

# Blue Pencil



ABN 53 030 428 517

ISSN 1030-2557

PO Box 254, Broadway NSW 2007

December 2011

## Editing scripts for television

*At our October meeting, Jenny Lewis discussed the role of the script editor and how the script editing process for series and serial television has changed over the years. Jenny also had the audience members read through good and bad versions of a script, with some entertaining results. Excerpts from her talk follow.*

For tonight's meeting, I am going to relate this talk as much as I can to the point of view of the editor rather than the writer. Although in saying that I am starting off talking as a writer. I am not sure if you are familiar with the process of how a script comes to light but I have broken it down into the best scenario and the worst-case scenario.

For writing a one-hour series drama, the best-case scenario involves a writer being on the writers' list for a particular show, and they would have been given quite a bit of notice about the commencement date of their script. Usually the writer is given a lot of warning about what their story might be and where their show is at plot-wise and they can ask for suggestions. The writer and the editor usually have a lot of talking about the episode before the writer even gets in the story meeting room. So the writer is in on the process. If it is an ongoing show there is a lot

that is prescribed to the writer. There are often ongoing serial arcs in series. Often a writer wants to do a story that has already been done or it is taboo but the production team and the writer work out what they want to do. So the writer goes into their plotting meeting, really with a certain sense of ownership about this episode and that is incredibly important.

In the best case scenario, the editors are extremely experienced. This is the best-case scenario. They know exactly how far to go with the writer without taking their voice away from the script. They know where to basically step in and step back. They will give the writer freedom because if you are writing something that you believe in and love from the heart, from the inside, it is going to be better than if you are basically told what to write, where the dots are, and how to join them.

The writer will attend a story or plotting meeting with the whole story team. The team usually consists of the script producer and editor, the writer and script co-ordinator and producer and together they nut out that story. Then the writer takes that home, they come up with a scene breakdown which probes theme by theme what needs to happen in the scene. That then goes into the script department, and the editor and the producer have a look at it and make notes. In an ideal world those notes will only be about practicalities like what cannot be done because it has already been done or something is out of character for one of their characters.

Usually the script department will not mess too much with the writer's vision. So the writer gets those notes, usually with a lot of talk, maybe even a meeting with the editor, they will have come up with a first draft of that script. They usually have about three weeks

*continued on page 2*

### Inside

IPEd notes	3
Tiered membership	4
Think tank	5
2012 Committee call for nominations	5
Conference highlights	6
News, notices and conference diary	6
New members	8
Professional development	8
2011 Committee	8

### Next meeting: Tuesday, 6 December 2011

#### The Christmas Party

**Celebrate Christmas with your society on Tuesday, 6 December at the Sydney Flying Squadron, 76 McDougall Street, Milsons Point (5 minutes walk from Milsons Point station). Join us for a festive dinner at 6.30 p.m. for 7.00 p.m.**

Enjoy a great night with wonderful company and a well-priced meal subsidised by the society. **RSVP by Tuesday, 29 November.** Booking is essential. Late bookings cannot be guaranteed as spaces are limited.

Please return the enclosed booking form to the Society of Editors (NSW) Inc., PO Box 254, Broadway NSW 2007. Inquiries to Anna Rauls: (02) 9294 4999 (voicemail) or email to [membership@editorsnsw.com](mailto:membership@editorsnsw.com).

*Do not miss this night of good food, good fun and good company.*

**February meeting: Tuesday, 7 February 2012.**

to do a first draft. Once again the writer will send that in, the editor and the script producer will look through it and often the producer as well. Hopefully they will honour the writer's work; they will not try to make it into something that is more familiar to them. The writer takes in any extra production notes, writes a second draft and delivers this to the production office. They pretty much do not have anything else to do with it again.

In a perfect world that script, because it has gone through those processes, will be reasonably clean. It should not need too much editing, apart from a little bit of a polish by the editor to take into consideration the director's requirements. Any other sort of requirements about sets, cast availability, whatever else, are included. It is shot, everyone loves it, it gets rave reviews, you get huge ratings and everyone loves you. That is the best-case scenario.

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**'Editing should be just lifting out the best of it from the inside.'**

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The worst-case scenario happens when the script department is so busy rewriting scripts that they do not have time to even think about what this writer's story is going to be for the writer's production meeting. So the writer will often go into a meeting completely cold. They have no idea what the story is, who their characters are, they sit there during the meeting and they basically take notes. They are told what to write, they have got no idea what is coming, where it is leading, it is basically done on the hop. The writer might try and have some input or raise some concerns about it, but they are often stomped down and they are told 'Look it is fine, it is fine. It will work. We have thought about it, it is fine.' So the writer goes 'fine, it is right'.

Some editors who have never written a script in their life look down their noses at the writer—they have this job on this great popular high-rating show so they must be brilliant. So the writer, who may have been writing forever, suddenly has to deal with that. So they send in their scene breakdown, and lo and behold it is perfect, there are hardly any notes, everyone says 'fantastic, do that!' So the writer now thinks 'I am so brilliant. I have polished this rubbish and come up with gold.'

They write their first draft and it is a disaster. The script department says, 'this does not work, it is rubbish, and we are going to cut that writer off'. The writer

then gets told that they are not going to move forward to second draft and the script is going to be rewritten in-house. This happens because inexperienced script editors do not know how to articulate what the problems are. It is easier to rewrite it.

It is very, very easy to rewrite a script when you are in-house because you know what is going on, the writer has basically marked all the mines so it is very easy to walk through a landmine when all the mines have been marked. It is incredibly demoralising for a writer. The problem with that is the show gets a reputation for rewriting or cutting writers off so then the writers do not bring their best game to a show. The writers then gradually become less and less involved in the process. The show itself somehow does not resonate with the audience because obviously everything's been madly rewritten at the last minute so how good can it be? The show loses appeal, it loses ratings and it ends up getting taken off the air. And it is always the writer's fault. That is the worst-case scenario.

The best and worst happen. I have had a couple of best-case scenarios this year, and a worst case scenario. The problem is that it is either the best or the worst; there is very little in between at the moment. I do think it is because we do not have enough experienced editors. When it is all broken down there is not enough guidance happening in Australian television. It is quite bizarre. I can think of so many shows that are being run at the moment and the script editors have had no experience. They have never written a script in their lives and yet they are guiding writers who may have written for 25 years. So it is a real problem and I do think that is related to why none of the shows that we are showing are rating, apart from *Packed to the Rafters*.

This situation is a known problem within the industry at the moment and it is very different from what goes on in the UK. In the UK writers are too respected; they are too much on a pedestal because the editors are too scared to say anything. They are too scared to say 'you have written this and it does not work'. So I do not really know how they have resolved that, but the writers are very much respected. On series television in the UK it would really be the exception and not the rule for an editor to swoop in and change a writer's work.

In the USA, they do not use script editors on series television. They cannot fathom how we writers in Australia happily hand over our work to a production department

for it to just be re-written or changed according to the will of the editor. The writers in the USA have ownership. They all have a producer's credit. The people running the show in the USA are usually the people who have created it and what that indicates is that the executives recognise that the story is the most important part of the process. So they give the writers the power because the boss is a writer and they know what to tell the writers what to do. They understand the issues, they can have a dialogue with the writer if there are any problems, and they can give the writer notes. There is no middleman. In Australia, at the moment, the industry is largely run by producers. I think we have got a long way to go before we start to iron out these problems that did not exist when I started in television.

'Soap' is different again. On 'soaps', because there are five episodes a week with something like 20 ongoing stories it is extremely difficult to give a writer too much of their own voice. The *Neighbours* system is that the writers get a scene breakdown, created by the in-house story-liners. They really do not have a lot of power to change things because the boundaries are set. You cannot go and create a new story-line or go too far out so if you are given a dud scene breakdown, the first draft will probably be a dud as well.

So the editor in a 'soap' basically writes the second draft. The writer gets the scene breakdown that is written by the in-house team, they write a first draft, hopefully they make it as good as they can, the script editor gets that script and hopefully, in the best-case scenario, it will just need a polish. They have to edit five episodes in a week. If you have to polish five scripts in a week that is a big enough workload. If you have to rewrite five scripts a week the job becomes untenable. Now let us have a look at some examples of scripts before and after they have been edited.

If a writer has been rewritten but they still see that their big moments have been salvaged and worked around it actually means a lot. So as editors, even when it is a virtual rewrite, you try to keep as much of the writer's work as you can, especially those moments where you can tell they have spent a lot of time on certain passages. You try to work around it because it is very demoralising to be rewritten. Editing is so important and can make such a difference to a script. With just a bit of editing, slanting here and

continued on page 4

## IPEd notes

### News from the Institute of Professional Editors Limited September–October 2011

The IPEd Council met twice during the period covered by these notes, on 7 September and 9 October. The meeting on 7 September was held in Sydney, just before the 5th national conference, and was the first time that councillors had met face-to-face since the previous national conference in Adelaide in 2009. The October meeting was by teleconference.

#### Setting priorities

At the face-to-face meeting in Sydney, councillors took the opportunity to focus on planning for the next year or so. They resolved that the highest priority activity for the immediate future should be the revision of the *Australian Standards for Editing Practice (ASEP)*. Kerry Davies AE, freelance editor and president of the Society of Editors (Queensland), offered to facilitate the process and the plan she subsequently put to council was accepted. The work began during October with society presidents, IPEd councillors and Accreditation Board delegates receiving a background paper and supporting documentation to allow them to convene meetings of their members some time during the next few months to discuss the revision and convey their views to the facilitator. Keep an eye out for the time of your society's meeting so that you can contribute to this crucial activity. IPEd aims to have the revised standards published by the end of June 2012.

Two other activities were accorded high priority by council: updating and elaboration of IPEd's professional development (PD) register; and ongoing promotion of, and advocacy for, the profession. The PD register is a list of society workshops and courses, run recently or forthcoming that forms, in effect, a training database with the potential, with IPEd support, to be drawn on by all the societies. If the members of a particular society want to host a training activity that has been successfully

conducted in another society, IPEd will, the presenter being able and willing, and other circumstances permitting, provide material support for that to happen.

#### 2011 national conference

The biggest event during the past two months was the national conference, the fifth such, held in Sydney on 7 to 9 September. The national conferences are held under the aegis of IPEd, and organised and hosted by the local society, in this case the Society of Editors (NSW) Inc. There were just over 300 participants in the conference, some 250 of whom were members of one of the seven Australian societies of editors, all of which were represented. They enjoyed an interesting program framed around the theme 'New horizons for editing and publishing'. Six full-day workshops that supplemented the conference program were well attended, with those on 'Writing for the web' and 'Running a freelance business' being particularly popular.

IPEd made two presentations at the conference: one general, on developments since the last national assembly; the other by the Accreditation Board, on the results of its survey of preferences for the future form of the accreditation exam. Two papers were prepared and provided in the documentation provided to registrants: a special issue of IPEd Notes, covering events over the past two years, and a report of the 2011 national survey of editors conducted by IPEd. Both papers can be read on the IPEd website.

IPEd's 2011 AGM was also held during the conference and, despite an early start, was well attended. The attendance included members of all seven Australian societies of editors.

For an informative and entertaining account of many of the presentations at the national conference, go to Jennifer Beale's article in the September issue of *Offpress*, the newsletter of the Society of

Editors (Queensland) at [www.editorsqld.com](http://www.editorsqld.com) or via the IPEd website. There are also conference reports in the October and November issues of *Blue Pencil*, the New South Wales society's newsletter.

#### Overseas liaison

We are grateful to Elizabeth Murphy, a member of the Canberra Society of Editors and an IPEd Distinguished Editor (DE), for making a presentation on behalf of the institute at the 22nd Annual Conference of the UK Society for Editors and Proofreaders (SfEP), held in Oxford on 27 September. In her presentation Elizabeth covered the organisation of IPEd and how it differs from that of SfEP; accreditation and the accreditation exam; recent and current IPEd projects, including revision of the guidelines for editing research theses and ASEP; and ongoing promotion and advocacy. We hope that Elizabeth's presentation will help strengthen links between IPEd and SfEP to further matters of common interest. Elizabeth reports on the conference in the November issue of *The Canberra Editor*, available at [www.editorscanberra.org/November2011](http://www.editorscanberra.org/November2011).

#### New Honorary Treasurer

The IPEd Council is pleased to announce the appointment of Josephine (Jo) Smith AE, Councillor for Western Australia, as its new Honorary Treasurer. Jo brings extensive experience in accountancy and auditing to the position. She replaces Ted Briggs who retired from the position at the 2011 annual general meeting after two years of sterling service.

#### Barbara Ramsden Award

At its October meeting, council agreed to continue its sponsorship and judging of the Barbara Ramsden Award for excellence in editing, one of the national literary awards organised by the Fellowship of Australian Writers (FAW), Victoria.

*IPEd Notes continued on page 5*



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there, you can change the whole tone of the scene. You can salvage characters or you can destroy characters.

On Australian television at the moment we have a lot of great shows that are not firing. All the boxes seemed to have been ticked. We have got great actors in this country; they all do a great job. We do have good writers, fantastic production values, and interesting plots. So why aren't stories working?

To demonstrate, I will now show you a scene from *Rush*. This episode was kind of around this point that *Rush* went from the 1.3 million viewers when it started to decline and now there are about 500,000. What was happening in the scene where police officer Shannon was on the radio giving the criminal instructions on how to land the stolen aeroplane? It was completely emotionless as it was written. There was nothing about it that stuck with you that you could believe that got through to him. It was by the numbers. She did not seem to care and they did not connect. In the end they did not even make eye contact. Shannon was smug. It was a lost opportunity and very poor writing.

That is why *Rush* is not as successful as it could be. Everything else is fine. The story was fine, everything else but the characters are cold and heartless. There is no attention paid to the little things

when these things mean the most to the audience.

Television story writers and producers need to realise that when you have police or anyone whose job or duty is to protect and serve a community the audience puts themselves in the shoes of that community. It is why a show like *Blue Heelers* used to be so successful, because the police put duty before themselves. *Neighbours* was successful in the beginning because of its humanity, we wanted to be their friends and neighbours.

Too many television shows these days are neglecting these story necessities. If I can quote Aristotle, 'stories are important because they remind society of the humanity in others'. If you do not do that your show will not work. A good editor can find a way to draw out that humanity.

As an editor you could take any one of these episodes I have shown, keep the plot as it is, but give it heart. Make the lead characters care and make that drive every story. The audience at home then puts themselves in the shoes of the guest characters and suddenly this is a show they want to watch because they need those values validated. Every character should have their own rhythm, their own dialogue.

The problem is that too often the producers go for the gag. You do have to

sometimes let your best line go for the sake of the greater good.

### **Are script writers usually freelance and is the script edited by in-house staff?**

Usually script writers are freelance and their script is edited by in-house editors. *Blue Heelers* once tried an in-house writer's system and it was not that great. The writers are freelance as a rule.

### **What training opportunities are there for script editors?**

The training process for script editors is not really there any more so it is hard for me and other experienced editors to train up other people. Throughout my career I have certainly trained and mentored people just as I was when I started way back. The problem now is there is not enough emphasis put on the script. There is too much of an attitude out there that the script is not that important. The emphasis is on production values.

There is nothing wrong with production values, but without a good script and life values all that money goes to waste.

### **Do you think producers will realise audience actually do value scripts?**

A-year-and-a-half ago I wrote a couple of articles about this and the public was

continued on page 5

## **Tiered membership**

### **The society's tiered membership system will work as follows in 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.**

very supportive and got behind me, but there was no support from within the business. I think it will change eventually because they are investing so much money in productions that are not rating and everyone is going, 'Why?'. We need to see a couple of really good shows come on that are successful and then for producers to start to take notice. There is that great quote by Bertrand Russell: 'The problem with the world is that the stupid are cocksure and the intelligent are full of doubt.' That is the problem in the television business.

People are craving good television, especially from the USA. It is so good, and run by writers, like in the UK. Writers are respected in both countries. Good writing is everything. We used to know that, we do not any more and I think we will get back to it, but I do not think it is going to happen any time soon.

**What are some differences in the size of the writing/editing team in Australia and overseas?**

They are very different. For an episode of *Stingers* or *Blue Heelers*, we would plot in a day and there would be a writer, an editor and a script producer putting ideas in the ring. For an episode of *Breaking*

*Bad*, there would be the whole writing team around the plotting table for at least a week, coming up with this story, fleshing out the characters. What a treat for a writer to know that they can go off with this fabulous document that has been indulged by so many different people. There is a lot more money in American television. We do not have that money. We do not have that audience, so, it is unrealistic to expect that.

**What happened to the Australian miniseries?**

I am not sure, but there were some great ones: *Brides of Christ* and *Borderline* were so well acted in a real Australian sense. Australian people are not showy and we do not 'grandstand', but our characters do these days and it is a big turn-off. As to why they have stopped, it may have been a budgetary thing or maybe the audience did start wanting shows that they could watch in one sitting. Maybe it changed with the arrival of the video and then DVD. We may have created too many miniseries that flopped and then the big boys say 'Oh that is it. The miniseries are dead.' It could have just been a couple of bad apples.

Editing should be just lifting out the best of it from the inside.

*Jenny Lewis began her writing career in 1987 in her hometown of Melbourne on the very successful sketch series The Comedy Company. Soon after Jenny took up a position as a writer and story-liner with the hit Aussie 'soap', Neighbours, that soon led to a story editing position. She returned to freelance work in 1993 and since then has worked as a writer, story editor or script editor on a variety of productions, including All Saints, Stingers, Something in the Air, Bananas in Pyjamas, Wakkaville, Neighbours, Blue Heelers, Full Frontal, Jimeoin, Home and Away and Packed to the Rafters. She has recently written newspaper articles on the lack of good role models in Australian drama, and was interviewed on radio on the subject. She currently lives in Sydney where she combines a career as a freelance writer with private investigating.*

FAW describes the award:

A major literary award for a book of fiction or non-fiction. The sponsors provide two specially cast bronze plaques valued at \$500, designed by renowned sculptor and medallionist, Michael Meszaros. These are presented to the author and editor to recognise the combined effort of both parties to produce a quality product. The design is of the Origin of Art, showing the creator at work, and a figure representing the forces that ensure its effective communication. All entries must include two copies of the book and a commentary from the author or publisher (of no more than 100 words) on how they felt the editor contributed to the final result.

**Web minder sought**

IPed is currently seeking a web minder to join its volunteer team. Details have been sent to all societies and information about the position is also on the IPed website. Applications are invited until 11 November.



**Ed Highley**  
**Secretary**  
**ipedsecretary@gmail.com**  
**www.iped-editors.org**

**Think Tank**

We acknowledge that language is always changing and to today's youth, for example, 'bad' means 'good'. However for editors working in finance and economics there is a new challenge. Gail Kelly, CEO of Westpac, has used some new expressions that we might have to add to the Notes at the back of our dictionaries. These examples have come out of the business pages.\*

She speaks of 'new reality'; 'leveraging the optionality inherent in the model'; and 'retooling the platform'. I thought that the new languages of postmodernism were challenging but I am left wondering about these additions. It is a reminder to all editors to keep up with changes in language within their special areas of expertise.

\*For those interested in seeing more instances see Business Day, page 2, column 1, Sydney Morning Herald, Thursday, 3 November 2011.

**Robin Appleton**  
**Committee member**

**Call for 2012 society committee members**

Being part of the committee for the Society of Editors (NSW) Inc. provides a great opportunity to experience the organisation from the inside and can give you the chance to develop your professional skills as well as benefit from networking with other members.

Each month the committee meets for two hours, where we come together to ensure the smooth operation of the society. It is an informal environment, despite the formalities discussed, and we are a happy bunch of society members who work together harmoniously. The workload is not onerous and it brings its own reward.

New members bring new ideas and it is all to the betterment of the society.

Come and join us and see what it is all about. Nominations are called for by February 2012 and nominees are announced at the AGM in March.

For more information, email [vp1@editorsnsw.com](mailto:vp1@editorsnsw.com).

## Barbara Jefferis Literary Award 2012

The Barbara Jefferis Award valued at \$35,000, is now open for entry. It is offered annually for 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.

Closing date for entries is Wednesday, 14 December 2011. Details and entry forms available from [www.asauthors.org](http://www.asauthors.org).

## 2011 CAL Waverley Library Award shortlist

The shortlist for this year's Copyright Agency Limited (CAL) Waverley Library Award for Literature, known as 'the Nib', has been announced. The shortlisted titles are:

- *Book Life: The Life and Times of David Scott Mitchell 1836–1907* (Eileen Chanin, Australian Scholarly Publishing)
- *Sydney* (Delia Falconer, NewSouth)
- *The First Fleet: The Real Story* (Alan Frost, Black Inc.)
- *Into the Woods: The Battle for Tasmania's Forests* (Anna Krien, Black Inc.)

- *An Eye for Eternity: The Life of Manning Clark* (Mark McKenna, Miegunyah Press)
- *Savage or Civilised? Manners in Colonial Australia* (Penny Russell, NewSouth).

Each of the shortlisted authors will receive the Alex Buzo Prize in honour of the late Sydney-based writer. The winner of this year's award, which carries with it a cash prize of \$20,000, will be announced on Wednesday, 23 November.

## 2011 Patrick White Award

Poet Robert Adamson is the winner of the 2011 Patrick White Award. The annual award, worth \$18,000, was established by Patrick White with the proceeds of his 1973 Nobel Prize for Literature. Usually it is awarded to authors who 'have made a significant but inadequately recognised contribution to Australian literature'.

Adamson said his poetry was inspired by his experiences fishing the Hawkesbury River. The author's body of work includes 21 collections of poetry and three autobiographical works, a play and a two-part opera, created with Dorothy Hewett. *The Kingfisher's Soul*, published in the

UK in 2009, is his most recent collection of poetry.

## Google eBooks launches in Australia

Google has launched its ebook operation in the Australian market. As well as being able to purchase ebooks from Google directly, Australian consumers are now able to purchase ebooks through a number of bookseller partners, including Booktopia and Dymocks.

The Australian Google eBookstore offers content from a wide range of Australian publishers including Allen & Unwin, Hachette Australia, Pan Macmillan, Random House Australia, Murdoch Books, HarperCollins Australia, Scribe Publications, Text Publishing, Hardie Grant, Black Inc., Melbourne University Press, and UNSW Press.

Google will also be opening up its Google eBooks Affiliate Program in Australia, Canada and the UK. The program allows retailers, bloggers, publishers and other website owners the opportunity to earn commissions when they refer users to Google eBooks.

## More great tweets from the Conference twitter feed #edconf11

**@kyliemason** consider how each book might be read in the future: if a book might be 'chunked' edit so each chapter can stand alone. #edconf11

**@kyliemason** ebooks have endnotes, not footnotes; can't have pic sections; can't have a range of fonts. #edconf11

**@gigglyfriday** #edconf11 black & write indigenous editors mentoring program sounds fab!

**@gigglyfriday** #edconf11 indigenous eds may help indigenous authors with shared life experiences and sensitivity in character portrayal in fiction

**@gigglyfriday** #edconf11 good to hear about Qld editing mentoring program yday and indigenous program today—we need more in NSW!

**@gigglyfriday** #edconf11 Linda thanks @CALAust for bursary to attend our conference—well deserved! Our 5 recipients have been great! #blackandwrite

**@kyliemason** Mark MacLeod reminds us iPad is only a year old but we already accept ebooks as a great advance in reading. #edconf11

**@kyliemason** Kids are natural early adopters, advent of ebooks made some parents panic about

controlling access to what their kids read. #edconf11

**@kyliemason** When you turn every reading experience into a learning experience, rather than a narrative experience some joy of story gets lost #edconf11

**@kyliemason** Editors should use their knowledge of language to help authors push their knowledge of language. #edconf11

**@kyliemason @agatamontoya** says social media offers a way to raise a company's profile with little to no budget. #edconf11

**@gigglyfriday** #edconf11 @agatamontoya uses twitter for fact checking directly with content makers

**@kyliemason** Hashtags useful for conferences, for disseminating, collating & searching info. #edconf11

**@gigglyfriday** #edconf11 everything published online can become public

**@mjd\_063** Alex Nahlous: demands on technical skills for editors have never plateaued. Pace of demand has changed. #edconf11

**@BothersomeWords** Kate Burridge's presentation being given partially in Middle English. Or possibly Welsh. Or maybe Klingon. #edconf11

**@DesoliePage** Style Council about to start. Great speakers, grammar, punctuation and other word stuff. #edconf11

**@DesoliePage** Online and app versions really needed for Style manual. #edconf11 #stylecouncil11

**@gigglyfriday** #stylecouncil11 DA the crossword man speaks about broadcasting in kath'n'kim accent #edconf11 yfrog.com/mglwgbj

**@maebiforae** David Astle dropping tv references. Oh what a feeling, not happy Jan, tv set \$800, family experience priceless #stylecouncil11 #edconf11

**@DesoliePage** Social media language is speech freed from the anchor of writing. Kate Burridge. #edconf11 #stylecouncil11

**@ftloveofwords** Attended 'Running a freelance business' and learned so much.

**@joelnaoum** Posted Friday afternoon, this is the speech I gave at #edconf11: The Challenges and Benefits of Digital-only Publishing bit.ly/oar2tl



## World-Class digital storyteller in Sydney for one public talk only

Join UK writer David Varela as he outlines the new opportunities available to storytellers through transmedia; the emergence of new media platforms; working with alternative funding models, such as Kickstarter; and the excitement of collaborating with other writers on immersive adventures for an online, subscriber market.

His digital radio play *The Parson*, was the first to use the scrolling DAB text to show interior monologues from the characters

Using examples from his own work, David will be talking about how a broad base of skills is essential for freelance life—and how it leads to enormous creative freedom.

David will be speaking on Saturday, 26 November 2011, from 3.30 p.m. to 5.30 p.m. at Suite 1.04–1.05, 22–36 Mountain Street, Ultimo. Bookings are essential—book online at <http://www.asauthors.org/scripts/cgiip.exe/WService=ASP0016/ccms.r?pageid=10440>, or call the Australian Society of Authors office on (02) 9211 1044.

## Membership renewals for 2012

The deadline for membership renewal for 2012 is 31 December. You will be receiving 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](mailto:membership@editorsnsw.com) so she can update your postal address details.

Society of Editors (NSW) Inc.  
PO Box 254, Broadway NSW 2007; Voicemail: (02) 9294 4999  
[www.editorsnsw.com](http://www.editorsnsw.com)  
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## Blue Pencil

Editor: Jacqui Smith

Assistants: Robin Appleton, Catherine Etteridge and Owen Kavanagh

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 January/February 2012 issue is Tuesday, 2 December 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](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.

## 2011 COMMITTEE

**President: Pam Peters**

Email: [president@editorsnsw.com](mailto:president@editorsnsw.com)

**Vice presidents:**

**Susie Pilkington**

Email: [vp1@editorsnsw.com](mailto:vp1@editorsnsw.com)

**Owen Kavanagh**

Email: [vp2@editorsnsw.com](mailto:vp2@editorsnsw.com)

**Secretary: Shelley Reid**

Email: [secretary@editorsnsw.com](mailto:secretary@editorsnsw.com)

**Treasurer: Catherine Etteridge**

Email: [treasurer@editorsnsw.com](mailto:treasurer@editorsnsw.com)

**General committee members:**

**Robin Appleton**

Email: [committee1@editorsnsw.com](mailto:committee1@editorsnsw.com)

**Abigail Nathan**

Email: [committee2@editorsnsw.com](mailto:committee2@editorsnsw.com)

**Therese Hall**

Email: [committee3@editorsnsw.com](mailto:committee3@editorsnsw.com)

**Susan McKerihan**

Email: [committee4@editorsnsw.com](mailto:committee4@editorsnsw.com)

**Gita Sankaran**

Email: [committee5@editorsnsw.com](mailto:committee5@editorsnsw.com)

**Administration manager: Anna Rauls**

Email: [membership@editorsnsw.com](mailto:membership@editorsnsw.com)

**Newsletter editor: Jacqui Smith**

Email: [bluepencil@editorsnsw.com](mailto:bluepencil@editorsnsw.com)

**Publicity officer: Susie Pilkington**

Email: [publicity@editorsnsw.com](mailto:publicity@editorsnsw.com)

**Meetings coordinator: Therese Hall**

Email: [meetings@editorsnsw.com](mailto:meetings@editorsnsw.com)

**Professional development coordinator**

Email: [education@editorsnsw.com](mailto:education@editorsnsw.com)

**Website coordinator: Abigail Nathan**

Email: [web@editorsnsw.com](mailto:web@editorsnsw.com)

**Editorial Services Directory**

Email: [membership@editorsnsw.com](mailto:membership@editorsnsw.com)

**Conference convenor: Catherine Etteridge**

Email: [conf@editorsnsw.com](mailto:conf@editorsnsw.com)

## Professional development—2012

### Australian Standards for Editorial Practice (ASEP)

**Date:** Monday, 20 February 2012

**Time:** tbc

**Presenter:** Kerry Davies, Qld Society of Editors

**Venue:** tbc

**Cost:** tbc

**Please register by Monday, 13 February 2012**

IPEd's review of the Australian Standards for Editing Practice will involve societies of editors nationwide over the next few months. Kerry Davies, from the Qld Society of Editors, will host a workshop on the review in February. More details in the new year.

### For your diary

The 6th National Editors Conference will be hosted by the WA Society of Editors in Fremantle, Western Australia, 10–13 April 2013 <<http://editorswa.com>>.

#### NEW MEMBERS

Jenny New  
Heather Champion  
Jennifer Taylor  
Paul Fitzgerald  
Catriona Menzies-Pike  
Julian Pulvermacher  
Alison Freeman  
Dannielle Callaghan  
Sophie Bush

**Are you interested in being on our committee next year?  
Professional members are eligible for committee positions  
and we invite you to express an interest!**

### 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](mailto:bluepencil@editorsnsw.com). We would love to hear from you.

Copy deadline for the next (January/February 2012) issue of

*Blue Pencil*

Tuesday, 2 December 2011

## 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 per cent discount on the cost of the society's regular workshops (excluding computer-based workshops).