

Blue Pencil



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September 2011

National Editors Conference, Sydney September 2011 *Special Issue*

New Horizons
for Editing and Publishing

President's invitation and welcome to the conference

Welcome to the 5th National Editors Conference, held under the aegis of the Institute of Professional Editors (IPEd), and proudly hosted by the Society of Editors (NSW) Inc. The conference runs from 7 to 9 September, with a stimulating program of events at the Dockside Conference Centre venue on Sydney's Darling Harbour. Our conference logo with its view over the editor's desk to the blue horizon underscores the theme 'New Horizons for Editing and Publishing'. Those horizons will be examined in plenary presentations by a distinguished set of speakers, including oral historian Linda Shopes from the USA, who is sponsored by the CAL Cultural Fund, Beatrice Davis Fellowship recipient Alexandra Nahlous, and Monash University linguist Kate Burridge. Other well-known speakers featured in the program are Neil James, Director of the Plain English Foundation, Angelo Loukakis, President of the Australian Society of Authors, and Mark Macleod, children's publisher and academic. The

conference culminates in a Gala Dinner to be held in the Star Room overlooking Darling Harbour, sponsored by John Wiley & Sons.

A first for this conference is the CAL-sponsored bursary scheme, set up to support the attendance of emerging editors from around Australia with an interest in editing Indigenous texts. The scheme has allowed us to bring five editors to Sydney to attend the conference, and to participate in a special presentation and panel discussion led by Sue Abbey from Brisbane's kuril dhagun Indigenous Editing Program.

The conference program includes a series of professional workshops to be held on Wednesday, 7 September in the countdown to the Opening Reception for the conference. All these are highly relevant to professional editors, and will open up fresh aspects of the 'new frontiers', whether they focus on indexing, plain English, writing for museums, writing and editing for the web, or running a freelance business.

While the main conference ends on Friday evening, it is back-to-back with the Style Council conference on Saturday, 10 September. The morning program includes a panel discussion of what it takes to revise the government *Style Manual*, and a set of papers on the interplay between writing, editing and communication. The main event of the afternoon is a CAL-sponsored public forum on the impacts on English usage of the various media, old and new. With panelists David Astle, Julian Burnside and Kate Burridge, it promises a lively discussion, which will be recorded for broadcasting by the ABC.

Those lingering in Sydney on Sunday are welcome to unwind with us on outdoor activities such as a scenic walk along Middle Harbour from the Spit Bridge to Manly, or a literary pub crawl in Balmain.

All up—plenty to make the most of and to enjoy.

**Pam Peters, President
Society of Editors (NSW) Inc.**

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Next meeting: Tuesday, 4 October 2011

TV script editing

Jenny Lewis began her writing career in 1987 in Melbourne, on the very successful sketch series *The Comedy Company*. Jenny has also worked as writer, story editor or script editor on classic productions, including *Neighbours*, *All Saints*, *Stingers*, *Something in the Air*, *Bananas in Pyjamas*, *Wakkaville*, *Blue Heelers*, *Full Frontal*, *Jimeoin*, *Home and Away* and *Packed to the Rafters*.

Jenny will be discussing how the role of script editing for series and serial television has changed over the years. She will also be exploring how the script-editing role differs in the UK and the USA.

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, 30 September 2011.

There will be no September speaker meeting owing to the National Editors Conference, to be held from 7 to 9 September.

The author, the editor and the reader

As a professional reader and writer Dr Debra Adelaide has experienced almost all aspects of the writing and publishing process. At our June meeting Debra discussed her career as a creative writer and her experiences as an editor, focusing on the author–editor relationship. Excerpts from her talk follow.

Authors all know that the lessons about writing from one book rarely cross over into the next. What you think you have learnt about novel writing is only applicable to the last novel you wrote. It is something I tell my students, not to fill them with dismay, but to comfort them when they discover that they are struggling with the third or fourth book. This is what it means to be a writer.

The same I would say, goes for editing. Some years ago, I was delighted to read comments by the respected American fantasy fiction editor Ellen Datlow who said, ‘I learnt to edit on the job—that’s how it’s done. I’m still learning every time I edit another story or another anthology’ (from an edition of *NewsWrite* 2006).

When the great American editor Robert Loomis retired last month after 54 years at Random House, there was spate of articles bemoaning his disappearance and proclaiming the end of an era. This was the person who was Maya Angelou’s editor since 1968 who encouraged and guided her through an astonishing 31 books. He was the editor who had the patience and the foresight to allow Neil Sheehan to take 16 years to write *A Bright*

Shining Lie, the now definitive account of the US’s involvement in Vietnam. Loomis even kept shopping bags containing draft after draft of Sheehan’s book in the corner of his office, all those years.

This relationship of nurturing has pretty much gone in commercial publishing today. It went hand in hand with the wider publishing practice of authors belonging to houses. Just the term ‘publishing house’ conjures up images of belonging, as if it is a family, not a business, and the author is a cherished member of that family. This is the world we see in books like Jacqui Kent’s biography of the now legendary Beatrice Davis, from the former Angus and Robertson, who was for many a kind of muse. Angus and Robertson, like many publishers up until the advent of economic rationalism would keep non-profitable authors on their books, in the expectation that only after their second or third title would their careers start to kick off. Authors were an investment in cultural capital, not expected to provide immediate financial return, but to pay off in the long-term: book sales, their books being set texts for school and university subjects, a presence in public libraries, receiving literary awards, and so on.

This would be the case for authors like Thea Astley (d. 2004). Astley published 15 novels, the first six with Angus and Robertson, the final four or five with Penguin. None of these novels were great commercial successes. Astley published her first novel in 1958, not a good time for publishing in Australia if you were a woman. Indeed around that time there were very few women writers, and those few tended to be popular and/or children’s authors—like Ruth Park—not literary ones like Astley who had an especially ascerbic and sometimes confronting style. Astley won the Miles Franklin Award four times and in her own words was never particularly ‘popular with the punters’.

Arguably, an author like Astley required the relationship with the editor and the publisher—she worked with Beatrice Davis and to the end acknowledged the importance of this relationship—indeed Astley said she learnt more about writing from Davis than from anyone else—

and this enabled her to continue writing without significant financial gains. These days this is unthinkable. Yes, publishers do put resources into editing, and as an editor and an author I have directly benefited from that. But the commercial demands of publishing means that publishers cannot afford to subsidise or nurture authors as they once did. Where once publishers would publish poetry, knowing it would hardly sell, they did so also knowing that the healthy sales of the compost book or the popular fiction title would make up for that. Now each title is a separate economic unit, obliged to justify its existence. Because of this, the author–editor relationship is a different one now; or it is one that possibly exists for just a very small handful of top-shelf authors. Tim Winton is perhaps one of these whose reputation is now so secure that he could take as much time as he feels he needs to produce the next book, and even withdraw it from the publication process if he felt it needed more work.

‘The author–editor relationship is a different one now.’

Jane Gleeson-White’s article, ‘The love that dare not speak its name: we need to talk about editing’, published earlier this year on the *Overland* website, describes her work as more clandestine than the Knights Templar. This secret intimacy demanded of the work, she says, ‘Does my head in’. This was in response to comments by James Bradley (in his *City of Tongues* blog) also discussing the frustrations of editing, and a request to be interviewed by an editing student, which Gleeson-White had to refuse because the obligation to confidentiality meant she could only talk about the experience in useless, abstract terms.

Mandy Brett, editor with Text Publishing, mentions Gleeson-White’s concerns in a recent edition of *Meanjin*, in which she also discusses this same pretence of invisibility within the literary world, the invisibility that frequently pretends editors and the editorial process do not exist. Yes, occasionally you will read formal and sometimes fulsome credits

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

in the acknowledgements to a book, but these are the exception, and entirely at the discretion of the author.

Time and again I read novels where I know the editor has played a large, absolutely vital role, but there is not a single mention of her. Or him (but it is usually a her ...) And in a formal sense, there is never—never has been—provision for acknowledgement of the editor within the book. You will have the designer, the printer and of course the publisher explicitly credited. The Australia Council for the Arts will be acknowledged, the Copyright Agency Ltd, the author of the song lyrics quoted on page 127. You know what the typeface is and where the paper comes from. You know who has provided the front cover image and the back cover quotations. The fact that the paper has been sourced from environmentally responsible and economically viable timbers, or that the font was created in 1754 by John Baskerville of Birmingham and has been in continuous use for the past 250 years, is somehow *more* important than what the editor did to ensure this book could be published at all.

Some authors do not have much understanding of the editing process.

But it is hard to blame them for this because the invisibility of the editing process contributes to this lack of understanding. And some authors have not matured in their writing where they reach the point of understanding that the writing is not about them. At the point they agree to be published, whether they realise it or not, it is no longer about them, it is about the reader—and the editor is the first reader, standing in for all those to come.

Mandy Brett expresses this beautifully: 'Writing is not the same as being published...The purpose of writing is to express meaning. The purpose of publishing is to transmit meaning from a single mind to a large number of other

minds. The purpose of editing is to ensure the transmission proceeds as far as possible without impediment.'

At a literary festival once I was on a panel with fellow editor and author Michelle de Kretser who described the exhilaration of completing her first novel, *The Rose Grower*, published in 1999. The exhilaration came not from finally finishing a novel after years of struggling to complete it, but the realisation, that she would *now be edited*.

I relate to this perfectly. The thrill, the joy, the extraordinary privilege of having one's work edited, is almost inexpressible. Not to mention the somewhat perverse prospect: that some other editor will now be undergoing on your behalf, all the agonising over participles and woolly prose and unnecessary dialogue tags and dangling modifiers and split infinitives that YOU have agonised over.

Someone else will now not be sleeping, or if they are sleeping, doing so lightly with em dashes and line breaks punctuating their dreams. Someone else will be leaping from their bed in the early hours of the day to scribble notes about character X's hair colour having changed from brown to blonde, or about character Y removing their sandals when three chapters previously in the same scene they were wearing boots.

There can be no doubt that the editor is essential. However, here is an alternative view of that, from the Argentinian author, critic, translator and professional reader,

'The editor is the first reader, standing in for all those to come.'

Alberto Manguel. In this essay, 'The Secret Sharer', published in his collection *Into the Looking Glass Wood* (1999) Manguel cites the case of the Canadian actor turned

CAL National Editors Conference Bursary Recipients Announced

The five recipients of the inaugural CAL National Editors Conference bursaries are warmly congratulated:

Lisa Fuller from Aboriginal Studies Press, Canberra; Seona Galbally from IAD Press, Alice Springs; Linda McBride-Yuke and Ellen van Neerven from the kuril dhagun Indigenous Editing Program, Brisbane; and Jacqueline Wright from Magabala Books, Broome.

The generous support of the CAL Cultural Fund enables recipients to attend the National Editors Conference in Sydney in September 2011 and covers a conference workshop, main program registration, flights and accommodation.

The call for candidates attracted many high quality submissions from emerging editors all around Australia. Due to the many interesting applications, after originally offering four places the conference organisers, in consultation with CAL, created the fifth place in the program.



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author, Timothy Findley (d. 2002), whose 1969 novel, *The Butterfly Plague*, was rejected by many publishers before finally finding a New York publisher. Findley's editor had asked for extensive rewriting in order to explain the significance of the butterfly symbolism in the novel. Findley, fearing yet another rejection, obliged.

Manguel says that the extraordinary thing about this little story is that 'most readers would not see it as extraordinary'. Most readers would accept unquestioningly that editors will intervene and ask for changes, sometimes changes that the author does not want. Particularly, all writers of fiction, he claims, in North America and the Commonwealth, thus acquire a 'literary back-seat driver'. In the rest of the world, however, Manguel claims this literary back-seat driving is virtually unknown. The fully fledged fiction manuscript editor as we understand it did not appear until the 1920s; this was in the form of Maxwell Perkins, now legendary editor of F. Scott Fitzgerald and Ernest Hemingway—and Robert Loomis—and others.

As we know, good readers and good writers are not necessarily the same thing. But a good editor is firstly a good reader, and secondly someone who may not necessarily be a good writer but who understands writing and who can think like a writer. Manguel quotes an editor called William Trag (about whom I know nothing) who says this: 'A working qualified editor of books must read. He [let's assume he means 'she' too] must have read from the earliest days of his childhood. His reading must be unceasing. The *lust* for printed matter is a biological thing, a visceral and intellectual necessity; the urge must be in the genes.'

In other words, the ideal editor–reader must be a reader with a capital R. But Manguel asks, can even this sort of reader help the writer? Except for North America and the Commonwealth, editing rarely exists, he claims. 'In Latin America,' he says, 'where books seldom make money, the writer is left to his own devices [again, not her] and a novel is welcome to stretch to whatever lengths without fear of editorial scissors.' All editors interfere, he

says, and it is this 'compulsive tinkering with someone else's text that I question.'

Manguel is not completely against editors. He also says things like this: 'Whatever salary an editor receives, it is probably not enough to compensate for all the thankless checking and double-checking.' (Hear, hear.) But I cannot agree with him when he calls editing 'compulsive tinkering'. For one thing, he contradicts himself, saying that on the one hand without editors we could have rambling, incoherent, repetitive, even offensive texts, but that on the other hand these texts should be allowed to exist, and that they might be as 'incandescent as a phoenix' and as unique.

However, on the point of compulsive tinkering, we might take into account the case of Gordon Lish, Raymond Carver's editor at Alfred A. Knopf who so compulsively tinkered with Carver's prose that there now exists a word for this sort of intrusive editing: 'Lishing'. An author who is 'Lished' by their editor has perhaps had their work interfered with to the point that they feel it is no longer theirs. Indeed

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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.

there is an entire story in the relationship between Carver, Lish and now Carver's widow, Tess Gallagher, who spent years restoring Carver's stories to their original pre-'Lished' condition (Googling some of these names will provide direct links to documents revealing this). One *New Yorker* article in particular (freely available online) shows the astonishing rewriting of Carver's story 'Beginners', from the collection *What We Talk About When We Talk About Love* (published 1981).

In 1980 Raymond Carver wrote to Lish insisting this collection be withdrawn from publication, such was the distress he felt at Lish's savage cuts and changes. Two stories had been cut by nearly 70 per cent, many were cut by half. Lots of details were gone, characters' names were changed, dialogue was cut or truncated ... This was not so much a case of literary back-seat driving, to use Manguel's term, but outright wresting control of the wheel, if not kicking the driver out the car onto the side of the road.

Carver, a recovering alcoholic, was fragile at the best of times. Now he was afraid: of exposure before his friends (who had read many of the stories in their earlier versions), of never writing again, and of losing Lish's support. No wonder he said

to Lish, 'I'll tell you the truth, my very sanity is on the line here.'

Well, the book was published with Lish's cuts and changes—to critical acclaim—Carver did survive (he died in 1988), but he broke with Lish after that, and in 2007 Tess Gallagher began releasing to the *New Yorker* the stories in their original form.

Literary criticism, says the theorist Terry Eagleton, has enjoyed three great ages: the age of the author, the age of the critic, and now the age of the reader. The reader makes the meaning of the text, indeed the text, as Roland Barthes reminded us back in 1968 in his great essay, *The Death of the Author*, text has no meaning until the reader begins to put the words together and make sense of it.

For Vladimir Nabokov, the best kind of reader—and although he was not thinking of editors when he wrote this, he could have been—is one who develops a 'combination of the artistic and the scientific'. A 'wise reader', says Nabokov, 'reads not with the heart, not so much with the brain, but with the spine. It is there that occurs the telltale tingle even though we must keep a little aloof, a little detached when reading.'

Good reading seems to come from a mysterious void. Is reading as visceral a thing as William Trag insists? I think one can be educated into being a good reader. And in the right receptive frame of mind every book you read can teach you something more about reading. And so every manuscript you edit will teach you something more about editing.

On a very literal level we might take comfort from the 'Lishing' technique, and venture confidently through the untidy forest of a new manuscript, slashing and trimming and possibly even taking cuttings and replanting them in the conviction that we are not, as Manguel merely says endlessly tinkering, but providing guidance, and nurturing for the writer, and focus and clarity for the reader. In this model the editor is the first explorer through the virgin forest, able to look in two directions at once: forward to where the writer has gone, and backward to where the reader is coming. Although it would be a brave editor now who attempted to do what Lish did to Carver in the 1970s.

The process we call editing is a conversation, if you like, a constant discussion between author—or perhaps we should say writer, getting away from the idea of authority—and editor. The text is not an inviolate, almost sacred field to be approached with reverence or trepidation.

The text is an open-ended thing, to be brought to a temporary level of completion until the advent of another sort of reader with another set of expectations. The text, the work of art, as Leonardo da Vinci said 450 years ago, is never completed, only abandoned. And as soon as a writer decides they want a reader to read their work, they should remember the text then becomes something else, something larger than theirs alone. It enters this space where it becomes more about the reader than about them.

Let me return to the driving metaphor. Perhaps there is some truth in what Manguel says. After all, no one wants to be a back-seat driver. But an assistant driver in the passenger seat can perform a vital function, as navigator. Without an assistant to read the map and look out for signs and other landmarks the driver might still arrive at her or his destination. But it might take a lot longer, involve numerous detours, and loss of time, and waste of fuel. Or he might still never arrive at the destination. He might never be clear about where that destination is. He might give up, turn around and go home. With the editor as navigator the journey is more likely to be completed.

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 10 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) that has been published worldwide. She is currently Senior Lecturer in Creative Practices at the University of Technology, Sydney.

Come and see us at the Conference Bookshop

During the tea breaks and lunch times, take advantage of the special conference prices on a select range of books.

We have organised a selection of books for sale at the National Editors Conference and this is your chance to update your professional library.

There will be a range of Macquarie dictionaries, *The Editor's Companion* by Janet MacKenzie, *The Cambridge Guide to Australian English Usage* by Pam Peters and *Writing At Work* by Neil James, plus many more. This is an opportunity to browse through some specific reference books in a shopping environment tailored to editors and save money during the conference.

Our bookshop will open for business during daytime breaks in the conference. Cash, cheques or credit cards accepted.

NEW MEMBERS

Kim Sequeira Jeanette Durick
Sophia Oravec Maisie Dubosarsksy

Freelancers do lunch

The next freelancers' lunch will be held at Cafe Delizia, 148 Elizabeth Street, Sydney, on Friday, 7 October, 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!

NEWS, NOTICES AND

National Conference events not to be missed:

IPEd AGM

The IPEd AGM will be held this year during the National Editors Conference on Friday, 9 September at 8.30 a.m., in the plenary space at Dockside Conference Centre, Darling Harbour. Do come along to meet the IPEd Council members face to face.

Style Council public event: CAL Cultural Fund Open Forum on changing language usage

The forum will be led by Style Council panelists David Astle, Julian Burnside and Kate Burridge, each of whom will be making the case for the influence of particular media on usage. The event takes place on Saturday, 10 September from 3.15 p.m. to 4.45 p.m. in the Mitchell Theatre at the Sydney Mechanics School of Arts, 280 Pitt Street, Sydney. Visit the website for more information:

www.editorsnsw.com/conference2011.htm

2011 ABIA winners have been announced

The winners of the Lloyd O'Neil Award and the Pixie O'Harris Award were announced at the Australian Book Industry Awards presentation dinner in Melbourne on 25 July during the 2011 ABA Conference.

The Lloyd O'Neil Award for outstanding service to the Australian book industry was awarded to Margaret Fulton. The Pixie O'Harris Award for distinguished and dedicated service to the development and reputation of Australian children's books, was awarded to Elizabeth O'Donnell. 2011 Book of the Year and 2011 Newcomer of the Year was awarded to *The Happiest Refugee* by Anh Do (Allen & Unwin). Allen & Unwin won 2011 Publisher of the Year and Scribe won 2011 Small Publisher of the Year.

UK SfEP Editors Conference

The UK Society for Editors and Proofreaders (SfEP) will be holding its annual conference in September. The theme is 'Skills, freelancing, Education, Practice'. The 2011 Whitcombe lecturer will be Angus Phillips, director of the

Oxford International Centre for Publishing Studies at Oxford Brookes University.

The SfEP works to promote editorial standards, uphold the professional status of editorial workers and encourage the use of services offered by its membership. It has approximately 1,500 members and associates (mostly in the UK) providing editorial services to publishers and a wide range of companies, government agencies and other bodies. Further details: www.sfep.org.uk/pub/confs/conferences.asp.

2011 Human Rights Literature Awards

The Australian Human Rights Commission is calling for nominations for this year's prestigious Literature (non-fiction) Award in the annual Human Rights Medals and Awards. Nominations close at 5.00 p.m. on Friday, 9 September 2011.

The Literature (non-fiction) Award is for a non-fiction work (including social history, social commentary, biography or documentary) published in Australia between 5 October 2010 and 9 September 2011. The nominated entry must expose, investigate or propel thought and action on a contemporary and compelling human



National Editors Conference—7 to 9 September 2011

Thanks to our Major Sponsors

Many thanks to the following major sponsors that have donated much-needed funding to help support the National Editors Conference.



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CAMBRIDGE





rights issue in Australia.

Winners will be presented with their Medals and Awards at a ceremony to be held on Human Rights Day, 9 December 2011 at the Sydney Sofitel Wentworth. For more information visit the website: www.humanrights.gov.au/hr_awards.

2011 Man Booker Prize

The 13 books chosen from 138 for the Man Booker 2011 longlist included one former Man Booker Prize winner; two previously shortlisted writers and one longlisted author; four first-time novelists and three Canadian writers. The books are:

- Julian Barnes *The Sense of an Ending* (Jonathan Cape–Random House)
- Sebastian Barry *On Canaan's Side* (Faber)
- Carol Birch *Jamrach's Menagerie* (Canongate Books)
- Patrick deWitt *The Sisters Brothers* (Granta)
- Esi Edugyan *Half Blood Blues* (Serpent's Tail)
- Yvonne Edwards *A Cupboard Full of Coats* (Oneworld)
- Alan Hollinghurst *The Stranger's Child* (Picador–Pan Macmillan)
- Stephen Kelman *Pigeon English* (Bloomsbury)
- Patrick McGuinness *The Last Hundred Days* (Seren Books)
- A.D. Miller *Snowdrops* (Atlantic)
- Alison Pick *Far to Go* (Headline Review)
- Jane Rogers *The Testament of Jessie Lamb* (Sandstone Press)
- D.J. Taylor *Derby Day* (Chatto & Windus–Random House)

The 2011 shortlist will be announced on Tuesday, 6 September and the winner will be announced on Tuesday, 18 October.

The winner of the Man Booker Prize for Fiction will receive £50,000 and can look forward to greatly increased sales and worldwide recognition.

Society of Editors (NSW) Inc.

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Copy deadline for the October issue is Tuesday, 13 September 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

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Professional development

Our regular workshop will resume after the National Editors Conference.

Grammar Essentials

Date: Thursday, 17 November 2011 tbc

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: tbc (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.

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, Denise Holden and Lyn Fernance
- Introduction to Plain English workshop—Neil James

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 (October 2011) issue of

Blue Pencil

Tuesday, 13 September 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).