

ASEP Workshop Report from the Society of Editors (NSW) Inc.

The New South Wales workshop was facilitated by Kerry Davies from the Queensland Society of Editors, under IPed's sponsorship. It was held on 20 February (5 to 9 p.m.), with 15 members participating (seven others sent apologies in the preceding 24 hours, and were included in the reference group for the discussion documents and this report).

Focus on structural aspects of the ASEP

Being the next-to-last workshop in the series, the New South Wales editors decided to focus on structural aspects of the ASEP, rather than using the time to copy-edit the interim documents for verbs, nouns and so on. Almost all preferred the Canberra Society of Editors (CSE) version of the ASEP for its more articulate structure rather than the revised original.

The New South Wales workshop discussed two possible ways of restructuring the ASEP content:

1. a radical redesign of the ASEP following the ISO pattern,

to bring ASEP's format into line with international standards. We were not able to explore its full implications, due to the lack of time.

2. a merge of the original and revised (CSE) versions of the existing ASEP in a third version which captures structural aspects of both. It is more explicit about the different kinds of editing (like the CSE), but retains the five-part structure (A to E) of the original version. It is more complete than 1. as a structural revision of the ASEP, and would complement better the editorial work being done in other states on the document. It also has the advantage of aligning better with the Guidelines for Editing Research Theses.

New South Wales editors put a strong case for *identifying and distinguishing the three major aspects of editing (structural or substantive editing, copy-editing, proofreading)* in the revised ASEP. They were seen as steps in a chronological process, rather than a 'hierarchy'. The three aspects are recognised internationally (and in Australia), and need to be foregrounded

if Australians are to bid for work in the global arena. They are important for editors to discuss the type of editing required with the client (as noted in the Canadian standards)—for example, whether the brief is for a 'light' copy-edit only or a more substantive one. 'Editors need to be able to say what they can offer and define what will be delivered', to quote a New South Wales participant.

An additional point discussed in relation to the three types of editing was that *language* has a place in both substantive editing and copy-editing. In substantive ('stylistic') editing, it sets the overall tone and voice (as recognised in both the revised original and the CSE versions). But the application of grammar and spelling conventions to words in the text are matters of copy-editing.

Projection of editing within current ASEP

Several New South Wales participants emphasised the need to widen the

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Next meeting: Tuesday, 1 May 2012

Not-so-secret agents

What do literary agents do and how have new developments changed their role? Managing director of Curtis Brown, Fiona Inglis, will unveil the mystique of the literary agency and explain how they operate in today's ever-changing publishing milieu.

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.

Sydney Mechanics' School of Arts, 280 Pitt Street, Sydney at 6.30 pm for 7.00 p.m. Drinks and light refreshments provided. \$15 for members, \$20 non-members and \$10 for students or concession card holders. RSVP (02) 9294 4999 (voicemail) or membership@editorsnsw.com by Friday, 27 April 2012.

June meeting: To be confirmed, Tuesday, 5 June 2012.

ASEP's frame of reference, beyond the book-publishing environment and freelance work, so that the roles of editors employed on magazines and in corporate and government roles are better acknowledged. A review of the final document with this in mind was highly desirable.

Along with this, New South Wales editors felt that the *ASEP* should be oriented to a wider range of clients. One suggested that the *ASEP* could be a means of marketing our skills, especially with the current government emphasis on corporate governance procedures, and editorial opportunities in the new legal/ethical requirements for government recordkeeping. Some reorientation of the *ASEP*, and careful review of the variable use of words such as 'client', and especially 'supplier' (of editorial services) was needed.

Others suggested including something on editors as communication advisers to the client, shapers of their communication strategy, and providers of expert feedback on the readability of institutional documents. It would be good to project the fact that editors work on both print and electronic documents as well as websites, to ensure that *ASEP* addresses the needs and interests of clients in corporations and government departments and book publishers.

New South Wales participants also commented on the need to subject the draft *ASEP* to usability testing by editorial clients, that is, outside purely editorial circles.

Content of *ASEP*

New South Wales workshop participants agreed on the importance of having a fuller preface/introduction to frame the purpose and intended audience for *ASEP*, as in the CSE revision. However it should not be too long, which would be an invitation not to read it. An opening statement on 'fundamentals of editing' would also be useful.

Within the *ASEP* sections, participants suggested that more was needed on the practices of electronic editing. In particular the onscreen editing of electronic texts (from computer files) must be clearly distinguished from online editing of material in HTML, Dreamweaver and so on.

Better recognition of the communicative aspect of editorial work would be desirable (at all stages of editing, as in the Canadian standards). As one New South Wales participant put it, 'Communication

is a complex, dynamic, sometimes volatile process, in which editors are active participants.'

New South Wales workshop participants commented on the need to strike a balance between too much and too little detail on the various points in each segment of the *ASEP*. The present *ASEP* contain too many horizontal and vertical lists. On the whole 'less is more', provided the generalisations are inclusive of both print and electronic editing. Having an introductory statement at the start of each section would help to inform the points below, without too many detailed specifications. Too much detail also seems to set the barrier too high for many editors. We would do better to indicate in the introduction that although editors may not be able to do everything detailed below, they should be able to advise on them.

Overall voice and pitch

As one New South Wales participant said, we should make the *ASEP* a 'triumph of communication', not an overpowering mass of obscure content. The revised version would best be written by a single author with a reference group, not by a committee. The ultimate document would have the authority of the profession behind it, as a distillation from the broad base of discussion provided by the workshops.

ATTACHMENT 1: Sketch of a revised structure for the *ASEP* in the template for ISO standards

- Preface (about this document—half-page max)
- Contents list
- Introduction (common term but use a different name)
 - Establishing the context (need for a standard)
 - Scope and application (purpose)
 - Aims (addresses different audiences)
 - Definitions (could be glossary at back)
- Fundamentals of editing
 - General
 - Main elements
 - Process flowchart
- Management
- Communication
- End matter
 - References (organisations/links—could be at the back)
 - Revision history

Institute of Professional Editors Limited, Company Secretary

The Institute of Professional Editors Limited (IPEd) invites expressions of interest for the position of Company Secretary. The Secretary services the IPEd Council and Accreditation Board in their work, with outsourced bookkeeping, accounting and legal support. The position will become vacant when the current Secretary retires at the time of the company's 2012 AGM in September. This early notice of the vacancy is for societies of editors' members who are interested in the position.

The successful applicant will be employed as a freelance contractor working from their own premises. The estimated requirement is for an average of 20 to 25 hours per month, for a monthly fee of \$1,500 (plus GST if applicable). Applicants will need to have an ABN or ACN. Expressions of interest from members should be directed to Rosemary Luke, Chair of the IPEd Council via the 'Contact us' on the IPEd website by no later than 31 May 2012.

Selection criteria and a duty statement for the position can be found under 'Resources for editors' on the members-only area of the IPEd website at <http://iped-editors.org>.

ATTACHMENT 2: Revised structure proposed by the Society of Editors (NSW) Inc. for the *ASEP*, through synthesis of original (2001) and revised (CSE: 2010/11) structures

The structure proposed in the third column of the table below preserves the five segments of the original (and South Australian/Western Australian revised versions) of the *ASEP*. But in its B, C and D segments, the New South Wales structure takes in some of the additional features articulated in the CSE version. In particular it adds 'communication' into B (Management), and includes the stylistic aspects of language relating to audience and purpose ('voice and tone') in C—Substantive editing), separate from the mechanical aspects of language ('grammar, usage, spelling, punctuation', included in D—Copy-editing).

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IPEd notes—March/April 2012

The IPEd Council met twice during the period covered by these notes, on 4 and 31 March. Both meetings were by teleconference.

Barbara Ramsden Award

The Barbara Ramsden Award for excellence in editing is a major literary prize for a book in any field of literature. The award, a joint activity of the Fellowship of Australian Writers (FAW) and IPEd, acknowledges the contribution of the author–editor partnership to the creation of a final work of the highest quality.

The 2011 award winner—a book celebrating Captain William Bligh’s extraordinary small-boat journey from Tofua to Timor after the mutiny on the *Bounty*—was announced at a ceremony on 30 March. *In Bligh’s hand: surviving the mutiny on the Bounty*, published by the National Library of Australia (NLA), brings to life Bligh’s notebook, meticulously kept during the 47-day, 6,700-km voyage of the seven-metre open boat, during which only one of the 19 men aboard died. Dr Jennifer Gall wrote and Joanna Karmel edited *In Bligh’s hand* which, in both words and facsimile illustrations, celebrates the notebook, now held as one of the treasures of the NLA.

IPEd’s judges for the award, wrote:

‘...this is a beautiful and comprehensive book, which shows clear evidence of Joanna Karmel’s hand in project managing a complex production that would have required extensive consultation with a range of contributors in addition to the author. The finished work complements the text in every way possible through illustrations, additional explanations and a helpful index, all managed and cross-referenced by the editor.’

Jennifer Gall’s text itself is clear, accessible, interesting, informative and illuminating. The author’s style is such that the book is a real page turner. Background information is provided unobtrusively, usefully and valuably. No copyediting or proofreading infelicities mar the reader’s interaction with the text.

For the author and editor of the winning book the FAW and IPEd sponsorship furnishes two specially cast bronze plaques designed by sculptor and medallionist Michael Meszaros.

The IPEd Prize

As part of its broader mission to advance the profession, IPEd seeks to support and foster research in editing and publishing. To that end, it is sponsoring an annual prize of \$250 for an essay or paper written as part of the requirements for a postgraduate degree in editing, publishing or other discipline that permits a focus on editing. The IPEd website gives full details of the submission requirements for the prize, notice of which has been sent to postgraduate course coordinators.

Professional development register

Thanks to the efforts of Rosemary Noble and colleagues in the Society of Editors (Victoria) Inc., a register of all professional development sessions and training workshops held by IPEd’s member societies over the past three years is now available on the members-only section of the website. The societies are encouraged to consult the register to explore how they might expand the range of professional development services they provide. Societies that wish to provide for their members activities that would involve interstate travel by a specific trainer can apply to IPEd for funding support; your IPEd Councillor can advise on this. Societies can also use the register to identify and contact trainers whom they might wish to invite to their society.

IPEd Secretary’s position to be advertised

The current Company Secretary will be retiring later in the year and IPEd has begun the search for a successor. In the first instance, expressions of interest are being sought from the members of the societies of editors, through an advertisement placed in their newsletters, on their websites and via society emailing lists. This will be done during May; keep an eye out for the advertisement if you are interested in the position.

PR person sought

The IPEd Council feels certain that among the ranks of society members there are editors who also have skills and experience in PR and promotion, and would be willing to exercise them for the benefit of the profession; it seeks a volunteer from among such. Their initial task will be to promote the need for editors to the public and corporate sectors. While no payment can be offered, there is a

small monthly budget to support activities associated with the task. Interested parties should contact Rosemary Luke, Council Chair, via the ‘Contact us’ link on the IPEd website.

Policy on privacy

At its meeting on 31 March, the IPEd Council endorsed a new privacy policy on use of personal information. This policy defines how and for what purposes IPEd will make use of personal information provided by:

- its members [that is, the societies of editors] about their members
- accreditation exam candidates.

The full policy statement can be read on the IPEd website.

2013 National Conference

The Society of Editors (WA) Inc. is busily organising the 6th National Editors Conference—‘Editing across borders’, to be held in the west on 10 to 13 April 2013. Mark your diary. The venue has been booked—The Esplanade Hotel, Fremantle, and the search is on for inspiring topics and dynamic speakers. Go to <http://marisa.com.au/conference> for all conference details.

The Society of Editors (SA) has generously granted its Western Australian colleagues a loan of \$5,000 to help cover upfront costs of organising the conference.



Ed Highley, Secretary
ipedsecretary@gmail.com

Think Tank

Holmes might say: ‘Elementary my dear Watson.’ However, although elementary, there are many occasions in writing and with the spoken word when ‘there’ is considered to be a noun and the subject of a sentence and is followed by a singular verb. These are two examples from news items: ‘There’s been many arrests’; and ‘There’s forms to complete’. Neither being correct, one has to ask if we editors might also sometimes overlook the ‘there’ situation in our haste to complete a project with a stringent deadline. We are not innocent as I heard such an example at a recent editors’ meeting.

ATTACHMENT 2

Original <i>ASEP</i> (CASE: Council of Australian Societies of Editors, 2001)	Draft revisions to <i>ASEP</i> (CSE: Canberra Society of Editors, 2010/11)	Revised structure for <i>ASEP</i> (Society of Editors (NSW) Inc., 2012)
<i>Historical preface</i>	<i>Preface including profiles of anticipated users</i>	<i>Preface/introduction, as worked up by Society of Editors (Vic) Inc.</i>
<p>A. The publishing process, conventions and industry practice</p> <p>A1 Overview A2 Editing and proofreading A3 Legal and ethical concerns A4 Design, typography and formatting A5 Technology relevant to editing practice A6 Reproduction</p>	<p>A. Professional practice</p> <p>A1 The publishing process A2 Legal and ethical concerns A3 Tools relevant to editing practice A4 Reproduction processes and maintenance procedures A5 Design, typography and formatting</p>	<p>A. Professional practice</p> <p>A1 The publishing process A2 Legal and ethical concerns A3 Tools relevant to editing practice A4 Reproduction processes and maintenance procedures A5 Design, typography and formatting</p>
<p>B. Management and liaison</p> <p>B1 Project definition B2 Project documentation B3 Monitoring</p>	<p>B. Management and liaison</p> <p>B1 Project definition B2 Project documentation B3 Project management</p>	<p>B. Management and liaison</p> <p>B1 Project definition B2 Project documentation B3 Project management</p>
<p>C. Substance and structure</p> <p>C1 Appraisal C2 Structure</p>	<p>C. Substantive editing—substance and structure</p> <p>C1 Appraisal C2 Structure</p>	<p>C. Substantive editing—structure, content, purpose</p> <p>C1 Ms appraisal C2 Document structure C3 Illustrations, tables and other non-text elements C4 Voice and tone</p>
	<p>D. Substantive editing— language and illustrations</p> <p>D1 Clarity D2 Voice and tone D3 Illustrations and non-text elements D4 Communication</p>	
<p>D. Language and illustrations</p> <p>D1 Clarity D2 Voice and tone D3 Grammar and usage D4 Spelling and punctuation D5 Specialised and foreign material D6 Illustrations and tables</p>	<p>E. Copy-editing—accuracy, completeness and consistency</p> <p>E1 Standard tools and procedures E2 Conventions of English grammar, spelling and usage E3 Accuracy, consistency and clarity of text E4 Accuracy, consistency and clarity of non-text elements E5 Protocols for specialised and foreign material E6 Communication</p>	<p>D. Copy-editing—accuracy, consistency, clarity of text and illustrations</p> <p>D1 Standard styles and procedures D2 Conventions of English grammar, usage, spelling and so on D3 Accuracy, consistency, clarity of text D4 Protocols for specialised and foreign material D5 Non-text elements and captions: their quality and value</p>
<p>E. Completeness, consistency</p> <p>E1 Integrity E2 Tools and procedures E3 Text E4 Illustrations and tables E5 Format, layout, reproduction</p>	<p>F. Verification editing</p> <p>F1 Integrity F2 Format, layout and reproduction</p>	<p>E. Proofreading and verification editing</p> <p>E1 Integrity, completeness of text and non-text elements E2 Integration, accuracy and consistency of all elements E3 Format, layout, reproduction</p>

Report from the SfEP Conference 2011, Oxford, United Kingdom Hilary Cadman

I attended the SfEP conference and found it a fascinating two days of meeting fellow editors, attending some excellent workshops and seminars and eating fabulous food (St Catherine's is renowned for its meals).

I particularly enjoyed a workshop entitled 'Keeping on keeping on', described as 'a highly interactive session for freelancers who have been working for themselves for several years'. It was good to hear from Melanie Thompson, the workshop leader, and the other participants about how people keep themselves motivated and deal with issues such as marketing, networking, training, professionalism and self-management. There was general agreement that Twitter and LinkedIn are the social media tools to use for work, with Facebook best reserved for personal use. The session prompted me to set up a work-related Twitter account and use it to 'follow' some of the science editors I met in Oxford.

Also useful was the workshop 'Proofreading on screen: the way forward?' led by Anne Waddingham. The main focus was on marking up PDFs using Adobe Reader X, which is free and has a wide range of mark-up tools. One issue is that sometimes the mark ups do not show up particularly well on screen, e.g. the insertion mark is a small blue arrow that does not stand out well against the text. As

a result, designers often miss some of the changes on a marked-up PDF. What I learnt from the workshop was that the changes can be viewed as a list of 'comments' at the side of the screen. Each comment can be electronically ticked, as shown below. In future, I will ask designers to tick each comment as they deal with it to ensure that they pick up all the required changes.

Finally, Anne Waddingham mentioned a free on-screen ruler (available from www.arulerforwindows.com) which can display as a ruler or a reading guide. The ruler can be used with graphics to quickly and easily measure objects on the screen, whereas the reading guide is useful for working through a document on-screen line by line.

The user can easily switch between the ruler and reading guide modes and can choose different 'skins'—the default is wood grain, but also available are stainless steel, transparent plastic and yellow. It is also possible to vary the ruler's length, the orientation and the placement of markings.

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Editors beware

A statement of claim is in the Supreme Court against a Sydney publisher. Wishing to clear her name after a successful defamation case against a television channel the woman 'wants future reprints to exclude any references to her'. 'The sole provider of all the information to the author has perpetuated defamatory statements about her'. Generally it is not the editor's call to check facts but editors need to look out when bias occurs or when a subject is not treated in a balanced way. It is then that the editor asks the writer for more information and to provide references to back up the claims made.

In another publication the name of a play, written in the late 1930s, is incorrect and in its place the title of a book I both named and edited in 1987 or 1988 has been used. If the title had been checked for the use of capitals the editor would have discovered that the title was that of a book, not the title of a play.

When proofreading an index check the use of apostrophes in geographic names and do spot checks of pages cited. Indexes are prepared in haste but they are an essential part of many publications and a reader expects them to be accurate. Check what might seem obvious. For example, there is no excuse for an author citing an incorrect birth date of the subject of a biography but this has happened and the error is in print.

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.

NEWS, NOTICES

2012 Accreditation Exam –registrations open soon

The fourth IPEd accreditation exam will be held in Sydney in 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.

Visit the IPEd website for more information about accreditation and the exam.

<http://iped-editors.org/Accreditation>

Sydney Writers' Festival, 14 to 20 May

Full details of the festival program can be viewed on the Sydney Writers' Festival website: www.swf.org.au. This year's theme is the line between the public and the private. Questioning the limits of what is personal is one of the hottest subjects around, with some fabulous Australian and international writers in Sydney for the week-long festival.

60th Book Design Awards 2012

Held as part of the Sydney Writers' Festival program, the 60th Book Design Awards awards will be held at the Powerhouse Museum on Thursday, 17 May 2011.

Ticket booking forms are available on the APA's website: www.publishers.asn.au

Australian Copyright Council Copyright Seminars

Get your copy right: The Australian Copyright Council will be holding copyright seminars from April through November 2012 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 Thursday, 30 July. More details can be found here: www.copyright.org.au/seminars/

Byron Bay Writers' Festival, 3 to 5 August

Early-bird tickets for the festival are now on sale. The festival program will be available online from early June. For more information visit the festival website: www.byronbaywritersfestival.com.au.

Henry Lawson Festival of Arts, Grenfell, 7 to 11 June

The town of Grenfell, birthplace of Henry Lawson, hosts the Henry Lawson Festival on the June long weekend each year to promote and recognise aspiring Australians in their artistic endeavours. Visit the festival website www.grenfell.org.au/henrylawsonfestival for details.

Mildura Writers' Festival, 19 to 22 July

The 16th annual Mildura Writers' Festival will be held from 15 to 18 July. Details of writers and events have not yet been announced. Watch the website for more details: www.artsmildura.com.au/writers.

Ray Koppe Young Writers' Residency

The ASA is excited to announce that they are accepting applications for the Ray Koppe Young Writers' Residency. This program offers one writer under 30 the opportunity to stay at Varuna for a week, to develop a work-in-progress. The recipient will be provided with a private working space, as well as accommodation and meals. Travel expenses are not covered.

Applications close Friday 18 May 2012. More details can be found here:

www.asauthors.org

'The Nib': CAL Waverley Library Award for Literature

The CAL Waverley Library Award for Literature recognises excellence in research. All genres of writing including fiction and non-fiction, published between 1 July 2011 and 30 June 2012, are eligible.

All shortlisted authors receive the Alex Buzo Shortlist Prize. For information about the award visit the website www.waverley.nsw.gov.au/library/award.

Freelancers do lunch

The next freelancers' lunch will be held at Cafe Delizia, 148 Elizabeth Street, Sydney, on Wednesday, 16 May, at noon. Mains start from about \$12. The cafe features a wonderful book-lined room so allow time for book browsing too. The society organises these informal freelancers' lunches every second month or so. The invitation is cordially extended to other freelancers who work in the publishing industry. There is no need to RSVP. See you there!



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

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



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

A new constitution

Do not forget to read the revised draft of the society's constitution, viewable on our website at www.editorsnsw.com/rules.

Your comments should be returned the committee via the Membership Secretary at membership@editorsnsw.com by 7 May. Please make your comments in a MS Word document, as a set of notes and queries on particular sections/clauses. The committee will review comments and produce a final version for circulation in July. The constitution will then be put to the vote at an Extraordinary General Meeting (EGM), probably at the members meeting on Tuesday 7 August.

Pam Peters, President

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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 June 2012 issue is Tuesday, 8 May 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

Editing Intensive 1

Date: June 2012 tba

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 and refreshments).

Please let our Administration Manager, Anna Rauls, know if you are interested in attending—membership@editorsnsw.com.

Whether you would like to brush up your editing skills or start some intensive preparation for the next accreditation exam, this interactive workshop is designed for you. It follows on from the society's Copyediting: Getting Started workshops.

The workshop will focus on the following areas:

- Style decisions that suit the text—from capitalisation, hyphens and en rules to numbers, conversions and approximations
- Developing an efficient style sheet
- Managing lists, and deciding where and how to use them
- Tables, charts and diagrams—making sure they are effective and error free

This workshop is not for beginners: you should have some editing experience to get the most from this workshop, or have completed the copyediting workshop.

NEW MEMBERS

Gillian Griffin
Jessica Harris
Belinda Holmes
Peter Murphy
Vivienne O'Callaghan
James Smith

Copy deadline for the next (June 2012) issue of

Blue Pencil

Tuesday, 8 May 2012

Call for contributions

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

Workshop information

Registration

To register for regular workshops use the enclosed form or download one from the society's website and send it to the administration manager, Anna Rauls. Please note that workshops require a minimum of 10 registrations by the closing date to proceed. The society reserves the right to cancel workshops if there are insufficient enrolments.

Payment for workshops

To secure a place you must send payment with your registration form. Workshops fill quickly and we often have people on a waitlist for courses. Please contact the administration manager if you need a tax invoice.

Regional members

Regional members living more than 200 km from Sydney may receive a 40 percent discount on the cost of the society's regular workshops (excluding computer-based workshops).