

Blue Pencil



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A not so free press

At our August meeting, Chris Warren, Federal Secretary of the Media, Entertainment & Arts Alliance, discussed the many institutional press freedom concerns faced by western liberal democracies. Chris also discussed different business models and his continuing work with the Book Industry Strategy Group (BISG). Excerpts from his talk follow.

I thought I might start off where so much in Australian media does start: Rupert Murdoch. Most of you have been intently following the events that have been going on in London that have affected his News Group. The recent events in London affecting News International highlight three key themes that are shaping and re-shaping media: the future of journalism itself; ethical behaviour in journalism; and the interaction of journalism, media and the state, particularly relating to press freedom.

The business model that has underpinned journalism and mass media since the 1890s is irrevocably broken. No-one knows what is going to take its place, or whether anything will take its place.

Business models

The first business model that continues to be vibrant and viable is public

broadcasting. Australia is lucky to have the ABC and SBS, largely funded by the government, whereas the USA has no real public broadcasting network. They have public radio and public television but nothing comparable to the ABC in Australia or the BBC in the United Kingdom. There seems to be no real likelihood of properly funded public broadcasting.

The second business model, and the one that is most under threat, is one where content is an ancillary to advertising and where consumers are not paying the 'real' price for the content. Consumers are paying indirectly through advertising money that is pumped into newspapers or free-to-air television. This model is fundamentally broken. It is not because people are not watching free-to-air television or reading newspapers. It is because advertising is no longer the key means for putting a buyer

and seller together. The internet puts buyers and sellers together in a way that advertising has traditionally done in the past. Classified advertising that had supported quality broadsheet journalism in Australia is now almost totally online. The one remaining type of advertising which is product brand recognition advertising, is mainly on free-to-air television.

Pick up any newspaper and you will see that there are significantly fewer ads. This has had an impact on circulation, as newspapers no longer have the same income. To manage costs, numbers of journalists have been reduced. Six years ago the *Sydney Morning Herald* and the *Sun Herald* between them employed about 600 journalists. Now there are about 280 full-time equivalent journalists. This has had an impact on quality, and that has been the pattern around the world. The loss of circulation has flowed from

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Next meeting: Tuesday, 1 November 2011

Should editors embrace social media?

Is social media a complete 'waste of time and brain space' or a useful new tool? With no entry barriers, short of enthusiasm and basic computer knowledge, and cost chiefly limited to time, jumping on the social media bandwagon is easy. But is it worth the effort?

Agata Mrva-Montoya has worked at Sydney University Press since 2008, in a role combining editing and project management, and tries to balance social media engagement with regular work. Agata, aka @agatamontoya, will discuss the pitfalls and opportunities created by social media platforms.

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, 28 October 2011.

December meeting: Christmas Dinner, Tuesday, 6 December 2011—more details on page 6 and on the enclosed flyer.

the loss of journalistic content. The same thing is happening to television.

The third business model is peculiar to News Limited. A newspaper like *The Australian* has been estimated as losing about \$50 million a year but News Limited runs the newspaper not to make money but because of its influence. News Corporation is mainly a film and entertainment company, where it earns about \$5.3 billion; earnings from newspapers are about \$500 million. In the United Kingdom, the political clout of Murdoch's newspapers has been blown following the *News of the World* incident; it is now almost impossible for News International to use their London newspapers to promote their corporate and political interests. The political line would be a quid pro quo with a party to support them, in exchange for support for their corporate ambitions of News Corporation. So, this third business model is also broken.

The one viable commercial business model that works for content creators is one where people are prepared to pay for the value of the product itself, as in the book publishing and film industries.

Ethics in journalism

Ethics are a way in which journalists and media guarantee that there is a degree of trust in what they are reading, watching or listening to. In the United Kingdom the ethical contract between the media and the

public has been fractured, and once it is fractured it is almost impossible to put that back together again. There was a real risk that the *News of the World* brand was so broken that it could not be sustained.

The risk for the media is that they tend to ignore the fact that people do not trust the media anyway. One of the frightening things that happened with the *News of the World*'s closure was not that it closed, but that nobody really cared. That is a real challenge for journalists and why ethics are so important for journalists; ethics are not just a contract between the media and the public, they are more specifically a contract between the journalists themselves and the public. They are also

'Where newspapers lose that collective voice they tend to also lose their ethical principles...'

a way in which we, as journalists, can say to our employers that 'we believe in something bigger and greater than you'. One of the real, fundamental problems that News International had in the United Kingdom is that their papers had been de-unionised and so there was no collective voice for the journalists within those newspapers. Where newspapers lose that collective voice they tend to also lose their ethical principles because there is nothing to counter-balance them.

Press freedom

Another issue arising from the News International experience is what it means for press freedom. One of the interesting debates in Australia and globally has been the debate about press freedom and freedom of expression generally.

There is a sense that society has always had the same freedom of expression but actually that is not true. There are far greater controls on freedom of expression in the developed world today than there were 20 years ago, catalysed in particular by the terrible events of 2001 in New York. A lot of media organisations are trying to turn that around. Not so much in the USA but certainly in the United Kingdom and Australia; there has been a kind of kick-back against the post 9/11 security drive crackdown on freedom of expression. We have had some big wins in Australia as a result of that: uniform defamation laws, rationalisation of defamation laws, the Freedom of Information laws, a review and a winding back of security laws. We are now seeing some of these issues back on for debate as a result of what has

happened in News International because it has been seen as special pleading by corporate interests. That is a dangerous thing for all of us who work in the creative industry, not just for journalists, because all of us are affected by restrictions on freedom of expression, and all of us need freedom of expression to survive.

Book Industry Strategy Group

A Productivity Commission Review of territorial copyright had made certain recommendations, and the government decided not to take up the recommendation to review the book publishing industry. The Book Industry Strategy Group (BISG) was set up instead to review industry policy in the context of the book industry.

I am honoured as one of the creator representatives. There are four parts of the review: creator representatives, book sellers, publishers and technology experts. The group was set up in February 2010 and we are meeting next month to finalise our report; it has taken a lot longer than we expected.

There has been a lot of interesting debate, especially on the impact of ebooks on the Australian publishing industry and the takeover of the Book Depository by Amazon. Amazon reports that they now sell more ebooks than printed books. Piracy is also a major impact on the publishing industry, particularly for mass market books. The BISG report will focus on how our government can take steps to assist the publishing industry cope with the changing digital environment.

Chris Warren is the Federal Secretary of the Media, Entertainment & Arts Alliance, the union of people who inform and entertain Australia and New Zealand. He is responsible for coordinating the industrial and professional campaigns of the organisation on issues to build a strong and independent media and entertainment sector. A journalist, Chris is also CEO of the Walkley Foundation for Excellence in Journalism and a long-time trustee of the \$3 billion Media Super Fund. He is immediate past president of the International Federation of Journalists.



The book lives!

The title of one of the plenary sessions at the recent national editors conference played out in reality when the bookshop at the conference was well received by the delegates.

Over the two days of the conference, more than 200 books were sold and the tea breaks and lunchtimes became a hive of activity.

Attendees took advantage of the discount prices offered as part of the conference with Janet Mackenzie's *The Editor's Companion* selling out and Elizabeth Manning Murphy's *Working With Words* equally popular.

The presentation of a range of suitable textbooks proved popular and it is exciting to see that the book does indeed live.

Susie Pilkington
Committee member

Highlights from the National Editors Conference Sydney, September 2011

Conferences, at their best, open minds to opportunities, new ideas and new people while also confirming, or questioning, experiences and established ways of working. At the end of the National Editors Conference in Sydney in September (including, for me, the freelance workshop) I was reeling from all of today's possibilities—the printed page, digital image, text, style, quality considerations, ebooks, print on demand, formatting, coding and storage, both earth-bound and cloud-based.

It was reassuring to hear presenters, even those most embedded in social media, iterating that informing, entertaining and building relationships are still crucial; brand-me promotion is best slow and friendly, not shallow and overt.

Where to start our workload, delivery and services, and perhaps more importantly, where to finish them loom large; what is feasible, what skills are best for existing clients and to persuade potential clients that we can deliver consistently and long-term and not just in frantic bursts.

Nowadays, we can edit anywhere at any time. The APA's Stephen May advised us to adapt our skills to keep publishing the content people want to read. After all, without content there is nothing for the myriad of formats to form around.

As well as helping to decide which content to leverage into which format, editors can also correct the errors that arise from converting print to digital. We can still collaborate with designers (supporting their early involvement) and production (meeting specs and schedules) and better understand audience behaviour and needs from detailed internet measuring tools.

Civic journalism, niche publishing and non-subscription open access journals point to more outlets and more voices, to which we were encouraged to add our own as the Editor Blogger, showing our expertise and worth, making ourselves more visible.

Our invisibility and lack of recognition of our contribution to publishing are ongoing problems. So are our generally poor negotiating skills. Instead, if we think we are worth \$80K a year, we were encouraged to ask for that, for our own sake and to raise the profile of the profession (and the eyebrows of chief executives startled by our bravado).

And so to Perth 2013, where we will be able to assess how realistic the continuing flexibility and diversity of editing across geographic, climatic, literary, technical, emotional, cultural and psychological borders is—and where passion and midnight oil might still have to intervene to get the job done.

Deborah Singerman
Society member

Having worked as a linguist for many years, I was dubious as to what US historian Linda Shopes could offer in her workshop, 'Editing Oral History for Publication', particularly in regards to the editing of texts from Indigenous Australians. Her workshop, however, was invaluable both theoretically and practically. Linda clearly demonstrated how interpretive approaches to editing in this genre radically democratises how oral history is read and received.

Information and insights from her workshop have also been of benefit to a couple of north-west residents who have been struggling in their own way to responsibly transform the oral narratives they have collected into workable, 'readable' texts. And, of course, there is nothing better than putting more than faces to names.

In a little under three days, I picked up hot tips and useful info about ebooks and in-house editing, co-editions, the author/editor relationship, indexing and niche publishing. Then there were the laughs and conversations I had with my colleagues from the two other Australian Indigenous Publishing Houses, IAD and ASP, in our

tree-house apartment with Sydney spread beneath our feet. Thank you CAL for providing me with this wonderful opportunity and my gratitude to Catherine Etteridge for making sure we felt completely at home in the big city of lights.

Jacqueline Wright
CAL NEC Bursary recipient
Publishing Intern

Here in the outback we face many obstacles that are not encountered in other parts of the publishing industry—strong cultural sensitivities and other challenges such as many authors not having access to telephone or email (it is often necessary to walk along the Todd River or through Alice Springs for discussions with our authors).

I cannot express how valuable winning the CAL bursary was. It gave the three Aboriginal publishing houses in Australia, and Black & Write, the rare chance to meet, exchange thoughts and establish lasting connections through the passion we share for Indigenous publishing. It provided a chance for us to help give larger publishers and freelancers a new cultural awareness and insight into the value of what we do. And it gave me personally a wealth of new knowledge into technical developments and the opportunity to make connections within the industry that IAD Press's remote location cannot normally provide. I truly hope the bursary continues into the future—wholehearted thanks to CAL and to Catherine Etteridge!

After the fascination and bright lights of Sydney, I have now returned to Alice Springs (where there are more kangaroos on the road than cars!) and continue in my role to publish books keeping the Central Australian languages and culture alive.

Our next challenge will be to approach ebooks!

Seona Galbally
CAL NEC Bursary recipient
Editor, IAD Press



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



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Workshop report—Indexing for Editors

Sonja Goernitz recently attended the Indexing for Editors workshop given by Glenda Browne as part of the National Editors Conference in Sydney.

You can tell that Glenda Browne has indexed and taught a lot. For her full-day seminar Glenda provided a neat, 31-page workbook ('Introduction to indexing: Planning, commissioning, creating and evaluating indexes'). She offered copies of her co-authored book for sale (*The Indexing Companion*, Cambridge University Press, 2007) and she engaged the 10 participants with a clear, friendly and informative PowerPoint presentation, plus exercises as well as Q&A in-between.

Of the three main indexing software options, CINDEK, Macrex and SKY Index, Glenda prefers the latter. Each costs about US\$500, and 'the Australian dollar is strong at the moment', she said.

Contrary to editors, for whom consistency is so important, indexers vary in their ways of organising information. For them, logic is crucial (using two levels with the exceptional sub-sub-heading), so readers can find keywords easily and quickly.

However, if you have foreign names, such as Vincent van Gogh, Baron Manfred von Richthofen and Osama bin Laden, indexers look up the countries' rules for allocating the van, von, bin; so the entries appear under 'V' for 'Van Gogh', 'R' for 'Richthofen, Manfred von (Baron)'... You may also use 'see references', for instance placing the name under letters where the reader might look for it and guiding them to the main entry, for example to say under 'O': 'Osama bin Laden, see Bin Laden' (under 'B').

'Editors are pedantic, but indexers are even more so', laughed Glenda. Currently the four top, slightly different styles to reference page numbers are: 1. conflation: none; 2. Hart's rules; 3. Hart's rules modified; and 4. *The Chicago Manual of Style* (15th ed.). Note: all use an unspaced en-rule for page ranges.

In the seminar, I mentioned 'We must be doing pretty well in our lives to worry about this.' Glenda loves making sense of information and putting it into an order.

She added, 'There is more work for indexers than for editors.'

Glenda Browne teaches at Macleay College in Sydney (www.macleay.edu.au) and she is a member of ANZSI (www.anzsi.org).

Sonja Goernitz
www.sonjakg.com

Position vacant—IPed web minder

The Institute of Professional Editors Limited (IPed) seeks a part-time web minder to join its team of voluntary workers. The website is at <http://iped-editors.org/>.

It is estimated that fulfilling the role will require, on average, between two and five hours per week.

Applications should be sent to info@iped-editors.org by the closing date of Friday, 11 November.

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).

The Committee, Society of Editors (NSW) Inc.

Australian Publishers Association 2012 Residential Editorial Program

Varuna Writers' House, Katoomba, 7–12 May 2012

The Australian Publishers Association (APA) and the Literature Board of the Australia Council for the Arts have affirmed their ongoing commitment to Australian editing by calling for applications for the seventh biennial Residential Editorial Program, to take place at Varuna, the Writers' House, in Katoomba, NSW from 7 to 12 May 2012. This intensive, five-day program offers mid-career editors an exceptional opportunity to develop their literary editing skills with highly respected industry practitioners. More than 70 editors have participated to date, and all have confirmed an increased confidence and significant improvement in their work.

The Literature Board's Chair, Dr Dennis Haskell, said, 'In supporting the Residential Editorial Program the Literature Board of the Australia Council is investing in our talented pool of editors. The REP is an invaluable opportunity for Australian editors who are at critical stages of their career and it has had outstanding results over the years, both for editors and writers.'

Maree McCaskill, Chief Executive Officer of the Australian Publishers

Call for 2012 society committee members

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

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

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

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

For more information, send an e-mail to vp1@editorsnsw.com.

Association, agreed, 'The Residential Editorial Program, part of Professional Development at the APA, has an enviable reputation among editors. This intensive and challenging week-long program is designed to develop, enhance and broaden high-level editorial skills in the participants. In looking back at the seventy-two editors who have graduated from the REP since 1999, it is gratifying to know that a wealth of talent is still contributing to the critical success of the Australian book industry.'

Industry support is also strong, with publishing houses making generous financial contributions, while those involved, both participants and presenters, have universally applauded it. Alexandra Nahlous, Beatrice Davis Editorial Fellowship recipient 2009, and REP participant and presenter 2010: 'I think REP is an extraordinary program that gives editors a unique opportunity to hone their craft with the industry's best mentors. It was the most reinvigorating and rewarding experience, which gave me the skills and confidence to pursue the type of editing work I wanted to do.'

The mentors for the REP 2012 are Jo Jarrah, Jacqueline Kent and Roberta Ivers. Participants will be selected by an organising committee chaired by Meredith Rose (Penguin Group Australia) and comprising Meredith Curnow (Random House Australia), Madonna Duffy (University of Queensland Press), Nicola O'Shea (freelance), Tegan Morrison (HarperCollins Publishers Australia), Dee Read (APA), Nicola Evans (Literature Board of the Australia Council for The Arts) and Robyn Sheahan-Bright (Program Manager).

The closing date for applications is 9 January 2012. Guidelines and application forms are available from the APA website, or by contacting Robyn Sheahan-Bright, Program Manager, on (07) 4972 9760 or at rsheahan@tpg.com.au

A word is not a crystal, transparent and unchanging. It is the skin of a living thought and may vary greatly in colour and content according to the circumstances and time in which it is used.

Oliver W. Holmes Jnr (1841–1935)

Did you follow the Conference twitter feed #edconf11?

Here are some of the great tweets

@gigglyfriday one week to go until #edconf11—looking forward to meeting all the virtual editors/tweeters!

@DesoliePage Excited about planned recognition of Australia's Accredited Editors at next weeks editors conference #edconf11

@sarahhazelton Really appreciated the session on quoting for freelance work earlier. Tricky topic, well covered. #edconf11

@sarahhazelton I'm also finding this session about freelance accounting and business setup really helpful. #edconf11

@SocEdNSW Of course, we were referring to Lyn Fernance and her hilariously informative tax presentation. #edconf11

@SocEdNSW Julie Harders is teaching us how to manage clients at the Freelancers' Workshop. Lesson 1: Don't shout at the client... #edconf11

@SocEdNSW #edconf11 now formally opened by IPEd Council Chair Rosemary Luke... Let the learning begin!

@gigglyfriday #edconf11 audio problems fixed by twitter!

@DesoliePage Changes in publishing do not mean the death of editors. #edconf11

@mwikramanayake Stephen May APA president: sensationalism that books is the future is to be treated cautiously #edconf11

@mwikramanayake Stephen May APA president: don't forget the reader—it matters how they want to read & the death of the book is overrated. YES! #edconf11

@pintadoguy Apparently there are 70+ ms assessment services available in Australia, which frankly, as an editor, I find terrifying. #edconf11

@mwikramanayake Mark Dennis on newspapers & editing: challenges change with pace of tech change. I sense #blindpanic in the room. #edconf11

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Style Council Public Forum to be broadcast on ABC television

Tune in to ABC News 24 on Sunday, 30 October at 1 p.m. to see the broadcast of the Style Council Public Forum on 'What's new in English usage'.

The topic debated in this forum was: Which of the mass media has the greatest impact on the English language—as the clearinghouse of English usage?

The discussion was led by three distinguished panelists: David Astle, Julian Burnside, Kate Burridge, each of whom took up cudgels for one of the mass media, and presented the case for it being the chief 'clearinghouse of language'.

There was healthy debate and questions from the audience. The Chairman, Alan Sunderland from ABC Radio National, put the key question to a general vote. Watch the broadcast to see who won.

2011 Whitley Award winners announced

The Whitley Awards, first held in 1979 and hosted annually by the Royal Zoological Society of New South Wales,

are presented for outstanding print or electronic publications that contain a significant amount of information relating to the fauna of the Australasian region.

The 2011 Whitley Medal was awarded to John Stanisic, Michael Shea, Darryl Potter and Owen Griffiths for *Australian Land Snails Vol 1—A Field Guide to Eastern Australian Species* (Bioculture Press, for The Australian Museum).

The complete list of award winners can be viewed at www.rzsns.org.au/.

Christmas Dinner

Tuesday, 6 December, 6.30 p.m. for 7.00p.m, at the Sydney Flying Squadron, 76 McDougall Street, Milsons Point, (5 minutes walk from Milsons Point station).

For more information, visit www.sydneyflying squadron.com.au. To book, please fill in the enclosed flyer.

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

Students prefer printed textbooks

A survey conducted by UNSW Bookshop has found that 56 per cent of students

prefer to purchase printed textbooks when given the choice between printed textbooks and electronic versions.

Six per cent prefer ebook and approximately 25 per cent of respondents said their preference would depend on the price of the ebook. Just over 20 per cent of respondents own an ereading device.

Textbook manager at UNSW Bookshop Louise Maloney reported that 'most educational publishers seem to think there is a fairly high demand for ebooks from students, and academics, and I think there is, but with the proviso that ebooks are going to offer them a substantially cheaper alternative to the hardcopy version. Unless this is the case, I don't think that the uptake is going to be great, at least in the short term.'

BISG final report

The Book Industry Strategy Group (BISG) delivered its final report to Senator the Hon Kim Carr, Minister for Innovation, Industry, Science and Research at the end of September 2011. The BISG's report contains a series of recommendations to government along with a proposed suite of actions for industry. In coming

Conference twitter feed #edconf11 continued from page 5

@gigglyfriday #edconf11 don't need specialist eEditors—all in-house editors should learn new skills

@mjd_063 Janet Mackenzie: need to reconceptualise the book as a service not a product. #edconf11

@DesoliePage Eds add value & credibility, reduce distractions & promote interaction. #edconf11

@SocEdNSW Colette Vella and Jeanmarie Morosin talking to us about working overseas #edconf11

@kylieimmason Editors who'd like to work overseas need to be familiar with the local market. #edconf11

@valerikhoo Commitment, professionalism and objectivity are vital in a good editor. #edconf11

@SocEdNSW Colette: overseas experience looks great on your CV and will help personal/career development. #edconf11

@gigglyfriday #edconf11 mentoring and professional development programs for editors—Robin Bennett (Qld) Liz Steele (Vic) Peter Storer (Qld)

@kylieimmason A single structural fault can undermine the whole novel. And positive feedback from ed on things to think about is v helpful. #edconf11

@gigglyfriday #edconf11 copyright in digital age of publishing with Jeremy Fisher and Karen Pitt from @CALAust

@valerikhoo Got my new copy of The Editor's Companion at #edconf11. twitpic.com/6hofmd

@DesoliePage Editors often have elastic hours when working with academic students. #edconf11

@mwikramanayake Victoria Nash: you can use libraries and Google preview to sell hard copy books. #edconf11 in other words no #blindpanic just use brains.

@drplainenglish Word of day at National Editors Conference: repurposing. Everyone's doing it, apparently. #edconf11

@sarahhazelton Can we please have a moratorium on the phrases 'the book is dead' and 'the book is not dead'? #edconf11

@mwikramanayake Pay attention to your market. Don't ignore those who want print just because digital is shiny & new. Balance not #blindpanic #edconf11

@DesoliePage It is the consumers who will decide if the book will live. #edconf11

@gigglyfriday #edconf11 @sarahhazelton has the audience enthralled with her #techtalk about ebooks

@kylieimmason Editors need to untether themselves from the 'page'; some ebooks are reflowable & adjustable in text size, 'pages' are irrelevant #edconf11

More tweets from the National Editors Conference in the December *Blue Pencil*.

C O N F E R E N C E D I A R Y



months, the government will consider the BISG's recommendations in the context of whole-of-government priorities and provide a response before the end of 2011. For more information: www.innovation.gov.au/Industry/BooksandPrinting/BookIndustryStrategyGroup/Pages/default.aspx

Vale Diana Gribble

We say farewell to well-loved publisher, Diana Gribble, co-founder of Text Publishing and McPhee Gribble, who has passed away. Text Publishing writes:

'There would be no Text Publishing Company without Diana Gribble. She founded our company in 1990, and she changed the lives of so many people associated with Text. She taught us what it means to publish a book, and she was a big part of the fun along the way. Goodbye, Di, friend, mentor, visionary publisher, from everyone at Text.'

56th Walkley Awards, Gala Ceremony

The 2011 Walkley Awards will be held in Brisbane on Sunday, 27 November.

See the Walkley Foundation website for information about The Walkley Award for Best Non-Fiction Book. www.walkleys.com/non-fiction-book-award.

Last chance to use 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.

Come along in November for Agata's talk on social media. Light supper, drinks, good company and conversation always provided. Booking details are on page one of this issue of *Blue Pencil*.

Society of Editors (NSW) Inc.

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

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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 December issue is Tuesday, 8 November 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.

2011 COMMITTEE

President: Pam Peters

Email: president@editorsnsw.com

Vice presidents:

Susie Pilkington

Email: vp1@editorsnsw.com

Owen Kavanagh

Email: vp2@editorsnsw.com

Secretary: Shelley Reid

Email: secretary@editorsnsw.com

Treasurer: Catherine Etteridge

Email: treasurer@editorsnsw.com

General committee members:

Robin Appleton

Email: committee1@editorsnsw.com

Abigail Nathan

Email: committee2@editorsnsw.com

Therese Hall

Email: committee3@editorsnsw.com

Susan McKerihan

Email: committee4@editorsnsw.com

Gita Sankaran

Email: committee5@editorsnsw.com

Administration manager: Anna Rauls

Email: membership@editorsnsw.com

Newsletter editor: Jacqui Smith

Email: bluepencil@editorsnsw.com

Publicity officer: Susie Pilkington

Email: publicity@editorsnsw.com

Meetings coordinator: Therese Hall

Email: meetings@editorsnsw.com

Professional development coordinator

Email: education@editorsnsw.com

Website coordinator: Abigail Nathan

Email: web@editorsnsw.com

Editorial Services Directory

Email: membership@editorsnsw.com

Conference convenor: Catherine Etteridge

Email: conf@editorsnsw.com

Professional development

Grammar Essentials

Date: Monday, 7 November 2011

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

Presenter: Pam Peters, Emeritus Professor 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 Wednesday, 2 November 2011

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.

Please register using the enclosed booking form or download one from the society's website.

NEW MEMBERS

Jane Paton
Hannah Hempenstall
Kirsten Barnett
Karin A. Brown
Susan Hunt
Frances Guinness
Romina Cavagnola
Graham Clayton

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

Call for contributions

Thanks as always to our regular contributors to this month's newsletter.

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

Copy deadline for the next (December 2011) issue of

Blue Pencil

Tuesday, 8 November 2011

Workshop information

Registration

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

Payment for workshops

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

Regional members

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