



Cookbooks of all flavours

Creating cookbooks for a highly competitive marketplace presents an editor with many challenges. Tailoring a product to a price point and an end customer is a demanding task and there are many ways to approach it and disciplines to observe. At our May meeting, food editor and publisher Lynn Lewis shared her experience working on authored and generic cookbooks. Excerpts from her talk follow.

There is something irritating about being a cookbook editor or publisher. A new cookbook arrives from the printer and everybody stands around saying, 'Doesn't it look great, isn't the cover fabulous, isn't the photography wonderful?' What about the editor who wrestled those recipes from the chef and made them into something that everybody could use on a day-to-day basis?

The cookbook editor is an unsung hero; our reward finally comes after the consumer has bought the cookbook based on how good it looks, starts to read the recipes and then realises that they will work. If the recipes do not work or the book does not appeal to the right market, it does not matter how good the book looks. *Four Ingredients*, for example, is black-and-white, has

no illustrations, and looks very dated. The recipes work well and the market quickly caught on that this is a cheap, cheerful and reliable source. There had been other books doing the same thing and they have not been so successful: the authors were the additional key to success here as they were great self-promoters.

It is quite a challenge to make sure that the content is great when the design and packaging of the cookbook have evolved so much and have, to a certain degree, taken over. The biggest challenge is knowing that for every cookbook published the consumer will only use, say, three of the recipes and you do not know which three. And those three recipes will be different for each consumer and they all have to work, every time.

There are many kinds of cookbooks and we have seen in recent years the rise of the celebrity chef, now a massive part of the market. Murdoch Books is well-known for its authored and generic food publishing. Australian Consolidated Press is also well-known for its generic food publishing, such as the *Australian Women's Weekly* cookbooks. One of the main pluses of generic food publishing is that you own the copyright to the recipes and usually the photography, so you can use them again and again. Publishers, such as Murdoch Books, invest a lot of money and time into producing new generic cookbook series, so you must be thinking ahead about whether the new content can be re-used a number of times, to get the return on your investment. You create a body

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Next meeting: Tuesday, 2 August 2011

A not so free press

Christopher Warren is the Federal Secretary of the Media, Entertainment & Arts Alliance, the union of people who inform and entertain Australia and New Zealand.

Christopher will discuss the many institutional press freedom concerns faced by western liberal democracies, including obstruction of freedom of information requests, media concentration, excessive litigation, censorship and government bodies that treat journalists like criminals. The Media Alliance is custodian of the Walkley Foundation for excellence in journalism, and Chris will also discuss the Foundation's book program and his continuing work with the Book Industry Strategy Group (BISG).

Sydney Mechanics' School of Arts, 280 Pitt Street, Sydney at 6.30 pm for 7.00 pm. 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, 29 July 2011.

There will be no September speaker meeting owing to the New Horizons for Editing and Publishing National Conference, to be held from 7 to 9 September.

of recipes, say, 200 recipe ideas for each book in a series, and you work them into different price points; you can re-use them in quite a few guises. You might also use them individually and put them into other books. A comfort food cookbook may include a section on slow cooking that has 10 recipes from an original slow-cooking book from another series.

A recipe has got a long life and you can apply it to all sorts of different publications. You would think more customers would notice the re-use and would bother to complain, but if you are re-using the recipes at a variety of price points and for different markets, it is pretty rare that someone would find the same recipe twice. In the original version, the cookbook may sell for \$40, but not everybody wants to pay that much for a generic cookbook. You must then try to get mileage out of the content by cutting it down into a smaller format, redesigning it and pricing it for another market, usually overseas or for supermarket chains. In these avenues, the price is more likely to be \$19.99 or less.

'If the recipes do not work or the book does not appeal to the right market, it does not matter how good the book looks.'

People will still comfortably go and buy the \$100 'inspirational' book because it is fabulous and wonderful. They will also comfortably download a recipe from www.taste.com.au or similar. Yes, there will be a certain impact on the book-publishing industry and, yes, we do have to be smarter about what we publish and how we publish it, but I think the two can run beside each other. I am very likely to download a recipe but also very likely to have a cookbook open on the kitchen bench.

Many people think editing cookbooks is easy. It is not easy; it is actually very difficult and you are responsible for making sure the recipes work—if they do not work the public will quickly let you know. The public also expects that a \$10 cookbook, for example, will have recipes that not only work, but also feature easily available ingredients. You can very easily scare off your readership by making something a bit grander than it needs to be. It is also a hugely crowded marketplace, so your new cookbook must work and look great, for the right price.

Another challenge when you are shooting cookbooks is thinking about the

styling. You cannot separate yourself as just the 'editor' and not be a part of the whole book process. You need to ensure that the photography will have longevity and will not go out of fashion quickly; you need to get mileage for your investment. There used to be an incredible fashion for over-styling everything. I can remember going on photo shoots where the photographer had been up all night painting backdrops. There were endless props and thousands of things and it was incredibly hard work. And they were gorgeous pictures but they were frozen in time and there was nothing you could do with them ever again.

Australian food publishing is of a very high standard and it is extremely well-regarded around the world. Interestingly, in England where there are millions more people than in Australia, you cannot get a food magazine to survive easily. Some celebrity magazines, such as Jamie Oliver's, do well, but the English are not great supporters of food magazines in the way readers are here. *Vogue Australia* magazine set up the *Entertaining Guide* in the early 1980s; it was of a very high calibre: beautiful photography, wonderful recipes and with a great food editor, Joan Campbell. Although possibly not as well-known as Margaret Fulton, Joan was responsible for really making this magazine go places and had a very down-to-earth attitude towards food. The food culture in Australia was far ahead of the UK and the USA; the Australians took a rising interest in food from around the world, and embraced eating out and using fresh ingredients in cooking at home. It was an exciting time to be working in publishing.

Many generic and authored cookbooks also sell well overseas; cookbook editors need to think about whether the recipes need to have triple measures (grams, ounces, and cups) and if they will work in a co-editions market. You also have to make sure that the terminology is common to everyone: 'eggplants' and 'aubergines', 'peppers' and 'capsicums'. You must have a very thorough style guide if you want your content to work in many different markets; you have to be mindful of the international language of food. American food publishing is slightly different: some American publishers will take the Australian cookbook as is and not bother too much about the Australian English; others like Barnes & Noble want everything Americanised and all measures must be in cups.

The *Australian Women's Weekly* did set the benchmark in the generic, lower priced, cookbook market and all credit to them. Just as Joan Campbell inspired me, the other person who is still going strong at the *Australian Women's Weekly* is Pamela Clark. Extraordinary how she helped shape that list and now everyone's got an *Australian Woman's Weekly* cookbook at home. The recipes are so reliable: the recipe is written in the correct order, the method clearly explained, the serving and preparation times are correct. It is the credibility of the product that will stand the test of time. You can have all the bells and whistles, but if the recipes do not work it will not sell.

A really important part of the editor's job is writing the cookbook blurb. This is not a great example: 'Delve deep into the bounty of the sea for your next meal and choose from the variety of tasty and nutritious seafood and fish on offer. Whether you want a simple BBQ fish fillet, hearty seafood stew or anything in between there is something to satisfy every taste and occasion'. That is lazy writing! That blurb does not tell me anything about the book or who the publisher is or how reliable the recipes are.

I think editors by and large do not really get the significance of the cover copy. I was never taught the art of blurb-writing, but a great learning experience was writing and editing restaurant reviews. I wrote for *Gourmet Traveller* and worked on the *Gourmet Traveller Restaurant Guide*, an annual compilation of about 400 reviews across the country. What is difficult about writing a restaurant review is that you have only 150 words to talk about the ambience, the wait staff, the food, the wine; these demands constrict many people in such a way that they just cannot write properly. It is a big challenge. Review writing is the same discipline as cookbook blurb writing: you need to write about your experience and feelings in a way that compels others to want to have the same experience or to buy the cookbook.

Here are some helpful pointers that may interest the aspiring cookbook editor/writer:

- Go easy on the dashes and the dots.
- Here are some words we never want to see in a blurb of a cookbook: 'crispy' (crisp please); 'delectable', 'delicious' or 'delightful' (if it is in a cookbook, it should be 'lovely'); 'lashings' (wrong); 'moist' (no!); 'oozes' (no!); 'unctuous' (why?).

- And some phrases too to avoid: ‘save room for’; ‘perfectly cooked’; ‘cheap and cheerful’; ‘a heady mix’; ‘a beguiling marriage’.
- And here are some more words to use judiciously: ‘aroma’, ‘buzzy’, ‘decadent’, ‘dreamy’, ‘flavoursome’, ‘luscious’, ‘indulgent’.

So there are quite a lot of words that you should not use in a cookbook blurb. What do those words you choose mean? Do they tell you anything more than you would expect a cookbook to be? You need to discern what the cookbook is all about and really capture the essence of it.

‘Being alert is vital in such a competitive marketplace.’

Cookbook editing is not just about subbing the recipes and making sure they work, it is not just working with the designer and making sure you can actually read the type, it is not about wrestling with the author—which can be very difficult. It is about selling the book. We are making books to sell, so if we throw the sale away with poor cover copy, it is foolhardy.

As a food publisher, you need to be able to pick trends in food, hopefully before other publishers do. Picking the gap in the marketplace is hard for generic food publishing. It is much easier for authored cookbooks. Murdoch Books receives hundreds of authored proposals every year and the food publisher in charge of authored cookbooks also goes out and meets chefs to see which of the new up-and-coming stars can write and have something new to say; in other words, create a book that is worth doing commercially.

Many of them do not have what it takes, some do. Murdoch Books obviously has

a big sales and marketing department, but also uses Book Scan to access a lot of information about other publisher’s books, how they are selling, over what period of time, what price point they are, and so on. It is a pretty good indicator that some topics should not be touched and some you should jump onto fast. Reacting quickly enough to a new trend is the hardest thing as, by the time you have done the job, the recipes have been created, you have had them photographed and then had the cookbooks printed and shipped, the trend may have gone. It usually takes nine months for the production process for a full-colour cookbook, if not longer.

Something like slow cookers that have been around for a long time and are now back in fashion, will get a lot of mileage in the cookbook trade and keep on selling. For something such as whoopie cakes or whoopie pies, however, you have got to get on the bandwagon very fast because somebody in the USA has come up with it and suddenly it is the next big thing. It will not last a long time like roasts and slow cookers, but it is a trend and you have got to jump on it. Being alert is vital in such a competitive marketplace.

Lynn Lewis has worked as an editor and writer for magazines and books in the United Kingdom and Australia, including Sotheby’s Publishing, Tate Gallery Publications, The Vogue Entertaining Guide and Gourmet Traveller. At the time of giving this talk, she was Lifestyle Publisher at Murdoch Books, specialising in cookery and lifestyle titles. She will shortly take up the position of Editorial Director, Reader’s Digest Books.

NSW members’ success in the recent Accreditation Exam

The third IPed National Accreditation exam was held on 21 May in all capital cities. The 16 successful candidates from the Society of Editors (NSW) Inc. earn the rank of Accredited Editor or AE and are listed below. The Society congratulates them all very warmly.

Congratulations to:

Ben Allen
 Alison Basden
 James Bean
 Kate Benecke
 Laura Boon
 Ian Close
 William David Congreve
 Angela Damis
 Denise Holden
 Jennifer Margaret Mirkazemi
 Wendy Monaghan
 Alison Moodie
 Penelope Robertshawe
 Anna Sheppard
 Vicki Snowdon
 Russell Thomson

Winter dinner thanks

Society members enjoyed a fabulous winter dinner last month, so we extend our thanks to event organisers Therese Hall and Susie Pilkington. We returned to last year’s great venue, William Blue Dining—it was so good we had to return (www.williamblue.edu.au/william-blue-dining). The food and wine were an absolute treat. Thanks also to Pam Peters for generously donating the main door prize.



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Discount for editors joining the Alliance

Media, Entertainment and Arts Alliance (MEAA) offer to society members

The Media, Entertainment and Arts Alliance is the union for people working in the areas of media, communications, entertainment, and the arts—and that includes the publishing industries.

What can a union do?

A union can help to negotiate with employers and has the experience and background knowledge to ask the right questions and be sure that matters such as occupational health and safety are taken into consideration. Editors are professionals, but professionals are still employees. We have the qualifications and skills to warrant professional pay and stable jobs. It is time we put our heads together to achieve those things. A union can only act for its members, and it's only by being part of a union that any person can influence its priorities.

What about freelancers?

Freelance editors must negotiate their own fees, and those fees must take into account taxes; expenses such as office supplies, hardware and software, and an internet connection; updating skills through training; marketing and advertising initiatives (such as a website); and saving for retirement. If they have a registered business, income must also cover business taxes, and possibly accounting fees. Though a very frugal person may be able to make ends meet by charging on the basis of \$40 or \$50 per hour, most of us cannot—especially given the sometimes sporadic nature of freelance work. Keeping editorial pay low by agreeing to work for such rates is a disservice to our profession. Although freelancers work for themselves, communication and collective agreement are the means to better pay for high-quality work.

A union is as strong as its members

Through the Alliance, people come together to demonstrate that strength comes from numbers, and by working together we have the strength to change things we cannot change on our own. Registered with the Australian Industrial Relations Commission and in each state, the Alliance is the officially recognised body representing members on all industrial matters, including negotiating agreements and providing advice on contracts. It uses its influence to lobby government and other industry bodies for strong and independent Australian media, publishing and entertainment industries.

How much does it cost?

Alliance membership fees are on a sliding scale according to income, with the expectation that a person's membership fees will be approximately one per cent of

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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.

his or her annual income. See the enclosed membership form for fee details.

The Alliance offers a membership discount for all members of Australian societies of editors. This discount begins at the start of each financial year and continues. New or existing members of the Alliance can receive an amount off their membership fee equivalent to the amount of their society membership, with proof in the form of a tax receipt. You need to notify the Alliance at the start of each financial year to continue to receive the discount. For more information please email members@alliance.org.au or phone 1300 65 65 13.



Alliance membership fees

Alliance membership fees are levied annually by Federal Council according to your income and what section of the industry you work in. Some sections also have an application fee.

Professional and associate members of Australian societies of editors in all states and territories are entitled to an annual discount equivalent to the amount of their society's annual membership fee.

How to join

To join, complete a membership form (see insert) and post it to the Alliance Membership Centre. More information is available on the website: www.alliance.org.au or phone the Membership Centre on 1300 65 65 13. All membership fees are tax-deductible.

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

IPEd Accreditation Exam Report

On behalf of the Accreditation Board, I am delighted to announce that 85 per cent of exam candidates have passed the exam and earned the rank of Accredited Editor, or AE.

Congratulations to all new AEs on this distinguished achievement. By passing, they have shown that they not only understand but can successfully apply the principles of editing set out in Australian Standards for Editing Practice.

This is a heartening result, given the lower pass rate of previous years, and may be attributed to several facts:

- With two sample exams available to trial online, candidates were more aware of the standard expected, and better able to assess their readiness.
- Workshop training across societies was more focused and consistent.
- Candidates were better trained, with a number setting up study groups.

The exam went well on the day at every venue. The board would like to thank the society invigilators and other behind-the-scenes committee members who ensured the exam was conducted in a calm and reassuring manner, and whose thoughtfulness and attentiveness helped candidates to settle and focus in a stressful situation.

In previous years, assessors gathered for a marking weekend. This year, assessors were briefed by the Lead Assessor, Renée Otmar, and the Lead Writer, Heather Jamieson, via teleconference and Skype. Specific questions during the marking process were handled by email.

All papers with scores lower than the required 80 per cent were reviewed by a second marker and the Lead Assessor. This process addressed any inconsistency in marking and facilitated the best possible outcome for candidates. Addition of marks was checked by the Exam Coordinator, Michael Vnuk.

Papers were identified only by the candidate reference number throughout the marking process. Only when all results were final did the Exam Coordinator provide me with names for matching to numbers. At all times, candidates' confidentiality was protected.

In accordance with board policy, papers will not be returned and individual marks will not be provided. Appeals may be lodged with the IPEd Secretary (ipedsecretary@gmail.com) until 22 July, at a cost of \$355 for members and \$455 for non-members.

The next exam is tentatively planned for late 2012. Right now, however, it is time to celebrate the achievements of so many successful editors. To all those who have

earned the new postnominal, AE, we say CONGRATULATIONS!

The board expects certificates to be ready in late July; in most cases they will be formally presented to the successful Accredited Editors by their societies.

Julie-Anne Justus
Chair, Accreditation Board

IPEd.

To advance the
profession of editing

New Horizons for Editing and Publishing Conference

The conference committee would greatly welcome support from society members in helping to promote our conference to their editing colleagues. Perhaps you could help by emailing the conference flyer to non members or putting the flyer on your work noticeboard or intranet.

New Horizons for Editing and Publishing Conference

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

Susie Pilkington is coordinating sponsorship for the conference and would welcome any inquiries at: vp1@editorsnsw.com. We will happily tailor a package to suit your requirements.

Digital publishing trends survey—the results are in

Interested in knowing what CAL members think about digital publishing? Then take a look at the findings of the recent member survey on digital publishing trends.

Over 2000 members responded to CAL's online questionnaire—the largest survey of its type in Australian publishing—providing a valuable insight into how the market is currently reacting to the opportunities and challenges created by the 'digital revolution'.

For more information and a summary of the survey results: www.copyright.com.au/Latest_News/CAL_releases_results_from_digital_publishing_trend.aspx.

Australian Educational Publishing Awards 2011

The 2011 Australian Educational Publishing Awards shortlist has been announced. More details are on the APA website www.publishers.asn.au/emplibrary/ABIA_Shortlist_2011.pdf. The awards lunch will be held in Melbourne on Wednesday, 24 August 2011.

Get Reading! from 24 August to 30 September

Get Reading! is Australia's largest annual celebration of books and reading. In 2011 Get Reading! runs from 24 August to 30 September, and encourages all Australians to pick up a book, put up their feet and get reading. For more information: www.getreading.com.au.

APA Publishing Internship Program 2011

Proudly Supported by Copyright Agency Limited (CAL) Cultural Fund, the APA Publishing Internship Program assists publishers in filling a growing need for the strategic placement of quality candidates into a variety of challenging

positions within publishing houses. This is a wonderful opportunity for publishers to engage talented and qualified publishing graduates, and to attract the best and brightest into training for key positions within their companies.

A range of internships are available at Spinifex Press (Melbourne), Text Publishing (Melbourne), Currency Press (Sydney), NewSouth Publishing (Sydney), and Cengage Learning (Melbourne).

For more information: http://publishers.asn.au/training.cfm?doc_id=600.

2011 Prime Minister's Literary Awards winners announced

The winners of this year's Prime Minister's Literary Awards were announced in Canberra recently.

The fiction prize was awarded to *Traitor* by Stephen Daisley (Text).

The Hard Light of Day by Rod Moss (UQP) is the winner of the nonfiction award.

The young adult fiction prize was presented to *Graffiti Moon* by Cath Crowley (Pan Macmillan).

Shake a Leg by Boori Monty Pryor



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

Don't miss out—Registrations will close on Wednesday, 24 August!

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



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

The 2011 conference events will take place from 7 to 9 September. A Gala Dinner, sponsored by John Wiley & Sons, will be held at the Star Room, near Dockside Conference Centre, on Friday evening, 9 September. On Saturday, 10 September, Style Council will be holding a special one-day event. Optional excursions and social events will take place between 7 and 11 September.

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

www.editorsnsw.com/conference2011.htm

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

A range of one-day training workshops designed especially for editors will take place on Wednesday, 7 September. See page 8 for details.

Take advantage of our special rate of \$400 for members of Australian Societies of Editors. This includes the main conference (two days) and the cocktail party reception.



and Jan Ormerod (A&U) received the children's fiction prize.

The National Year of Reading 2012 is a national campaign designed to raise awareness of the benefits of reading. The campaign is funded by state and public libraries and library associations across the country and is administered by the Library Agency. More information can be found here: www.love2read.org.au

2011/12 Beatrice Davis Editorial Fellow announced

Jane Morrow, currently working with Penguin Books in Sydney, was awarded the Beatrice Davis Editorial Fellowship at an editorial session in the Sydney Writers' Festival on 19 May 2011. Jane's research in the USA will be on digital adaptations in publishing, especially in illustrated books.

56th Walkley Awards open for entries

The Walkley Foundation is pleased to announce the 56th annual Walkley Awards are now open for entry. This year there are 33 categories covering all mediums and interest areas.

Enter the 2011 Walkley Awards at: <https://walkley-entries.alliance.org.au/>

Have you used your free meeting voucher for 2011?

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

Come along in August for Christopher Warren's talk on the MEAA and press freedom. 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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Editor: Jacqui Smith

Assistants: Robin Appleton, Catherine Etteridge and Denise Holden

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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 September issue is Tuesday, 9 August 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

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

New additional workshop:

- 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.

NEW MEMBERS

Angela Richards
Melanie Elron

Sara Haddad
David Nichols

Copy deadline for the next (September 2011) issue of

Blue Pencil

Tuesday, 9 August 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).