

Not so secret agents: the life of a literary agent

At our May meeting, Fiona Inglis, literary agent and managing director of Curtis Brown Australia, spoke about what literary agents do and how new developments have changed their role. Fiona unveiled the mystique of the literary agency and explained how they operate in today's ever-changing publishing milieu. Excerpts from her talk follow.

I thought it best to begin by describing for you a typical day at my desk. This will give you an idea of what every day entails, and perhaps prompt some questions from you at the end.

9.00 a.m.

Arrive at office, take a deep breath, check my emails. In the old days, that would have been: read the paper, make some phone calls, and so on, but now much of the morning is spent at my desk on email.

9.00 to 10.00a.m.

Answer emails. These comprise a genuine sample from last Friday:

- Three from clients asking whether I have read their work yet. (No.)
- One from a publisher showing me a new cover. (Thank you, the author loves it.)

- Another from a publisher asking me whether I have done the new contract yet. (No.)

- One from a client asking whether we can meet to discuss his new book. (Yes.)

- One from a publisher saying they could not work out the market for a crossover work, so they will pass on it.

- An American agent telling me that she did not like client X's new novel so is not going to represent it.

- Our rights person giving a brief overview of her recent trip to the London Book Fair.

- Our UK office asking for material for their upcoming catalogue.

- A publisher asking to finalise the ebook addenda for existing contracts.

- A colleague telling me that the suggested rate of sales before reversion (50) is too low.

- Three unsolicited emails. (I pass them to reception to join the pile.)

- An offer for a book that has been sent out to seven publishers. (Hooray!)

- Two clients sending outlines of their new books. (Put on the reading pile.)

- Two industry journals. (Put on the reading pile.)

- An invitation for Markus Zusak to speak at a conference. (No. That would interfere with his writing of the new book he is working on.)

And so on...

10.00 to 11.00 a.m.

Meeting with a client and his publisher to talk about his new book idea. This entails him telling us what he intends to write and the publisher and me helping him shape it to suit a market. We will

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Next meeting: Wednesday, 4 July 2012

Winter Dinner

Warm up in July with great food and great company. Do not miss this chance to get together with other society members for a relaxed and convivial evening. Cost for a three-course menu of modern Australian cuisine is \$33 per person with soft drinks or \$40 with wines. This includes a choice from three entrees, three mains and three desserts followed by tea or coffee.

The venue is William Blue Dining, Northpoint, 171 Pacific Highway, North Sydney. 6.30 p.m. for 7.00 p.m. Please RSVP to (02) 9294 4999 (voicemail) or by email to membership@editorsnsw.com. Booking is essential. You can pay on the night if you have registered. Late bookings cannot be guaranteed as spaces are limited.

Join for us a fun-filled evening! See page 3 for more details.

August meeting: Plain English, Dr Neil James, Tuesday, 7 August 2012

talk about what kind of publication they intend (hardback, paperback, ebook), how they plan to publicise it and market it, where they will sell it, and so on. He has a very ambitious idea that could span across several genres but, along with his publisher, we narrow his focus to a specific area that is perhaps more saleable.

'Sadly we do not have nearly as much time as we would like to give authors editorial feedback.'

11.30 a.m. to 12.30 p.m.

More email correspondence. This time it's:

- My publisher friends asking me whether I want to do our weekly Bondi swim at 11 instead of 10. (Yes.)
- A publisher saying she cannot agree to my requested split of 80/20 for overseas rights. (Damn.)
- A client sending me the first (very positive) review of her first novel. (Hooray! I forward it to Annabel, our rights manager.)
- An invitation to speak at a forthcoming publishing seminar. (Yes.)
- An email from a publisher telling me that an author's manuscript is 'unacceptable' and to please call her. (Groan.)
- A request from an overseas agent to read a client's manuscript, having seen it on our newsletter. (Great! Will send.)
- An email attaching tracked changes to our boilerplate contract, to be approved and returned to publisher.
- A reminder from a client to invoice her publisher for the amount due on delivery of her manuscript.

12.30p.m.

For the rest of the day, lunch. Ha ha. Only joking! Those days are well behind us, but I hope that gives you a bit of a flavour of my day.

What I guess is most relevant to you as editors is what kind of editorial input we agents put into our manuscripts. I trained as an editor (Routledge & Keegan Paul in London, then Allen & Unwin and HarperCollins here)—but it was all a rather long time ago.

Sadly we do not have nearly as much time as we would like to give authors editorial feedback. Our income is based on a 15 per cent commission on the money earned by our clients and, given that most clients do not make a living from writing—I would say their annual income

from writing averages about \$15,000—we need a lot of clients in order to cover our costs. Those clients need constant attention, with everything from reading their work to going to bat for them when they do not like a cover, so spending precious time structuring—or, even rarer, copyediting a manuscript—is a pure luxury we generally cannot afford.

The competition is very tight out there now, with bookshops closing and more online shopping, so less revenue flows to publishers and, therefore, they have less money to spend on new books. We are well aware that we need to help get manuscripts into the best possible shape before we can expect publishers to offer.

In the past few weeks, I have taken on some editing of manuscripts I have really liked that I think need work. I will give you two examples, details of which must never leave this room.

[Fiona then discussed in considerable detail some inside information about an couple of upcoming novels and ways in which it they are being reshaped differently from the original presentation.]

At other times we are asked to intervene when editing becomes a problem for the author or the publisher. [Here Fiona talked about another book.] The publisher had earlier sent back a structural edit, which the author had addressed, rewriting significant parts. The manuscript had then gone for a copyedit, but when the author received it, she found it was not just a copyedit as she was expecting; it was also more structural editing. This made her feel a little bit overwhelmed as she thought she had already addressed those issues. So we sometimes have to do a lot of hand-holding and reassuring of our authors.

Anecdotal evidence around the world suggests that agents are doing more and more editing, but I am not necessarily finding that here. I am also very aware of the notion that editing is such a subjective thing. You will know more about that than I do. One example is a manuscript that was really good. I felt it was really strong, but there was a point in the middle which was set in New Zealand, and although I really liked the story, I thought this New Zealand part was an aberration—thought it would seem out of place in the novel. So I asked the author whether she would consider getting rid of it. She said no, unequivocally. She said she thought the New Zealand part was really vital to the whole package. So I said, 'Fine, it is your book', and tried to get a deal with a publisher. In the end, a publisher made an

offer, and when I talked to the publisher who snapped it up, the publisher said, 'I really loved the book, and how about that part from New Zealand? I thought that just made the book!' So editing can be subjective, and that is why an agent always has to find the right publisher for the manuscript.

We would never let a manuscript go out from Curtis Brown that had spelling or grammatical errors, or had a huge plot hole in it, but when it comes to the more subtle things like mood, characterisation, pace, then we tend to leave that to the experts—YOU.

After a career in publishing, Fiona Inglis joined Curtis Brown literary agency in 1993, becoming managing director in 1999. Nine years ago, after a management buy-out from the London parent company, Curtis Brown Australia became this country's largest independent agency. It represents authors such as Tom Keneally, Robert Drewe, Christos Tsiolkas and Markus Zusak.

Changes to society membership in 2013

The Society of Editors (NSW) Inc. is changing its membership structure from 1 January 2103 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).

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.

There are four fabulous keynote speakers confirmed for the conference: Don Watson, Dr Carmen Lawrence, Nury Vittachi and Will Yeoman. Details of all keynote speakers on the Society of Editors (WA) Inc. website. There is also information about attendance costs for members and non-members (under Program overview).

Being ten months away from our national editors conference, the conference committee are concentrating on ramping up marketing efforts.

You can help. Here are some suggestions about how you can help us promote the conference:

1. Have a link to the conference in your email signature. You can just add this to your own signature:

6th IPEd National Editors Conference,
Perth 2013 | www.ipedperth2013.com.au

2. You could send an email to all your email contacts asking them to sign up for our monthly eNewsletter which is due very soon (make sure you have signed up to this as well).

3. When you receive the eNewsletter, forward it to your contacts.

4. You could share conference links on your Facebook, Twitter and LinkedIn pages/profiles and share any news that is

posted by others.

5. You could put a link to the conference on your own website.

6. You could distribute our media release.

Links and email contacts

- Conference website:
www.ipedperth2013.com.au
- Sign up for our eNewsletter:
www.ipedperth2013.com.au/?page_id=6
- Twitter: @editorswa / #ipedcon2013
- Facebook: SocietyofEditorsWA
- LinkedIn: Society of Editors (WA) Inc
- Contact conference organiser:
promaco@promaco.com.au



Freelancers Lunch

Due to popular demand, it has been decided that until the advent of spring, 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).

The winter 2012 lunch gatherings will be held on:

- 12.00 p.m. Wednesday 27 June
- 12.00 p.m. Tuesday 24 July
- 12.00 p.m. Thursday 16 August

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.

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.

2012 July Winter Dinner Wednesday, 4 July 2012

6.30 p.m. for 7.00 p.m.

William Blue Dining

Northpoint, 171 Pacific Highway, North Sydney

Three course menu for \$40 including wines
(\$33 including soft drinks) in a private dining room.

See the flyer in this issue for more details
and to make a reservation. Space is limited.

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

IPed notes

News from the Institute of Professional Editors Limited May–June 2012

The IPed Council met twice during the period covered by these notes, on 6 May and 10 June. Both meetings were by teleconference.

Date of next accreditation exam announced

IPed's Accreditation Board (AB) has announced that its fourth accreditation exam will be held on Saturday 13 October 2012. Registration details are on the IPed website and have been sent to all society newsletter editors and web minders. Passing the IPed accreditation exam demonstrates an editor's professional competence and understanding of editing standards, skills and knowledge. Getting 'AE' after your name is a big thing.

As for past exams, all the societies will be running preparatory workshops for exam candidates. Keep an eye out for announcement of those. Also, there are two sample exams available from the IPed website. They are very good indicators of what you can expect in October, and trialling them will help you to decide whether you are ready for the real thing.

An interesting twist is that an Australian temporarily resident in Spain wishes to sit the exam there. The logistics are challenging, but the AB is confident that it can pull it off.

Revision of the *Australian Standards for Editing Practice*

The hard-working team headed by Kerry Davies AE is approaching the final stages of its work to produce a new edition of *ASEP* that takes account of the substantial changes to editing practice that have occurred since the first edition was published in 2001. Confidence is building that we will be able to release the new edition, online and in print, in the early second-half of this year.

Professional development

Two IPed-supported workshops will be held in the next few months. On 28 July, Pam Peters DE (NSW) will present her respected 'Grammar essentials' workshop for members of the Tasmanian society. It is traffic both ways: on 13 August, Elizabeth Spiegel AE (Tasmania) will travel to Sydney to present a specialist workshop on 'Editing for the web' for NSW society members. IPed is supporting these events by funding the associated travel and accommodation costs. It has budgeted

for five such events during 2012–13 so, if there is a workshop topic that interests you, start lobbying your committee and IPed Councillor. Society members can view the wide range of opportunities on the website.

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>

'When is a quote an under-quote'

Freelancers will be interested in a lively discussion on this topic on the IPed website forum; further contributions welcome. In our unregulated world, how much we should charge for our editing services is a perennial question. A plumber might get \$100 appearance money and \$80 per hour after that, while it is said that there are 'editors' working for as little as \$20 to 30 an hour. It is not that plumbers are overpaid; it is that editors, even the professionals, are often underpaid. The question 'why' is multifaceted.

The forum was stimulated by an article by Renée Otmar DE and others on the topic 'Competitive quoting, freelance rates and ethical practice in freelance editing' that appeared in the April issue of *Offpress*, the Queensland society's newsletter and a free-ranging response by Helena Bond AE in the May issue. You can read both articles online on the IPed website.

2013 National Conference

Do not leave it too late to capture those cheap flights to and from Perth to attend the 6th National Editors Conference in Fremantle on 10–13 April 2013. Impressive keynote speakers have been engaged: Don Watson and Carmen Lawrence probably need no introduction; Nury 'Mr Jam' Vittachi is 'Asia's funniest, most pungent columnist and author'; William Yeoman is Books Editor and Senior Arts Writer for the *West Australian*, and also writes for the *Gramophone* and *International Record Review*, as well as ABC Classic FM's *Limelight* magazine. Their presentations promise to be stimulating and informative in diverse ways.

You can access all the conference information at the conference website and sign up to receive updates via email.

And, of course, the organising committee is also eager to receive a wide range of contributions from members of our profession; there is an abstract submission form on the site.

IPed on Twitter and Facebook

You can now follow IPed on Twitter (@IPeditors) or Friend IPed on Facebook. Do not just watch us; add a comment!

IPed.
To advance the
profession of editing

Ed Highley, Secretary
ipedsecretary@gmail.com
<http://iped-editors.org>

Sydney Writers' Festival 2012 Report

The theme of the 2012 SWF was Public/Private and this was explored in a Friday-night panel at Sydney Town Hall. Entitled *You must have something to hide*, it featured former Chief Justice Michael Kirby, former head of MI5 Stella Rimington, former CIA agent Glen Carle, media consultant Jeff Jarvis and Wikileaks journalist Heather Brooke, all in conversation with journalist David Marr. The conversation centred around whether it was valid, or indeed, fair, that governments have secrets while the surveillance of citizens (government sanctioned or otherwise) decreases.

Stella Rimington did not confirm or deny that the character M in the James Bond films were based on her, while Glen Carle did not confirm or deny that there were methods of torture being used by Australian and American troops in Afghanistan. (He did, however, say that enterprising journalists had found out so perhaps we should be asking them.) Jeff Jarvis expressed hope that younger generations do indeed know what privacy is when it comes to social media and have developed ways of protecting themselves, while Heather Brooke spoke of the need for a platform such as Wikileaks because citizens have a right to know what their elected representatives are doing on their behalf. Michael Kirby, when asked how he decided what to publish and what he

decided to leave out of his biography, spoke of the need to not get bogged down in reporting the salacious details but rather the important issues and Glen Carle spoke of his book *The Interrogator* and the fact that the CIA had blacked out many parts of the manuscript. It was a robust discussion, leaving the audience with no conclusions but a lot to think about.

In the same vein, the panel *PIPA/SOPA if you have to ask* on Saturday morning questioned whether content belongs to everybody or to the creator of intellectual property. SWF Artistic Director Chip Rolley led a panel consisting of Jeff Jarvis (media consultant, blogger and author of *What Would Google Do?* and *Private Parts*), Zoe Rodriguez of the Copyright Agency Limited (sponsor of the event) and Thomas Tudehope, an Australian social media expert. The panel examined what was wrong with the PIPA and SOPA legislation in the USA. (As background, these are amendments which deal with intellectual property and internet piracy. They propose shutting down a website if it hosts content that breaches copyright. Many internet companies were against this, and some big online players such as Wikipedia shut down for a day in protest.) All the panel agreed that what was missing in the legislation was a way for companies to defend themselves if they did not believe they were in breach. Currently

there are ways to report inappropriate content and take-down notices and laws governing this, but the concern was that an entire website can ostensibly be shut down by a complaint (perhaps made by a competitor?) with no satisfactory redress. There were no solutions offered on how to amend these pieces of legislation so that they were more effective. This led to a discussion around piracy and paywalls and whether they are effective. (The answer was unanimously no.)

Someone who weaves in and out of the public and private is the energetic Jeanette Winterson. In the Sydney Opera House Concert Hall, Jeanette paced for over an hour, talking about her life and her books. She regaled us with tales of a childhood spent with the pentecostal family who adopted her, a childhood spent singing 'Cheer up ye saints of God' and 'God will smote them out.' The tone turned serious when she spoke of the difficulty her mother faced accepting that Jeanette had fallen in love with a girl, asking her 'Why be happy when you could be normal?' This provided Jeanette with the title of her current book, which picks up 25 years after her debut novel, *Oranges are not the only fruit* and details Jeanette's search for her biological mother, or 'bio-ma', as she calls her.

Rochelle Fernandez

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>

2013 Asialink Arts residencies

Applications for 2013 residencies open in July. Each year the Asialink arts residency program sends 30+ Australian writers, performers, artists and arts managers to undertake arts residencies in Asia. The grant of up to \$12,000 goes towards travel, living and project expenses, and affords recipients the opportunity for in-depth research, stimulating cultural exchanges, international collaboration and uninterrupted time for creativity. For more information, visit www.asialink.unimelb.edu.au.

Get Reading! goes all Australian for the first time

Arts Minister Simon Crean announced that this year's Get Reading! 50 Books You Can't Put Down Guide will go 'All Australian' for the first time, as part of

the Federal Government's initiatives to support Australian authors, publishers and booksellers.

Get Reading! is Australia's largest annual celebration of books and reading. In 2012, Get Reading! will be held in September. All Australians are encouraged to pick up a book, put up their feet and get reading

As well as the Get Reading! September campaign, the program now also includes a year-round Australian author-touring program, which promotes Australian writers and their books through events held across the country, in both metropolitan and regional areas.

For more information:

www.getreading.com.au

57th Walkley Awards open

The Walkley Foundation is pleased to announce the 57th annual Walkley Awards are now open for entry. This year there are 34 categories covering all mediums and interest areas.

For more information, visit:

www.walkleys.com/walkley-awards

2012 Prime Minister's Literary Awards short list announced

The shortlisted books in this year's Prime Minister's Literary Awards were announced in Canberra recently.

The fiction shortlisted books included:

- *All That I Am*, Anna Funder (A&U)
- *Sarah Thornhill*, Kate Grenville (Text)
- *Foal's Bread*, Gillian Mears (A&U)
- *Autumn Laing*, Alex Miller (A&U)
- *Forecast: Turbulence*, Janette Turner Hospital (Fourth Estate)

The non-fiction shortlisted books included:

- *A Short History of Christianity*, Geoffrey Blainey (Viking)
- *Michael Kirby Paradoxes and Principles*, AJ Brown (Federation Press)
- *Kinglake-350*, Adrian Hyland (Text)
- *When Horse Became Saw*, Anthony Macris (Penguin)
- *An Eye for Eternity: The Life of Manning Clark*, Mark McKenna (MUP)

Indigenous Literacy Day 2012

The major fundraising day this year will be on Wednesday 5 September. Join individuals, schools, booksellers and publishers, libraries and other businesses to celebrate and raise funds on the day. Register your support now by visiting the ILF website: www.indigenoussliteracyfoundation.org.au.

A new constitution

Do not forget to return your comments on the proposed new constitution. The draft is viewable on our website at www.editorsnsw.com/news.

Your comments should be emailed to the committee by 1 July via the membership secretary at membership@editorsnsw.com. Please report them in a MS Word document, as a set of notes and queries on particular sections/clauses of the constitution. The committee will review all feedback and prepare a final version for circulation in the first two weeks of July. The constitution will then be put to the vote at an Extraordinary General Meeting (EGM), which will be held before the members meeting on Tuesday 7 August.

Pam Peters, President



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

www.editorsnsw.com
www.facebook.com/SocietyofEditorsNSW
www.twitter.com/SocEdNSW



NEW MEMBERS

Shay Mason
Sue Harvey
David McLaine
Annie Jo Smith

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

Your manuscript is both good and original, but the part that is good is not original, and the part that is original is not good.

—Samuel Johnson (1709–1784)

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Blue Pencil

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Your comments and contributions are welcome. Mail them to the Editor, *Blue Pencil*, Society of Editors (NSW) Inc., PO Box 254, Broadway NSW 2007, or email the Editor at bluepencil@editorsnsw.com.

Copy deadline for the August 2012 issue is Tuesday, 10 July 2012

The views expressed in the articles and letters, or the material contained in any advertisement or insert, are those of individual authors, not of the Society of Editors (NSW) Inc.

Advertising rates

Full page \$375; half page \$200; one-third page \$125; quarter page \$100; one-sixth page \$75 (half of one column). Inserts: \$200 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 400. Please note that the committee reserves the right to decide whether advertisements are appropriate for this newsletter.

Membership

Membership of the Society of Editors (NSW) Inc. is open to anyone working as an editor for publication (print or electronic documents) and anyone who supports the society's aims. Membership is available in different categories.

Membership runs for a calendar year. The 2012 fees are \$85 for professional members (new or renewal) and \$65 for associate members (new or renewal). Interested organisations can become corporate associates for \$400 per year.

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

Listing in the Editorial Services Directory

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

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

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

Committee meetings

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

2012 COMMITTEE

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Editorial Services Directory

Email: membership@editorsnsw.com

Professional development

Grammar Essentials

Date: Friday, 13 July 2012

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

Presenter: Pam Peters, Emeritus Professor of Linguistics, Macquarie University

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 June 2012.

Editors often feel that they need more grammar, but how much is enough? This workshop is designed to be interactive and to allow for discussion of the ins and outs of usage as they arise.

Editing Intensive 2

Date: Wednesday, 18 July 2012

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

Presenter: Meryl Potter, DE

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 June 2012.

Participants will spend most of the day editing and discussing the approach to a short text, comparable to the Part 2 text in the sample accreditation exams. This workshop is not for beginners: you should have some editing experience to get the most from this workshop, or have completed the Editing Intensive 1 workshop.

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 NSW 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.

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).