iped-editors.org/Accreditation.aspx>

# IPEd.

To advance the  
profession of editing

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### Naming deceased people

The question of naming deceased people came up, as by the time of publication, two interviewees had died, one was having palliative care, and one story was about someone who had passed away.

Research into this area explained that in traditional law across Australia, the name of a dead person cannot be spoken in case the spirit is disturbed. Naming protocols differ from place to place, but because *Aboriginal Cancer Journeys* is a national resource the editors decided to include a caveat to show respect for this traditional custom. The wording is 'Readers are advised that this book contains stories from some people who are now deceased.'

Key editorial points to sum up:

- If working from interviews, listen to the audio files.
- Ask an Aboriginal person to transcribe or check the transcriptions.
- Pull out the main points from the interviews that are best going to provide the information you want to convey to your audience.
- Try to keep the person's voice as much as possible by keeping things in the vernacular.
- Give yourself the licence to restructure a story for readability.
- Allow people to provide feedback on their stories and give their approval so they cannot say 'I did not say that' and so they do not feel misrepresented.

### Conclusion

*Aboriginal Cancer Journeys* was a thought-provoking and rewarding project that raised many editorial considerations beyond the scope of my usual work. There was a need to honour the contributions of the interviewees and at the same time provide readers with small amounts of information that might help open up their own discussions and thoughts about cancer.

Feedback from the review committees indicated that the appearance of the resource was culturally appropriate and attractive, and the graphics and colours helped to lighten up a difficult topic. The information was considered easy to read and in plain language, and the contact links were useful. The general consensus was that the book would help readers know that they were not alone, as reading about other people's experiences is helpful.

The book and fact sheets had an original print run of 10,000 in June last year and we needed to reprint in June this year. This suggests that they are filling an information gap about cancer, as intended, for Aboriginal people across the country.

If you have not got a copy and would like one, you can download the book from our website or call the Helpline—13 11 20 to order one.

### Freelancers lunch

Due to popular demand, the monthly lunchtime get-together of freelance editors will continue to be held at Café Delizia, located at street level in the Hyde Park Towers Building, 148 Elizabeth Street, in the CBD between Liverpool and Goulburn Streets (Surry Hills side of the road). Meet at noon or thereabouts. Put it in your calendar.

Gatherings will be held at:

- 12.00 p.m. Thursday 16 August
- 12.00 p.m. Wednesday 19 September

We deliberately vary the days and dates to accommodate those with regular part-time contracts who may not be available on just any day. There is no need to book or RSVP—just come along. Come early, some later. We are generally there from noon until 2.00 p.m.

This little café has a cosy back room with floor-to-ceiling, wall-to-wall books (the perfect ambience for us), and it is usually quiet enough for pleasant conversation. The menu is limited, but the food is good and inexpensive.

We welcome suggestions for other venues. Contact Laura Daniel at [committee3@editorsnsw.com](mailto:committee3@editorsnsw.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.

## 2012 Accreditation Exam –registrations open

The fourth IPEd accreditation exam will be held in Sydney on Saturday 13 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.

For more information, visit the IPEd website: <http://iped-editors.org/Accreditation.aspx>

## 2012 Queensland Literary Awards

The Queensland Literary Awards (QLA), the volunteer-led awards that have replaced the axed Queensland Premier's Awards, has received \$20,000 from the Copyright Agency Limited (CAL) Cultural Fund to administer and deliver this year's awards.

QLA president Stuart Glover said the funds will help to cover the administrative costs associated with awards as well as provide time for the awards management committee to develop a sustainable program for the presentation of the awards in the future.

## Federal Government creates Book Industry Collaboration Council

The Federal Government has created an industry council in response to the recommendations made by the Book

Industry Strategy Group (BISG) last year. The Book Industry Collaboration Council will be funded by the Department of Industry, Innovation, Science, Research and Tertiary Education. More information on the Council can be found here: [www.innovation.gov.au/Industry/BooksandPrinting/Pages/Book-Industry-Collaboration-Council.aspx](http://www.innovation.gov.au/Industry/BooksandPrinting/Pages/Book-Industry-Collaboration-Council.aspx)

## 2012 Byron Bay Writers' Festival program

The full program of this year's Byron Bay Writers Festival has been released. Local authors attending the event include Michael Kirby, Thomas Keneally, Anna Rose, Jessica Watson, Gail Jones, Charlotte Wood, Tony Birch, Sophie Cunningham and Nick Earls. Sessions include a Women of Letters event, a panel on the future of writing and the session 'Wireless Women Writing in Cyberspace,' which is

sponsored by D Publishing. The festival runs from 3 to 5 August. The program can be found at the festival website here: [www.byronbaywritersfestival.com.au](http://www.byronbaywritersfestival.com.au).

## 2012 Southern Highland Writers' Festival program

The inaugural Southern Highlands Writers' Festival (SHWF) was held in Bowral, NSW on 21 to 22 July. Authors featured at the festival included Frank Moorhouse, Kirsten Tranter, Kate Forsyth, Sue Woolfe, Jaye Ford, Candice Bruce, Manisha Jolie Amin and Eric Knight. A literary dinner was held featuring chef and cookbook author Serge Dansereau and political author David McKnight. A session on the future of books featured Amanda Hayward, founder of independent publisher The Writer's Coffee Shop, which recently sold *Fifty Shades of Grey* by E L James to Random House. The session also included ABC Sydney radio presenter

## Changes to society membership in 2013

The Society of Editors (NSW) Inc. is changing its membership structure from 1 January 2013 to encourage and reward those who become professional members. The tier system remains with the associate membership subscription of \$65 and professional membership subscription of \$85. Professional members require two-years paid editing experience that does not have to be consecutive or recent. All members are welcome to attend meetings and will receive the *Blue Pencil* newsletter every month.

From 2013, only professional members will receive notifications of jobs and will be able to be listed in the *Editorial Services Directory* (for a \$40 fee each year).

## Extraordinary general meeting

Professional members are advised that voting on a special resolution will take place at 7.00p.m. on Tuesday 7 August 2012, prior to the commencement of the advertised presentation at Sydney Mechanics School of Arts.

The special resolution is:

That the constitution redrafted in line with the New South Wales legislation *Associations Incorporation Act 2009* and the *Associations Incorporation Regulation 2010* be adopted.

The new constitution is available for viewing on the society's website in the News and Events section.



Follow us online: Facebook, Twitter and LinkedIn (search for us using our full name: The Society of Editors (NSW) Inc.)

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# A N D D I A R Y



Richard Glover, Berkelouw Books owner  
Leo Berkelouw, journalist and blogger  
Kerri Sackville, as well as convenor of  
BookTown Australia Paul McShane. More  
information on the festival can be found  
here: [www.shwf.com.au](http://www.shwf.com.au).

## 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](mailto:membership@editorsnsw.com)

## NEW MEMBERS

Hazel Baker  
Jennifer Coombs

The most valuable of all talents is that of never using two words when one will do.

—Thomas Jefferson (1743–1826)

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## Blue Pencil

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Printer: Complete Design, Marrickville

Published: 11 issues a year (combined January/February issue)

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](mailto:bluepencil@editorsnsw.com).

## Copy deadline for the September 2012 issue is Tuesday, 14 August 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](http://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](http://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](mailto: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.

## 2012 COMMITTEE

**President: Pam Peters**

Email: president@editorsnsw.com

**Vice presidents:**

**Jacqui Smith**

Email: vp1@editorsnsw.com

**Rochelle Fernandez**

Email: vp2@editorsnsw.com

**Secretary: Shelley Reid**

Email: secretary@editorsnsw.com

**Treasurer: Ian Close**

Email: treasurer@editorsnsw.com

**General committee members:**

**Owen Kavanagh**

Email: committee1@editorsnsw.com

**Agata Mrva-Montoya**

Email: committee2@editorsnsw.com

**Laura Daniel**

Email: committee3@editorsnsw.com

**Susan McKerihan**

Email: committee4@editorsnsw.com

**Ian Close**

Email: committee5@editorsnsw.com

**Administration manager: Anna Rauls**

Email: membership@editorsnsw.com

**Newsletter editor: Jacqui Smith**

Email: bluepencil@editorsnsw.com

**Publicity officer: Susie Pilkington**

Email: publicity@editorsnsw.com

**Meetings coordinator: Rochelle Fernandez**

Email: meetings@editorsnsw.com

**Professional development coordinator:**

**Agata Mrva-Montoya**

Email: committee2@editorsnsw.com

**Website coordinator: Abigail Nathan**

Email: web@editorsnsw.com

**Editorial Services Directory**

Email: membership@editorsnsw.com

## Professional development

### Editing for the Web

**Date:** Monday, 13 August 2012

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

**Presenter:** Elizabeth Spiegel, AE

**Venue:** City Tattersalls Club, 198 Pitt Street, Sydney

**Cost:** \$195 for members, \$290 for non-members (includes lunch, morning and afternoon teas)

**Please register by 25 July 2012.**

No matter how wonderful the contributions of designers and developers, the foundation of any website is words. An effective site is well-organised and well-written, with content and metadata which is attractive to both search engines and real people. An effective editor can make the difference between an engaging site and a frustrating one.

### Preparing for the IPed Accreditation Exam

**Date:** Wednesday, 5 September 2012

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

**Presenter:** Pam Peters DE and Meryl Potter DE

**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 20 August 2012.**

Planning to sit for the IPed accreditation exam this year? This workshop is for you. It will be presented by two of the institute's New South Wales distinguished editors, who have been involved in the development of the accreditation system and exam. The workshop will be divided into four sections, considering the two sample exams, on the IPed website, working through additional exercises, and discussing exam timing and techniques.

\* Special low price for members, as there will be a charge for sitting the accreditation exam.

Copy deadline for the next (September 2012) issue of

### *Blue Pencil*

Tuesday, 14 August 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).