

The near-death of the literary editor

There is a lot of panic these days about the collapse of newspapers, the closure of book review pages, the falling quality of book reviews, and the irrelevance of print in the electronic age. Should we be worried? Susan Wyndham spoke at our meeting on Tuesday, 2 November 2010 about exactly what a literary editor does, the challenges of the job, how books get reviewed, and why it still matters to the book industry. Excerpts from her talk follow.

I have a great fondness for editors. I have worked for many years with sub-editors, who are the newspaper equivalent of the copy-editor in book publishing, and I studied book publishing and editing in New York, thinking I might try to get into the business myself. I have had a dream experience of working with book publishers and editors when I published my own first book a couple of years ago, a non-fiction book called *Life in His Hands*, which is about Sydney neurosurgeon, Charlie Teo and one of his patients, a young pianist called Aaron McMillan.

I knew editors were important but until you experience being edited as

an author you do not realise what a meticulous and caring job a good editor does. They are my first readers; they made me feel that what I had done was worthwhile and important while at the same time gently nudging me to make enormous changes. It was a really good experience and any thoughts I have had about criticism of editors who say, 'Oh this book should have been better edited', (which you often see in book reviews) were dispelled by my personal experience. So thank you all for your careful work.

I gave a talk to a group about a year ago titled 'The Death of the Literary Editor' and as you can see I have slightly revised that upwards

for tonight to 'The Near-Death of the Literary Editor'. I am a little more optimistic than I was a year ago.

Book reviewing is under siege from many directions: from the internet, from bloggers, from other sources of information and the shaky economy and, if you listen to the critics, from our own complacency as reviewers and review editors. The crisis began about a decade ago but no one really believed it or saw it coming back then. In 2007 the *National Book Critics Circle of America* launched a rather desperate campaign to save the book review. John Freeman, the president, wrote on their website: 'Over the past five years, one by one, some

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Next meeting: Tuesday, 7 June 2011

Author-editor relationship

Dr Debra Adelaide is an author and teacher of creative writing. She has worked as a researcher, editor, proofreader, book reviewer and lecturer, and has written more than ten books ranging from research works to contemporary fiction. Her doctoral thesis was on Australian women writers, and this led to several publications. She has published three novels, the latest of which is *The Household Guide to Dying* (Picador 2008) which has been published worldwide. She is currently Senior Lecturer in Creative Practices at the University of Technology, Sydney

As a professional reader and writer Debra Adelaide has experienced almost all aspects of the writing and publishing process. She will discuss her career as a creative writer and her experiences as an editor, focusing on the author-editor relationship.

Sydney Mechanics' School of Arts, 280 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 by Friday, 3 June 2011.

July Winter Dinner: 6.30 p.m., Tuesday, 5 July at William Blue Dining in North Sydney. Join for us a fun-filled evening! See page 5 for more details.

newspapers have begun to forsake the reader while book sections at *The Washington Post* and *The New York Times* continue strongly.’ Freeman lists newspapers that have reduced or dropped their reviews, replaced them with wire copy from shared sources and often have got rid of their literary editors. This includes the *San Francisco Chronicle*, *LA Times*, *Chicago Tribune*, *NewsDay*, *The Village Voice* and so on. There are dozens more, major newspapers as well as small ones. In fact, last year *The Washington Post* did drop its standalone book section and reduced the space given to books by 20 per cent. A similar though less dramatic trend began in newspapers in the United Kingdom and I am waiting for it to happen here. This is the death of the literary editor.

The rapid growth of the internet, combined with the global financial crisis, has in the last few years really started to threaten the very existence of newspapers. Many American newspapers have not just shut down their book section but have shut down altogether. Predictions started a couple of years ago that print newspapers probably would not last another decade. The old rivers of gold that fed *The Sydney Morning Herald* with classified advertising for 150 years have just about dried up.

Like most other newspapers, *The Sydney Morning Herald* has a website that is still free but it does not include all the content from the print version and it certainly does not carry all our book reviews and book-related stories. For online, it matters how many hits a story gets; a review of a literary novel or a collection of poetry just does not rate. You might think that the unlimited scope of cyberspace is exactly the place for those sorts of reviews to appear. There just is not enough skilled staff to put the content up there.

Whether *The Sydney Morning Herald* will start charging for online content is still a matter of debate. Rupert Murdoch has been leading the way with an attempt to get people to subscribe to his online newspapers. Since *The Times* began charging online readers about four months ago, visitors to the site have almost halved from 3 million to about 1.7 million a month and only 360,000 a month are actually going further into the paid content.

With eReaders, and especially the iPad, being enthusiastically taken up in Australia, *The Sydney Morning Herald*—like other newspapers—has developed an App (application). The App looks like the print newspaper; it gives you all the content but is contained in a little screen. It works because it is convenient, novel and something that people were never used to getting for free. News Limited has set up a whole business unit to create original material for Apps. Apps may not replace our lost revenue but it does suggest that readers are still interested in what we can offer, on the right medium.

So the good news is that my job as literary editor has not disappeared, although I would not like to forecast too far into the future. The book pages in our major newspapers have

‘It is quite an intense job with a skeleton editorial staff.’

been retained even though they are not a paying part of the paper. Book publishers have never really paid for advertising as they think it does not achieve sales; they prefer nice free reviews and author interviews that do boost their sales. Readers still turn to newspapers for serious and extended reading; readers want us to choose and assess books for them. I spoke with the CEO of an Australian book publisher recently and he still considered newspaper reviews unquestionably the most important and trustworthy guide for book buyers. Newspaper reviews are actually filtered, edited and written by professionals.

Literary editors need to provide a service where their first job is to tell readers what is out there and what they might like to read. We want to run positive reviews, but you do not know when you send a book out whether it is going to be well reviewed; literary editing is subjective. People often think literary editing is a sedate job: reading books, lunching with authors, weekly deadlines and reviews. It is quite an intense job, with a skeleton editorial staff and most of the sub-editing is now outsourced. After many years of resistance and a shrunken budget, we now share some of our reviews with *The Age* in Melbourne—and vice

versa—although we try to get as many different opinions and books reviewed as possible. We are also increasingly using syndicated reviews from foreign newspapers such as *The Guardian*, *The Telegraph* and *The New York Times*. We do want to support Australian reviewers but these pieces are of high quality and written by well-respected and interesting writers.

I am basically a one-person operation when it comes to deciding what to review, commissioning reviewers, editing their work and putting together each week’s pages. I love it but it is a massive challenge. I also have to write news stories and to introduce events with writers. Book reviews need to be published in a timely fashion—while the books are still on the bookshop shelves—so I am sometimes asking reviewers to turn book reviews around in a week or two. The reviewers are usually freelance journalists, academics, authors or retired professionals. Every week I read reviews that impress and inspire me; however, there are some disappointing reviewers. Occasionally reviewers are hired as they are specialists in a particular genre; I also try very hard to foster younger reviewers and develop their skills.

Reviewing poetry is always difficult. Peter Porter, a poet who died in 2010, had his last collection of poems, *The Rest on the Flight: Collected Poems*, published by Allen & Unwin in November and there were many people who I could have asked to review it. I approached a poet and reviewer who I really respect, Robert Gray, a fine poet in his own right. I knew that he was a friend and certainly an admirer of Peter and I asked whether he could write a serious review with enough distance and without being sentimental about Peter. Robert could and he wrote one of the most beautiful reviews that I have run this year. It ran on a whole page with a picture of Peter. Robert overwrote what I asked him to do but he combined what is a really wonderful tribute to Peter with a very knowledgeable survey of his whole life’s work; that is such a hard thing to get in a review. Robert said Peter’s early work was his strongest and he explains this as he addresses individual poems; it is just a dream review.

One of my favourite recent reviews is of the John Howard autobiography. Political books are some of the hardest to get reviewed; nearly as tricky as poetry. You are either for the author or against them; it can work both ways. I do not know that there is any such thing as a knowledgeable and neutral reviewer of a political book. I broke my rule about trying to get someone who did not know the author in this case and I contacted Peter Costello. I knew it was probably a bit naughty, considering the various reports of the leadership struggle between them in the media. Peter replied: 'Look, thanks for the offer but I don't think I can bring myself to read this book. I'll reply to Howard in my column.' Meanwhile I had just spoken on another subject with Peter Reith; also a senior cabinet minister in the Howard Government in the early years. Peter Reith had retired from government in 2001. I asked him: 'If Peter Costello knocks me back would you be interested in reviewing Howard's book?' He replied: 'Actually you might be surprised but I think I could bring a bit of objectivity to that book review and I would be interested.'

Howard's book was embargoed because News Limited had extract rights and we did not receive the book until the Monday it was published and on sale; we had to work very fast. Peter managed to read the 700 page book in about the same time as I did—about 3 days—and by the Saturday he sent me a draft of the review. We discussed the review over the weekend; I suggested some changes about focusing on what was in the book and not just about the period of government and Howard's

policies. Changes were made, the book review was finished and sent to the printer on the Monday, printed on the Wednesday night to be read that Saturday. It is an unconventional review, not a comprehensive review but I think it is an interesting piece of reading. A book like this needs to have someone with a reputable name who knows what they are talking about.

How do you whittle down 100 books a week and spread your time across many genres?

It is hard to not automatically review only what I think will be high-profile books like John Howard or the next blockbuster. It is not a very scientific approach; it has to be somewhat personal. I am always thinking of our audience and try to make sure there is something for different types of readers each week. Yes there are authors, both Australian and international, who really have to be reviewed as you know our readers will want to know about their books: authors like Helen Garner, Kate Grenville, Peter Carey, Tim Flannery and Tim Winton, to name but a few. Beyond that it is an attempt to cover fiction, non-fiction, Australian and overseas books. If we can identify a success before it happens that is the great triumph for a book reviewer. We do not always review ongoing blockbusters like the *Twilight* series or the *Harry Potter* series. After the first few books in a blockbuster series you start to think that a new book review is not going to have all that much impact. The people who love these books are just going to keep on reading them. Although it is interesting to know if the quality of such a series falls off.

What information helps you decide on a book?

Books are usually sent in from the publisher with a press release. It may be no more than what is on the jacket of the book. Sometimes you get a bit more detail, perhaps some background to the author. But I usually do what you do in bookshops: look at the cover, read the blurb, look at few pages, flip through, think about other things that are around at the moment and how this new book fits in. I do have to make those choices on fairly superficial knowledge. It is rare that I can take a book home and actually read it before I decide whether we are going to review it. Of course there are authors whose work I know well but usually not with new books. I might have read reviews elsewhere about it overseas or something.

I try not to be predictable in the choice of book or book reviewer. Otherwise the same six books in every book shop in the country would end up being reviewed each week; you need to have a few surprises for your readers.

Have you used your free meeting voucher for 2011?

All members received a voucher with their 2011 renewal entitling them to free admission to one of the society's monthly meetings.

Do not let your voucher go to waste. Come along in June for Debra Adelaide's talk on The author-editor relationship. Light supper, drinks, good company and conversation always provided.



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The Society of Editors (NSW) Inc.)

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Picking books by subject or a book that touches on something that you have not read about before is sometimes more interesting. Books often sit on my desk for a long time while I try to think about them. Sometimes I know immediately who I want to send a book. Also, if I know that there are books that probably will not make it to a full review, I send a boxload off to Bruce Elder, who writes short non-fiction reviews, and Kerryn Goldsworthy, who writes short fiction reviews. They also help with that selection process for the longer reviews if I miss a potential winner.

I was really pleased when the first Stieg Larsson book came out. It was the first of three amazing Swedish crime novels that are huge sellers now when it was published in Australia. I heard a bit of a buzz about it from overseas; we knew that Stieg Larsson had died before the books were published and it was an interesting kind of back-story to the whole thing. The book came in

and for some reason I did not give it to my usual crime fiction reviewer in Melbourne. I happened to be talking to Robert Dessaix, the beautiful writer of memoir and learned, wonderful non-fiction generally, and he was saying how much he enjoyed reading crime fiction. I asked him: 'Robert, I didn't know that about you but I happen to have this new book here, would you like to have a go at it?' He absolutely loved *The Girl with the Dragon Tattoo* and he wrote a really beautiful review. He took it out of its genre and just treated it as a great book that he thought was also well written.

How important are dedicated sources of book reviews?

You cannot go past *The Australian Book Review*, an institution that I have great respect for it and I read it myself. For a long time it tried to thoroughly review just about every Australian book that was published. It seems to

have given up that mission but it is a very good reference and also now publishes some reviews of overseas books. Peter Rose, poet and novelist, is currently the editor and has a collection of very good editors and reviewers. It has a strong voice but only a small readership, although they are starting to put a lot of their reviews on their website. A specialised book magazine is never going to reach the thousands and thousands of people that we do, but it is a vital voice in the Australian publishing industry.

Do you try to support Australian books?

The ratio of books that we review is different every week and I have been conscious of weeks where I felt I did not have enough Australian books reviewed. I generally would aim for a 50/50 ratio of Australian and international books. My duty to our publishing industry, which needs

Tiered membership

The society's tiered membership system will work as follows:

Categories

This membership year (2011) 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*).

The new system

With the new two-tiered membership structure, former 'ordinary' members can continue to enjoy member benefits as either an associate member or a professional editor member (the latter by formal application, as explained below).

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). In addition, for 2011 the Corporate Associates can send up to five delegates at the discounted member rate to the 'New Horizons for Editing and Publishing' National Editors Conference to be held in Sydney in September (a saving of approximately \$100 per person).

The Committee, Society of Editors (NSW) Inc.

supporting, suggests we should have more Australian books. But Australian readers are such wide readers. We are probably the most voracious international readers in the world and we read so much that comes to us particularly from the United Kingdom and the United States of America, and I do like to serve that need. There is so much good stuff coming from overseas. But I do take my responsibility to Australian books fairly seriously.

Susan Wyndham has been literary editor of The Sydney Morning Herald since 2008, and did an earlier stint in the job from 1996 to 1999. She has a BA (Hons English Literature) and started her career in journalism as a cadet with the The Sydney Morning Herald in 1981. Since then she has also been a news reporter, feature writer, editor of Good Weekend magazine, New York correspondent for The Australian and a deputy editor of The Sydney Morning Herald. In 2008 Picador published her first book, Life in His Hands, about the Sydney neurosurgeon Charlie Teo and his patient Aaron McMillan, a young concert pianist. She has edited and contributed to other books, reviewed books, judged book awards and reads books in every spare moment.

Copyright Agency Limited National Editors Conference Bursaries closing date 1 July 2011

Australia's biennial national editors conference is held under the aegis of IPEd (The Institute of Professional Editors). The 2011 conference will celebrate the art of editing and the profession of editor. Through the generous support of the Copyright Agency Limited (CAL) Cultural Fund, we are offering four National Editors Conference Bursaries for emerging editors from all parts of Australia to attend the conference and workshop program in Sydney.

We invite applications from emerging editors who have a particular interest in the conference program, such as our featured presentations on Indigenous editing mentorship. We especially encourage Indigenous editors to apply for a bursary. Two of the four bursaries will be available for emerging editors on the kuril dhagun Indigenous Editing Mentorship program.

The bursary will cover return airfares to Sydney, transfers, four nights accommodation and expenses plus registration fees for the conference and a workshop.

The provision of the CAL National Editors Conference Bursaries will enable the emerging editor recipients to participate in a national event, make editing and publishing contacts and enhance their own editorial skills.

A related outcome is that participants will then be able to communicate their experience and learning to their local communities and publishing initiatives, thereby enhancing Australian content.

- Download the application form for the CAL bursaries from: www.editorsnsw.com/conference2011.htm

- Applicants must be Australian-based trainee editors or editors in the early stages of their career who are available to attend the conference.

- Provide a brief description of why you would like to attend the conference and workshop program with the support of a CAL National Editors Conference Bursary, and what attendance will help you to achieve (300 words).

- Provide a brief bio (200 words) describing your editorial experience.

- Provide a brief statement (200 words) supporting your application for a CAL National Editors Conference Bursary from an editorial employer/supervisor who may be contacted.

- Closing date for submitting applications is 1 July 2011.

- Successful applicants will be notified by 10 July 2011.

The conference will be held at the Dockside Conference Centre in the heart of Sydney and is hosted by the Society of Editors (NSW) Inc.

Visit the webpage for details: www.editorsnsw.com/conference2011.htm

2011 July Winter Dinner

Tuesday, 5 July

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 (\$30 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.

New Horizons

for Editing and Publishing



The Society of Editors (NSW) Inc. will be hosting the 5th National Editors Conference in September 2011.

IPEd.

To advance the
profession of editing

Australia's biennial national editors conference is held under the aegis of IPed (The Institute of Professional Editors). The 2011 conference will celebrate the art of editing and the profession of editor.

**We are proud to announce our key sponsors:
John Wiley & Sons and the CAL Cultural Fund**



The conference will be held at the **Dockside Conference Centre** in the heart of Sydney. **Conference registrations are now open.** Use the online registration system on our website: www.editorsnsw.com/conference2011.htm

Conference events will take place from **7 to 9 September**. A Gala Dinner, sponsored by John Wiley & Sons, will be held at the Star Room, near Dockside Conference Centre, on Friday evening, 9 September. On Saturday 10 September, Style Council will be holding a special one-day event. Optional excursions and social events will take place between 7 and 11 September.

The theme '**New Horizons for Editing and Publishing**' is a broad, flexible theme that encompasses trends, innovations and new markets across all genres of editing, and includes both traditional and electronic publishing. Three streams will cover different areas of publishing: trade (fiction and nonfiction); academic, education and technical; government and corporate. See the website for a draft program: www.editorsnsw.com/conference2011.htm

Keynote speakers include American oral history editor **Linda Shopes**, who is supported by the **CAL Cultural Fund** and Pan Macmillan editor **Alexander Nahlous**.

Four **CAL National Editors Conference Bursaries** will be available for emerging editors to attend the Sydney conference. Visit the website for updates on the bursary scheme.

Don't miss the special earlybird rate of just \$320 for members of Australian Societies of Editors! This includes the main conference (2 days) and the cocktail party reception. Book and pay by the Earlybird closing date—extended until 20 June.

Style Council 2011

The 2011 Style Council Conference, sponsored by the CAL Cultural Fund, will be held in Sydney on Saturday, 10 September, back-to-back with the IPEd National Editors conference.



Venue: Mitchell Theatre, first floor of the Sydney Mechanics School of Arts, 280 Pitt Street Sydney (between Park and Bathurst Streets).

Time: 9.15 a.m. to 5.00 p.m., with lunch and morning/afternoon tea included in registration fee. The registration fee is \$100 per delegate.

Please register through the National Editors Conference online registration at: www.editorsnsw.com/conference2011.htm

Conference Program:

Session 1: **Revising the Australian Government Style Manual**

Pam Peters, Loma Snooks, and David Whitbread

Session 2: **New frontiers for communicators and editors**

Judy Knighton, on the transliterate scribe
Jennifer Blunden, on the semiotics of punctuation
Juliet Richters and William Laing, on the survey questionnaire as communication: a role for editors

Session 3: **Benchmarks in plain English**

Speakers: Susan McKerihan, plus another tbc

Session 4: **Panel and Public Forum on What's new in English usage?**

David Astle, Kate Burridge, plus another tbc

Style Council Dinner:

(7.30 to 10.00 p.m.) to be held in a downtown restaurant.

Cost will be around \$50, drinks not included, to be paid on the night. Please register for the dinner using the online registration system at www.editorsnsw.com/conference2011.htm but pay on the night.

Help the committee to help you—TREASURER NEEDED!

To facilitate the smooth operation of the society, to the benefit of all members, we need to appoint a new Treasurer to the committee with great haste.

If you are a current professional member who can offer a few hours per month to take on this role, we would love to hear from you.

The role simply requires the member to:

- Attend 12 monthly committee meetings in the city (second Tuesday of each month 6 p.m. to 8 p.m., light supper provided).
- Maintain a monthly spreadsheet of the society's income and expenditure, with inputs from the administration manager's spreadsheets.



• Be responsible for payments on behalf of the society, to creditors, members (for example, for cancelled workshops, expenses of committee members on behalf of society), done on a monthly basis at committee meetings.

• Provide monthly financial reports to the society's committee, and the annual financial report for the auditor.

The treasurer, along with three others, is signatory to the society's bank accounts.

It is not an onerous role, it offers the chance to meet up with fellow members once a month and you have the satisfaction of being in the 'engine room' for the society.

Please contact the President, Pam Peters at: president@editorsnsw.com

Conference Social Calendar

Visit the home of an early graphic novelist!

Enjoy the delightful and fascinating **Nutcote**, home of renowned artist and author May Gibbs. The Society of Editors (NSW) Inc. has arranged an excursion to May Gibbs' home as part of the social events program associated with the National Editors Conference in September.

The excursion will take place on Wednesday, 7 September, meeting at the Circular Quay ferry terminal, Wharf 4 (Neutral Bay) at 10.00 a.m.

The cost per person is \$25 and includes the return ferry trip from Circular Quay, guided tour of the house and gardens, and a lunch of tea, coffee, sandwiches and cake.

The guided tour of the house will include films and displays about the artist's life and works, and there will be free time to enjoy the grounds, gift shop and harbour views. Some walking is involved.

The Nutcote visit will appeal to anyone interested in early Australian publishing, historic houses, gardens, ferry trips or Snugglepoot and Cuddlepie.

Nutcote is at Wallaringa Avenue, Neutral Bay, within walking distance of Neutral Bay (Hayes Street) wharf. You can read more about May Gibbs and her house and gardens online at: www.maygibbs.com.au.

Book the excursion through the online conference registration program at: www.editorsnsw.com/conference2011.htm



New Horizons for Editing and Publishing Conference

There is still an opportunity for organisations to take advantage of sponsorship packages in support of this exciting event.

Susie Pilkington is coordinating sponsorship for the conference and would welcome any inquiries at: vp1@editorsnsw.com

We will happily tailor a package to suit your requirements.

2011 NSW Premier's Literary Awards

At the opening night of the Sydney Writers' Festival, the Douglas Stewart Prize for Non-Fiction and Book of the Year was awarded to Malcolm Fraser and Margaret Simons for *Malcolm Fraser: The Political Memoirs* (MUP). The Christina Stead Prize for Fiction was awarded to Alex Miller for *Lovesong* (Allen and Unwin) and the UTS Glenda Adams Award for

New Writing was awarded to Stephen Daisley for *Traitor* (Text Publishing).

The Special Award for distinguished contribution to Australian literature was awarded to Libby Gleeson.

2011 Barbara Jefferis Awards

The Australian Society of Authors (ASA) has announced that the 2011 Barbara Jefferis Award has been awarded to G. L. Osborne for *Come Inside (Clouds of Magellan)*.

Judges Cathy Cole, Susan Lever and Judith Rodriguez described Osborne's book as 'a remarkable, complex novel which explores the oppositions and inclusions in historical and contemporary Australia'.

The \$35,000 award is presented annually by the ASA for a 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'.

Byron Bay Writers Festival, 5 to 7 August

Earlybird tickets for the festival are on sale from 10 June. This year is the festival's 15th year and they are running 15 exciting workshops, across many genres. For more information visit the festival website: www.byronbaywritersfestival.com.au.

The Indigenous Literacy Project

The Indigenous Literacy Project was founded by bookseller Suzy Wilson and has operated as a partnership between the Australian Publishers Association (APA), the Australian Booksellers Association (ABA) and the Fred Hollows Foundation with the aim of raising literacy levels of Indigenous Australians living in remote and isolated areas. It was run by a volunteer committee and its establishment as an independent foundation means that it will now have its own charitable status. The foundation has announced its new board of directors,



Don't miss out—Earlybird Discount closing date extended to 20 June!

New Horizons for Editing and Publishing Conference—7 to 9 September 2011

We are proud to announce our key sponsors:



John Wiley & Sons
and the
CAL Cultural Fund

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Book and pay by the Earlybird closing date of 20 June.



to be lead by Juliet Rogers as its Chair, and the new management to be based in Sydney and Darwin.

Juliet said 'the Foundation is bursting with new ideas on how we can help raise the levels of literacy in remote communities but we need to call on the book industry to continue and to grow its support especially in the lead up to the main fundraising day on Wednesday, 7 September 2011.'

Australian Copyright Council Copyright Seminars

Get your copy right: The Australian Copyright Council will be holding copyright seminars from April through November 2011 in all capital cities. Topics include copyright for the web, blogs and social media, permissions and clearances, and copyright for businesses.

The Sydney seminars will be held from Monday, 29 August. More details can be found here: www.copyright.org.au/seminars

2011 'The Nib': CAL Waverley Library Award for Literature

The award's major sponsor, Copyright Agency Limited's Cultural Fund, generously provides a winner's prize of \$20,000 + \$1000 for each of the shortlisted authors who receive the Alex Buzo Prize.

All genres of writing including fiction and non fiction, published between 1 July 2010 and 30 June 2011, are eligible. The closing date for nominations is 8 July 2011.

More information can be found at www.waverley.nsw.gov.au/library/award

Society of Editors (NSW) Inc.

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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 July issue is Tuesday, 14 June 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, 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. New listings should be submitted using a template available from the administration manager at membership@editorsnsw.com.

Committee meetings

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

Society of Editors (NSW) Inc.
2011 COMMITTEE

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Email: president@editorsnsw.com

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Editorial Services Directory

Email: membership@editorsnsw.com

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Professional development

New Horizons for Editing and Publishing Conference in September 2011— Workshop Program

The **National Editors Conference** will include a program of one-day workshops to be held at the Dockside Conference Centre on Wednesday 7 September from 9 a.m. to 4 p.m. Use the online registration system to book your workshop. Enter via the conference web page:

www.editorsnsw.com/conference2011.htm

Confirmed workshops include:

- Writing and Editing for the Web—Simon Hillier
- Editing Oral History—Linda Shopes
- Editing for Museum Exhibitions / Publications—Jennifer Blunden
- Indexing for Editors—Glenda Browne
- Freelancers workshop—Julie Harders, Lan Wang, Abigail Nathan and John Myers

Call for contributions

Thanks as always to our regular contributors to this month's newsletter. If you have any feedback or suggestions, ideas for articles, books you would like to review, or want to contribute in any other way to this newsletter please drop Jacqui a line at bluepencil@editorsnsw.com. We would love to hear from you.

NEW MEMBERS

Terry Bransdon	Linda Nix
Roberta Fonville	Abby Pfahl
David Kelly	Phil Sandford
Stephanie Kistner	

Copy deadline for the next (July 2011) issue of

Blue Pencil

Tuesday, 14 June 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 treasurer 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).