

# Blue Pencil



ABN 53 030 428 517

ISSN 1030-2557

PO Box 254, Broadway NSW 2007

January/February 2012

## Should editors embrace social media?

*At our November meeting, Agata Mrva-Montoya discussed the results of her study into whether social media is a complete 'waste of time and brain space' or a useful new tool. Agata also gave a specially tailored talk for Melbourne Cup Day. Excerpts from her talk follow.*

Is social media a complete 'waste of time and brain space' or a useful new editing tool? Jumping on the social media bandwagon is easy, with very few barriers to entry. All you need is time, enthusiasm and basic computer knowledge. But is it worth the effort? And more importantly, is it appropriate for professionals whose names hardly ever appear in the public eye? These are questions to consider, given that the invisibility of editors' work runs contrary to the very essence of social media with its public disclosure, narcissistic bent and 'too much information' syndrome.

The self-promotional aspect of social media works well for authors, publishers, booksellers and librarians, many of whom have been experimenting with social media platforms to connect with readers and book buyers. This is how I got started.

For a small publisher like Sydney University Press, with limited staff and

marketing budget, the decision to use social media was simple. In 2009 we started blogging, and joined Twitter and Facebook as a way to publicise new titles and book events. Apart from publicity, we have used social media to share links to interesting topics, answer inquiries, and generally connect with people interested in books, editing, publishing and Sydney University Press.

On a personal level, using social media, especially Twitter, has been great for keeping up-to-date with publishing news, opinions and new ideas, and for engaging in conversations and developing contacts with like-minded individuals all over the world. It has opened a world of surprising serendipities and new opportunities. These experiences prompted me to question what are the pros and cons of editors and proofreaders using social media in the work context, and this led to a survey. The survey, prepared using

Google Docs and distributed via email and social media platforms in June 2011, provided interesting insights into how editors use social media, and what are the main concerns and perceived benefits. But first, it is time to define what social media is.

### What is social media?

Without getting too technical, social media can be described as the current iteration of the internet with the ability to share ideas, content, thoughts and relationships online using Web 2.0 technologies. In contrast to Web 1.0, or static web, which allows for broadcasting from one to many, social media allows anyone to create, comment and add to social media content changing the way people communicate and interact.

The blending of barriers between users and producers of content, between private and public persona, between working and personal life—

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### Next meeting: Tuesday, 7 February 2012

#### A day in the life of a newspaper editor

In the rapidly changing media landscape, the job of a newspaper editor has undergone many changes. From his vantage point at the helm of one of Sydney's leading newspapers, Rick Feneley will discuss what's involved in the role today and what the changes mean for the future of the leisurely read of the weekend newspaper.

**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.

Sydney Room, City Tattersalls Club, 198 Pitt Street, Sydney at 6.30 p.m. 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 February 2012.

which is emblematic of social media—is changing the way society operates. It is changing how goods and services are marketed, away from a traditional one-way communication and paid advertising, to interactive and multi-way communication between brands and consumers. It is changing how the industry and government bodies, universities, small businesses, non-profit organisations and even traditional media operate. And finally, it is transforming the publishing industry, impacting on editors and proofreaders.

Although the anecdotal opposition to social media can be very strong, in reality there is no escape. The transformation of traditional ‘searchable’ web into connected ‘social’ web is well underway, and the use of social media is growing at the cost of the non-social web. Despite its omnipresence, there are many misconceptions surrounding social media. It is time to dispel a few myths!

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**‘The invisibility of editors’ work runs contrary to the very essence of social media with its public disclosure, narcissistic bent and ‘too much information’ syndrome.’**

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#### **‘Social media is free’**

Basic access to most of the social media platforms is theoretically ‘free’. In reality, however, in exchange for a free account, users provide information that can be monetised by providing analytics to business, and by selling advertisements and user data.

Moreover, it takes time to plan, set up, listen, respond, post and manage a social media presence. Social media has been said to operate on the basis of a ‘gift economy’—the more time and effort is spent, the higher the rewards, whether in size of one’s network, one’s reputation or ranking.

#### **‘Social media is not professional’**

Several survey participants commented that social media was unprofessional and unsuitable for work. Even more, one of the survey respondents described Twitter as ‘the biggest waste of time and brain space of all time’. The short form of Twitter posts has led many to believe that social media is trivial, and suitable only for entertainment rather than use in a professional context. Undoubtedly, there is a lot of ‘daily chatter’ or ‘pointless

babble’ happening on social media. But posts can also provide information or links to interesting URLs, and facilitate useful conversation, even if it is informal and discursive. In fact, Twitter has transformed into a public relations platform, advertising engine and a news source. As with any tool, it all depends on the person using it. And looking at the number of corporations, political activists, non-for-profits, traditional media and so on that are using social media to network, share information and collaborate, dismissing social media as unprofessional shows a lack of understanding more than anything else.

#### **‘Social media is only for young people’**

Social media tools have been around for several years, with wikis going back to 1995, blogging to 1997, Facebook to 2004 and Twitter to 2006. As with other new digital technologies, the young were the first to adopt. But social networking sites such as Facebook and Twitter are no longer the exclusive domain of young adults and geeks. In fact, in recent years the percentage of mature-aged social networking users showed the greatest growth. For example, social networking use among US-based internet users aged 50 and older almost doubled between April 2009 and May 2010. In the case of Twitter, more than 55 per cent of US-based users are over the age of 30. Also, the theory of the so-called digital natives (those born after 1980) being automatically more technologically savvy than the ‘digital migrants’ has been found lacking.

It is not surprising then, that the survey of 330 editors showed no significant correlation between age and the adoption of social media tools between the ages of 25 and 64.

#### **Editors as social media users**

So if age is no longer an issue, what is the typical profile of an editor using social media? Of course, people who are innovators and early adopters of technology are more likely than others to adopt and use social media. In the survey, 74 per cent of the respondents reported using social media, and the proportions are only slightly different for female (75 per cent) and male (70 per cent) editors. Research into social media use shows that a similar percentage of men and women use social media, but they use it differently. Female social media users are more interpersonally oriented, spend more time building relationships

and tend to focus on deep relationships. In contrast, male social media users are more likely to be early adopters, spend more time looking for information and entertainment, and focus on many, rather than deep, relationships.

Apart from gender differences, previous research has established that three personality traits—extraversion, neuroticism and openness—were positively related to social media use, and influenced by age and gender. Neurotic men of any age, and extroverted women and men (particularly among the younger generation) were more likely to be frequent users. Being open to new experience emerged as an important personality predictor of social media use for adults aged 30 plus.

Regardless of whether editors are working freelance or in-house, a similar percentage of respondents reported using social media tools. The percentage of survey respondents using social media who are also professional writers is even higher, at 81 per cent, probably due to the opportunities created by social media to promote their writing and connect with readers.

Overall, the survey results showed that the editors are well-informed, self-taught and sophisticated users of social media and consider wikis, blogs and micro-blogs to be valuable tools in the context of work. In contrast, although commonly used, Facebook and LinkedIn are not perceived as useful. Social media can be helpful, but usage is not without major concerns.

#### **Pitfalls**

Undoubtedly, social media can be time-consuming. As mentioned previously, it takes time to set up and actively manage social media, time that editors can hardly spare. Apart from the danger of taking time away from editing, social media can be detrimental to the sustained concentration required.

Although any increase in the number of ‘likes’, ‘friends’, ‘followers’ and so on is easy to see, and there is no shortage of platforms assessing one’s impact, the return on social media investment remains difficult to measure in real life, short of increasing one’s circle of ‘instant friends’.

Moreover, social media is complicating the understanding of a ‘friend’ and the traditional dichotomies between ‘public’ and ‘private’, hence a level of blending between personal and professional life is inevitable and often disconcerting. And editors need

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# National Editors Conference 2011—Report



The 2011 National Editors Conference, hosted by The Society of Editors (NSW) Inc. and held under the aegis of IPEd, was a great success. The New South Wales Committee, which hosted the event, is delighted to report that 302 delegates attended the main conference, and more than 370 participants overall attended the 'New Horizons for Editing and Publishing' conference and related events held that week.

The main conference attracted delegates from all around Australia—New South Wales 157, Victoria 49, Australian Capital Territory 28, Queensland 27, South Australia 13, Western Australia 10, Tasmania 9, Northern Territory 2; as well as overseas—New Zealand 6, New Caledonia 1. Of the delegates, 253 were members of an Australian society of editors.

Many events were held in conjunction with the National Editors Conference, including an exciting programme of social events for delegates and six full-day workshops organised by the Society of Editors (NSW) Inc., as well as the Style Council conference and dinner. Record numbers of participants attended the workshop program and Style Council events. Workshops on 'Writing for the Web' and 'Running a Freelance Business' were especially popular.

There was a great response to the program, which celebrated the art of editing and profession of editors. It featured more than 60 guests speakers covering all aspects of editing from book, magazine and newspaper publishing to technical, corporate and academic work. Many sessions were full, particularly those on Plain English and on aspects of digital publishing.

Highlights for the management committee included:

- bringing such a large number of editors together in Sydney for three days of editor-focused events, with support from generous conference sponsors including CAL and John Wiley & Sons
- providing an exceptionally well-priced conference (starting at \$320 per delegate) to make it as accessible as possible to editors, especially the many freelance editors who had to pay their own way
- attending many stimulating sessions focused on editing and publishing. The Thursday afternoon panel discussion on 'The Book Lives!', chaired by Sherman Young, was a particular crowd favourite
- meeting the five Indigenous texts editors brought to Sydney under the inaugural CAL National Editors Conference bursary scheme
- hearing and learning from US oral history editing dynamo Linda Shopes at the conference plenary session and workshop sponsored by CAL
- offering special lunchtime 'coffee groups' that brought together the newsletter editors, webmasters and so on from all the state societies of editors to meet and exchange ideas
- involving key figures from the wider publishing industry including Maree McCaskill, Stephen May, Victoria Nash, Brett Osmond, Angelo Loukakis and Christopher Warren
- listening to a rousing speech from Alexandra Nahlous on the future of the professional editor
- treating many diligent and under-resourced editors from around Australia to the glorious views, sumptuous food and attentive service provided by the Dockside Conference Centre
- unwinding at the glamorous gala dinner sponsored by John Wiley & Sons.

The 2011 National Editors Conference involved more than two years of preparation. It was designed, organised and staffed by a band of hard-working volunteers from the host Society of Editors (NSW) Inc.

Special thanks go to Catherine Etteridge, Pam Peters, Susie Pilkington, Shelley Reid, Hillary Goldsmith, Jacqui Smith, Therese Hall, Abigail Nathan, Robin Appleton, Gita Sankaran, Susan McKerihan and Gerry Lane.

**Conference Committee  
Society of Editors (NSW) Inc.**

## Conference Highlights

I was able to attend the National Editors Conference (NEC) in Sydney thanks to the generosity of the CAL Bursary. As an Aboriginal trainee Editor with the black&write! project, the opportunity to attend such an illustrious event was great.

I was able to attend as a participant and a presenter. I participated in the full day workshop Editing Oral History with Linda Shopes; and studied oral history editing skills and contributed to discussions on oral history drafts.

On the final day of the conference, the black&write! team presented a panel discussion on editing Indigenous writing. I was able to share my editing experience on a winning manuscript from the 2011 kuril dhagun Indigenous Writing Fellowship. The session was well attended and the high level of interest in our project was evident by the number of questions and comments.

Since the NEC the black&write! team has presented a panel discussion on Indigenous editing at the Brisbane Writer's Festival and we are attending and presenting a writing workshop at the Koolunga Adelaide Writers Retreat at the end of this month.

My fellow trainee and I are also completing our graduate certificate in the Creative Writing Industries at the Queensland University of Technology as part of our professional and academic development. Thank you.

**Linda McBride-Yuke  
CAL NEC Bursary recipient**



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(search for us using our full name:  
The Society of Editors (NSW) Inc.)

[www.editorsnsw.com](http://www.editorsnsw.com)  
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to assess how comfortable they are with the disclosing of personal information.

They also need to be careful about the inadvertent disclosure of confidential work-related information. The best strategy to use when it comes to privacy and authors' confidentiality is to assume that everything posted online can become public, and use email or phone when discretion is required.

While in the current social media craze it is becoming less common, some companies forbid or limit employee access to social media tools. Other organisations allow or even encourage access, provided employees follow social media policies. These typically prevent the disclosure of confidential details, trade secrets and other corporate information that could be potentially damaging to the business or its reputation. A lot of it is common sense. 'Don't be stupid' seems to be the most common and succinct social media policy, which is well worth heeding, and perhaps in the case of editors it should be accompanied by a 'check for typos before you post'.

### Opportunities

Despite all the concerns, many editors are using social media at work. In the actual editing process, Wikipedia is a good and

efficient starting point for preliminary research and fact-checking, leading to more accountable sources. Although often not recognised as such, Wikipedia is one of the oldest and iconic social media platforms. And it is also more accurate than is generally believed, with research showing that its accuracy is comparable with that of conventionally edited encyclopaedias.

Besides Wikipedia, other social media tools can also be helpful with research—posting a quick query on Twitter or LinkedIn enables the user to draw on the expertise and knowledge of dozens of editors and proofreaders worldwide to get advice or a consensus opinion.

Apart from peer support, social media sites, such as LinkedIn, help people build and maintain a professional network, a feature highly regarded by many respondents of the survey. Wikis also offer the ability to collaborate and build communities of practice centred on specific issues.

In the current hurried and deadline-driven environment, new editors rarely have the benefit of in-house mentoring. Editors working freelance also need ongoing development, if not in the craft of editing, then perhaps in the intricacies of running a freelancing business. Once

again, they can use social media to create a support network, start discussions and ask questions.

Undoubtedly, social media tools may appear less useful for editors who are well established and active in editors' societies and other networks within the industry, though even well-connected individuals can benefit from the serendipitous nature of social media. Moreover, the ability to communicate and stay virtually 'connected' is valuable, as editing can be a very solitary occupation, especially for those working freelance.

People follow others on social media sites not only for networking and peer support, but also for information. It is very handy to stay informed about the industry news and upcoming events, and keep up-to-date with professional publications. For example, Twitter can be a great source of quick updates on current news items related to the publishing or editing field, as well as professional events, while social bookmarking tools allow for storing, tagging, organising and sharing bookmarks to online resources.

The recent uptake of social media tools by the editors' societies (for example @SocEdNSW) shows how these platforms can be put to administrative uses, such as broadcasting details of new

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## 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.

resources, training, seminars and latest events. While these have been, and remain, distributed via email limited to the specific society's membership, Twitter and Facebook allow editors in other states and countries to learn about these events.

In pre social media times, finding out about the events on other side of Australia or the world was just that. But now social media allows for some degree of participation. For example, the use of hashtags on Twitter (for example #edconf11) has added an extra dimension to time and location-sensitive events, such as conferences, public lectures, and so on, allowing other people to follow the real-time discussions, ask questions and provide feedback. Apart from live micro-blogging, it is not unusual for attendees to 'storify' tweets with hashtags, write post-conference blog posts, or for the event organisers to upload video clips on YouTube.

There is no doubt that social media is significantly contributing to the information explosion. The good news is

### **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).

**Society of Editors (NSW) Inc. Annual General Meeting will be held on Tuesday, 6 March 2012—FREE to all members.**

that, at the same time, it provides tools to manage the overload. Having a network of colleagues with similar interests on Twitter or other social media platforms helps filter the information effectively, and discover useful and interesting resources.

Apart from using social media to find, organise and share information useful in professional development, the improvement of social media skills can be valuable in itself. The use of social media shows willingness to learn and ability to use new technologies. Apart from making you appear 'tech savvy', social media creates new work opportunities such as assisting authors with the social media presence. It can also be used to find work.

Having a social media profile can be useful for marketing and self-promotion. Using social media for marketing is not about making direct sales but more about building a presence, credibility and reputation that associates editors and proofreaders with their business and the solutions they provide.

With the explosion of web publishing and self-publishing, book publishers are no longer the main source of freelance work. There is a great need, however, to educate customers about what editors do, and why having one's work edited and proofread is beneficial. Blogs are particularly useful for accessing and dispensing editing-specific information and advice, and promoting the value of editing and proofreading in general.

A great deal has been written about the invisibility of editors and the need to change this in order to raise the profile of editors, recognise their contribution, and foster greater understanding of the editor's role in the publishing industry. Social media has the potential to promote the value of editing and increase editors' profiles on a grassroots scale, supporting the work that the state societies of editors and the Institute of Professional Editors (IPEd) do on behalf of the profession.

#### **Final verdict**

As with many other innovations and tools, the usefulness of social media depends on the user. Social media can be 'a waste of time and brain space', distractive and useless, but if used well, it can be an effective and worthwhile investment of time and resources, especially for early-career editors (regardless of age). These tools offer new opportunities for broadening the skills of editors and proofreaders, sharing knowledge, developing communities of practice and

improving on some of the negative aspects of the freelance work environment, such as isolation or lack of peer support. They also provide a low-cost and easy way to market and promote editing services, and can help in finding new work.

Social media can save time! How else would editors have the ability to do preliminary research, stay abreast of industry news and job opportunities, and network with colleagues, without the need to leave one's desk?

Furthermore, social media has the potential to influence the way the profession is perceived within and outside of the publishing industry, providing an opportunity to foster greater understanding and recognition of the editors and proofreaders' roles in the publishing process.

Social media is blending the boundaries between public and private life, and between work and leisure time, but the degree of fusion remains in the hands of social media user. Theoretically, it is up to the individual how much disclosure happens online, what platforms are used, what privacy settings are chosen, who is followed and befriended, what types of posts are sent, what can be automated, and how much time is spent. Social media tools are flexible and able to cater for any personality, provided one is open enough to give them a try.

#### **Tips to get started**

- Establish clear objectives and priorities to allocate the time and attention effectively.
- Check what other editors and proofreaders are up to.
- Experiment with different platforms and their features.
- Be patient—it takes a while to build up a useful network.
- Focus on quality rather than quantity.
- Relax—social media requires constant, but not incessant, attention.
- Have fun!

*Agata Mrva-Montoya, also known as @agatamontoya, has worked at Sydney University Press since 2008 in a role combining editing and project management. She has been trying to balance social media engagement with regular work since 2009.*

## 2011 Walkley Award winner

The winner of the 2011 Walkley Award for Best Nonfiction Book is *King Brown Country: The Betrayal of Papunya* (Russell Skelton, A&U).

Skelton's book beat shortlisted works *Abandoned: The Sad Death of Dianne Brimble* (Geesche Jacobson, Allen & Unwin) and *An Eye for Eternity: The Life of Manning Clark* (Mark McKenna, Miegunyah Press). The winner was announced at the Walkley Awards dinner held in Brisbane on Sunday 27 November.

The Walkley judges described *King Brown Country* as 'a thoroughly impressive achievement', saying Skelton 'weaves a compelling story, building fact on fact, incident on incident, impression on impression to produce a cool, forceful account that has considerable impact'.

The Walkley Book Award recognises excellence in Australian nonfiction literature and long-form journalism. In 2010, Shirley Shackleton won the award for *The Circle of Silence: A Personal Testimony Before, During and After Balibo* (Murdoch Books).

## 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.

## APA Accreditation for University of Sydney Masters of Publishing Course

The Masters of Publishing course at the University of Sydney has received accreditation from the Australian Publishers Association (APA), making it the third tertiary publishing program in the country to receive official approval from the APA.

The University of Sydney course joins RMIT's Graduate Diploma in Editing and Publishing and Macquarie University's Post-graduate Diploma in Editing and

Publishing as the courses currently accredited by the APA.

## Prime Minister's Literary Awards

The winner of the 2011 Prime Minister's Literary Award for fiction was Stephen Daisley, *Traitor* (Text). The nonfiction prize was awarded to Rod Moss, for *The Hard Light of Day: An artist's story of friendships in Arrernte Country: A History of Early Sydney* (UQP). The young adult prize was awarded to Cath Crowley, for *Graffiti Moon* (Pan Macmillan). The children's award went to Boori Monty Pryor, for *Shake a Leg* (Allen & Unwin). The Prime Minister's Literary Awards are Australia's richest literary prize, with each of the winners receiving a tax-free prize of \$100,000. More details available from the website [www.arts.gov.au/books/pmliteraryawards](http://www.arts.gov.au/books/pmliteraryawards).

## UK Society for Editors and Proofreaders (SfEP): Another successful conference

Over 100 delegates from around the UK and overseas enjoyed some late-September sunshine in Oxford, while being inspired, educated and entertained at the SfEP's 22nd annual conference.

The society's new chair, Wendy Toole, presided over the event. 'It's an exciting time to be taking over,' she said. 'Changes in the industry mean that some of our members and associates are working in new and different areas. But events such as our annual conference give us a chance to reflect on how our core skills can be adapted to these new situations. I'm looking forward to the challenge of being SfEP chair with so many interesting possibilities opening up.'

Past, present and future were all explored at the conference. In his after-dinner speech, 'In the beginning was the typo', David Crystal gave an entertaining account of various versions of the *King James Bible*, all of them infamous for their typographical errors. David, who is the society's honorary vice-president, also bravely revealed some of the typos—fortunately corrected before publication—that had occurred in the course of his own work on the *Cambridge Encyclopedia*.

Moving to the present day, editors and proofreaders attending the conference

were able to hone their skills and learn new techniques at the many and varied workshops and seminars on offer. From references and rewriting to software, search engines, social media and the future of e-publishing, there really was something for everyone.

The keynote address gave a fascinating insight into how the next generation of publishing professionals is being educated. Angus Phillips, director of the Oxford International Centre for Publishing Studies, highlighted the challenges that publishing education must meet in the face of the rapid and ongoing changes in the industry. Other conference sessions gave delegates the opportunity to see where their editorial skills would fit into the new world of e-books and apps.

Further details are available on the SfEP website: [www.sfep.org.uk](http://www.sfep.org.uk)

## Diary dates for 2012

### Overseas

*Bologna Children's Book Fair*

19 to 22 March, Bologna, Italy

*Oxford Literary Festival*

24 March to 1 April, Oxford, UK

*London Book Fair*

16 to 18 April, London, UK

*Hay Festival*

31 May to 10 June, Hay-on-Wye, Wales

*Edinburgh International Book Festival*

11 to 27 August, Edinburgh, Scotland

*SfEP Conference*

8 to 10 September, Oxford, UK

*Frankfurt Book Fair*

10 to 14 October, Frankfurt, Germany

### Interstate

*Perth Writers Festival*

23 to 26 February

*Melbourne Writers Festival*

24 August to 2 September

*Brisbane Writers Festival*

5 to 9 September

### New South Wales

*Sydney Writers Festival*

14 to 20 May

*Byron Bay Writers Festival*

3 to 5 August

# C O N F E R E N C E   D I A R Y



## Xmas Dinner thanks

The Committee thanks Therese Hall and Susie Pilkington for arranging a wonderful venue for our Christmas dinner at the waterwise Sydney Flying Squadron and for organising the prizes and fabulous decorations (as well as the talented team of serviette folders). It was one of the biggest Society Christmas parties in decades, with over 50 members and guests in attendance.

Tis the season for giving and we celebrated that spirit with a range of door prizes at our annual Christmas festive dinner, thanks to the generosity of the following kind sponsors:



**Hoyts** gave two double movie tickets, valid at any Hoyts cinema—a chance to catch up on the latest summer films for free—and four DVDs for two lucky winners to enjoy at home. Prizes won by Catherine Etteridge, Carolyn Uyeda, Jackie Stone and Elisabeth Thomas

**HarperCollinsPublishers Australia** donated three gorgeous book packs—one fiction and two cooking—each featuring a variety of the latest titles from this publishing house, and setting the scene for a summer of reading and eating. Bliss! Prizes won by Marilyn Oliffe, Mandy Swan and Claire Halifax

**the OUTBACK** gave a copy of the luxury-travel bible *Australia In Style* and one of its *OUTBACK 2012* calendars, featuring the wild and unique beauty of remote Australia, to keep track of all your important dates this year. Prizes won by Caroline Weber and Hannah Hemenstall.

Our sincere thanks to the companies above for giving us such great prizes.

Society of Editors (NSW) Inc.

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

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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 March 2012 issue is Tuesday, 24 January 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 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:** 5.00 p.m. until 9.00 p.m.

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

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

**Cost:** Free

**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**

Susan Burgis  
John Mapps

**Are you interested in being on the committee for the Society of Editors (NSW) Inc. in 2012? 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 (March 2012) issue of

***Blue Pencil***

Tuesday, 24 January 2012

## 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).