Blue Pencil

Editing in a museum

At our February meeting Jennifer Blunden explained why museums and art galleries are rewarding, yet demanding, work environments. With Jennifer's experience as an editor of texts for exhibitions and her rivetting presentation the audience gained some unique insights into this intriguing area of editing.

I would like to talk about museums from two perspectives:
• from the perspective of the museum as a medium, an experience or a product—for example, as compared to a book or a magazine or a film, theatre or a website
• from the perspective of the museum as a workplace for editors.

Exhibition experience

Imagine the last time you were in an exhibition. But rather than think about what you saw, the subject matter, think about the experience, the exhibition environment, as a language environment, a place where, we hope, communication occurs—a place where messages and meanings are conveyed, where ideas, knowledge and understanding are shared.

In many ways, the kind of museum exhibition that is popular today is a linguistic environment unlike any other. Rather than the cabinet-of-curiosities-type exhibition which simply presents precious and marvellous things for

> **'...today's exhibitions are mostly theme-based...'**

visitors to experience with their own eyes, today's exhibitions are mostly theme-based, with objects and a variety of support materials arranged to tell a story (or stories) or to support a particular argument or perspective.

What other situation attempts to convey information in written narrative form, intermixed with objects, images and often multimedia, in a relatively non-

sequential, three-dimensional space, to an audience that is simultaneously walking around, negotiating all kinds of obstacles, browsing and often socialising?

Really, it's the kind of complex situation where the written texts you'd be likely to encounter would be signs —'same day discount drycleaning', 'school zone', 'roadwork ahead'—or billboard advertising—'Smirnoff: black belt of vodka'—barely a sentence or an idea even at their most complex. Yet in an exhibition we expect the audience to not only comprehend vast amounts of written information that is new or unfamiliar but also to learn. The amounts are substantial—even in a small exhibition 10,000 to 15,000 words and a larger one 50,000 to 60,000 or more.

Inside

Next meeting: Tuesday, 1 April 2008

Australian slang—something old, something new, something blue?

Australian slang owes much to British slang in colonial times and to American slang more recently. But whether it is something old, something new, or even something blue, it is shaped to meet our needs, and so comes to reflect Australian culture. Sue Butler, who has edited many editions of the Macquarie Dictionary, will discuss the role of slang in our language.

Sue Butler is a former president of our society. As editor and publisher of Australia's national dictionary, Sue has also been responsible for the selection and writing of new words. Sue wrote a weekly column for *The Age*, which was published in book form as the *Dinkum Dictionary* in 2001. She now has a column in the *Walkley Magazine* and is a regular commentator on radio and television on the aspects of Australian English.

Sydney Mechanics' School of Arts, 280 Pitt Street, 6.30 p.m. for 7.00 p.m. Drinks and light refreshments provided. $15 for members and students; $20 for non-members and those who do not RSVP; $7 for holders of a current concession card or student card. Non-members who book and do not show up must still pay.

Please RSVP to (02) 9294 4999 (voicemail) or the email address <editorbruce@optusnet.com.au> by Friday, 28 March 2008.

May meeting: Cheryl Akle from Books Alive on book marketing in the Australian publishing industry; Tuesday, 6 May 2008.

Another key and distinctive feature of the museum exhibition is the nature of our audiences. They are incredibly broad and diverse, ranging from the person with a casual—and sometimes no particular—interest or existing knowledge of the subject to high-level specialists and experts; from preschoolers to Probus members, individuals to family and school groups.

This—I would say unique—environment profoundly affects the way we need to structure and present information if we want it to be effective, but at the same time it also reveals approaches and strategies that can be of use for writers, editors and people dealing with other kinds of 'informal' learning situations. I'm particularly interested in several aspects:

• the relationship between written and spoken English—both in terms of language itself but also in terms of the 'etiquette' of spoken conversation

• the relationship between 'style' features of written language and the 'suprasegmentals' of spoken language

• the impact of the Plain English movement.

Spoken versus written English

This fascination I have with the relationship between spoken and written English probably derives from a confluence of two factors: the exhibition environment itself, a context where in any other situation we'd use spoken language to communicate, and my initial background as a speech pathologist, which was all about understanding

NEW MEMBERS

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Karina Barker
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Warwick Lancaster
Sheelagh Noonan
Joanna Boyce

the process of producing spoken language—how we do this most complex of human behaviours and what happens when something goes wrong.

What of course is interesting about spoken English is the underlying paradox that the language itself is so complex yet we acquire, produce and understand it without conscious effort or any formal learning. And also because it's all the things we are 'taught' that written English shouldn't be—long, convoluted sentences, complex grammatical constructions—unlike written sentences, which are mostly shorter, more concise and well planned. So there's a tension within an exhibition, where we're trying to keep things as concise and short as possible, but as a context, where it's a place where spoken language has a far better fit.

Essentially, written labels texts are standing in for the ideal situation of the curator taking you by the hand and giving you a personal tour through the exhibition. This is demonstrated very clearly in research, and I want to mention briefly a study done by Paulette McManus at the Natural History Museum in London (McManus, Paulette. 'Oh yes, they do: how museum visitors read labels and interact with exhibit texts', *Curator*, vol 32, no 3, 1989, pp 174-89) The study looked at visitor behaviour and their interactions with text in exhibitions and what it shows very clearly is that texts don't just play a role in presenting information and ideas but actually become a conversational partner—people respond to text in a conversation-like manner, it almost becomes a member of their social group. They describe the phenomenon of text echo, where visitors repeat the exact phrasing of segments of label text in their conversations—'Throughout the transcripts, it was a curious state of affairs to find that the words of the label writer, and by proxy the writer, became part of the conversations between visitors'—and concluded that 'exhibition teams should think of themselves of talking to someone when they write labels'.

This is also an interesting conclusion in terms of the inherent social etiquette that occurs in spoken conversation; the responsiveness to the listener/s that makes them feel welcome and included.

This is something that can be built in to written language, for example by the use of first or second person, and by 'introducing' unfamiliar people, places

or things, as you would in a spoken conversation (such as the American minimalist painter Barnett Newman, or the convict architect Francis Greenway).

But often in conversational language it's the 'suprasegmentals' that keep listeners engaged and respond to their reactions—as a speaker you automatically slow down, pause, add gesture, vary eye contact, speed, volume or pitch. These suprasegmentals carry a lot of meaning—they seem to value-add meaning to your actual words and sentences.

Style

This leads into the second aspect I wanted to talk about tonight: style, and in particular how features of spoken language can affect the style choices we as editors make—how we can use such small things as style choices to emulate these aspects of spoken language in written texts—at both a social level in making readers feel included and welcome and a linguistic level, in kind of value-adding meaning to the linguistic structures.

'Style' is, of course, non-existent in spoken language; it's an artifact of written language. There are no capital letters, full stops, semi-colons, commas, italics or spelling in speech. Yet these style elements can play a real role in helping to simulate the suprasegmentals of spoken language and creating a conversational tone—and in doing so help 'value-add' meaning to written texts: bold, italics and colour can give a sense of stress or 'volume', ellipsis (in moderation) a sense of pause, font size and spacing a sense of pace and rhythm, even font style and colour a sense of the 'character' of the author. I've also found that fewer capitals and an open (or minimal) punctuation style also help create an informal and conversational tone.

Plain English

The last language issue I want to talk about is Plain English. The reason it's of particular interest to me is because I'm not at all sure that in our enthusiasm to improve readability and accessibility, we're not losing some of the very things that make texts interesting, engaging and memorable; that we're not losing sight of other, more appropriate models and solutions; that plain isn't just becoming plain dull.

Society of Editors (NSW) Inc.
Minutes of Annual General Meeting
4 March 2008

Present: About 24 members were present.
Apologies: Susan McKerihan, Joanna Boyce, Rae Luckie, Sally Zwartz, Russell Thomson, Peter Gray
Welcome: The meeting opened at 7.10 p.m. The president, Michael Lewis, welcomed members.
Minutes of previous AGM: The minutes of the AGM of 6 March 2007, as reported in the April 2007 edition of *Blue Pencil*, were accepted.
President's report: The president's report, as published in the March 2008 edition of *Blue Pencil*, was accepted.
Financial report: The report as published in the March 2008 edition of *Blue Pencil* was accepted. The president thanked the treasurer for his efforts through the year.
Election of committee: The president thanked committee members for their work over the year, and vacated the chair. Mr John Fleming, the society's public officer, conducted the elections. He announced that the following proxies had been submitted: Kathryn Lamberton had given her proxy to the chairperson; Meryl Potter had given her proxy to Catherine Etteridge; Keith Sutton had given his proxy to Pauline Waugh.

Executive committee
President: One nomination was received, so Michael Lewis was declared president unopposed.
Vice President: Two nominations were received, so Pam Peters and Terry Johnston were declared vice presidents unopposed.
Secretary: No nominations were received. Owen Kavanagh agreed to act as secretary *pro tem*.
Treasurer: Hillary Goldsmith was the only nomination and she was declared treasurer.
General committee members: Three nominations were received. Catherine Etteridge, Lachlan Jobbins and Brenda Mattick were declared committee members.
Public officer: John Fleming

Other positions
Blue Pencil **editor:** Sean Mooney
Membership secretary: Bruce Howarth
Publicity: Terry Johnston
Meetings: Lachlan Jobbins
Professional development coordinator: Meryl Potter
Website: Abigail Nathan
Editorial Services Directory: Not finalised
Catering: Nancy Shearer

As no elections were required, John declared all the above office-bearers elected.

Michael Lewis resumed the chair, and thanked all departing committee members for their work, thanked all new committee members for their willingness to support the society, and thanked John Fleming for conducting the election.

Close of business
The new president thanked members, and offered some closing remarks. The meeting closed at 7.40 p.m.

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The Plain English movement really got going at a time when it was hugely influential within museums as exhibitions were really shifting from the cabinet-of-curiosities type to theme-based. As I guess you all know, the Plain English movement with its mantra of eliminating 'gobbledygook', sought to cut a swathe through jargon-filled and obtuse language in legal and other documents. Short, crisp sentences, everyday vocabulary and above all the active voice were hailed as our linguistic saviours. Its wonderfully democratic ideal demanded that citizens are entitled to know their rights as consumers, shifting the power base embedded in these texts from author to audience, from institution to individual.

These imperatives dovetailed with emerging research into the process of reading and writing. The 1980s was the decade when, for the first time, we could get inside the human brain to observe that most complex and unique of our behaviours: language. How do we produce it, as speakers or writers, and how do we comprehend it? With the development of technologies that could map and analyse the brain at work—that allowed us to actually see what the brain was doing while we composed our ideas into language, spoke, listened, read and wrote—the emerging fields of neurolinguistics and neuropsychology radically changed the way we thought about language—and in

Tiered membership

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

Categories
This membership year (2008) the Society of Editors (NSW) Inc. will offer members the option of three categories:
1.   Existing members (as at 31 December 2006) can remain an ordinary member at the current fee ($70/75) with the current entitlements; or
2.   Existing and new members can become a professional editor member at the current ordinary fee with the current ordinary entitlements, provided you have two years experience in a paid editing role and can supply two letters confirming your experience; or
3.   Existing and new members can become an associate member at a reduced fee ($50) 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*).

Phasing in a new system
Before January 2011 all ordinary members will be asked to choose either:
1.   Professional editor member status; or
2.   Associate member status.
Four years should be sufficient time for those seeking professional status to gain professional experience if they do not already have it.

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
A new category of Corporate Associates is also available. 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 and one copy of the *Editorial Services Directory*, five free admissions to each monthly meeting and two free admissions to special events, such as the Christmas dinner. The usual member rates on professional development courses and workshops will apply to Corporate Associates for up to five attendees.

The Committee
Society of Editors (NSW) Inc.

particular about the features and structures that can form obstacles for readers as they seek to comprehend written texts.

The basic principles of Plain English weren't new, but the movement took them out into the world in a way that was. Not surprisingly the Plain English movement spread beyond its original contexts; its principles were applied not just to forms, leases, documents and contracts but to other kinds of informational texts intended for public audiences.

At the time I was working as an editor at the Powerhouse Museum in Sydney, a major redevelopment of the Museum of Applied Art and Sciences. With a collection covering science, technology, decorative arts and social history, we were developing some 20 permanent, theme-based exhibitions, all developed by experts but aiming to communicate to a very broad, mixed public audience. The Plain English message seemed spot on, and a crusader in the form of a distinguished Sydney University professor (aka Rob Eagleson) backed by, in his words, 'highly regarded bodies such as the Australian Law Reform Commission and the Task Force on Departmental Information' gave these basic principles of effective writing a credibility, an imprimatur, an enforceability that was a godsend to a small editorial department of 20-somethings in an organisation full of experts—scientists, engineers, historians, archaeologists, philatelists, and art historians—all of whom were trying to communicate with an audience of largely non-experts. And it did provide a framework for dealing with many of the issues we faced, both in editing and writing texts, and as a way of improving the skills of our authors, whose writing skills varied enormously.

So why do I now think there's a problem? It's partly that over the years the original principles seem themselves to have become simplified and more definitive—often applied, I think, without enough sensitivity to the present contexts. And it's partly that the contexts are just different.

If you compare those original Plain English guidelines written in the 1980s with those you see today in various style guides or on the web, you see that what they say about language has become reduced. Where originally we were told to avoid archaic words, avoid specialist terminology or properly explain it, and avoid 'nominalising' (turning other words into nouns), we are now told to 'avoid jargon and unnecessary words'. Where originally we were told to pay particular attention to grammatical structures, ordering of clauses, and long syntactically convoluted sentences, we are now told to 'keep sentences short' and 'use the active voice'.

They have become The Three Golden Rules:
• avoid jargon and unnecessary words
• keep sentences short
• use the active voice.

There also, I think, has been a shift in the sense that originally these 'principles' were a means of focusing on the audience and purpose and over time they seem to have become an end in themselves. I know also that clarity is an absolutely important and fundamental goal, and on a form or a lease it might be enough. But in many other kinds of informational texts I don't think it is: we want our readers to engage, not just to comprehend.

A workplace for editors
Finally, I would like to talk for a few moments about museums as workplaces, and the essential challenges and joys of working there.

My experience especially in more recent years has been more about planning, structuring and writing of texts for exhibitions and related publications, not so much about production and publishing, so there are others much better placed to talk about those aspects. From my perspective, it's fair to say that the things that can be the greatest joys can be the greatest challenges.

Most museums have extraordinary collections and added to that are loan and travelling shows. I've worked on everything from the history of contraception to the pinnacles desert, from contemporary art to the circus. There is a great variety and a great purposefulness in that—in creating works of public value. There are lots of wonderful and also unexpected moments. Like a totally different object turning up from the one that's in the catalogue.

There is relative freedom from the commercial imperatives of trade publishing. The labour and effort expended can allow you enormous creativity but can sometimes be more of a nightmare than a luxury. Your role can expand or contract to suit the project in a wonderfully unpredictable way.

The team approach to exhibition projects can be exhilarating or at times intensely frustrating.

There is an enormous challenge and satisfaction in catering to such a diverse audience and capturing and holding their attention, in achieving the balance of being accessible but not patronising, of saying not too much or not too little. Every word needs to be just right.

Jennifer Blunden is a member of our society. She currently works at the Art Gallery of New South Wales and consults to several cultural institutions around Australia. She has a background in linguistics and learning theory and an MA in Public History.

IPEd notes
News from the Institute of Professional Editors (formerly CASE) March 2008

Over the past two months the work of IPEd has intensified as the new organisation takes shape and begins to implement its accreditation scheme. More than two dozen volunteers across the country are donating their time and expertise to write and review briefs and budgets, prepare agendas and minutes, attend teleconferences, and keep up with relentless email. We are grateful to all those who put so much effort into advancing the profession.

Following the incorporation of IPEd, the interim council is in the process of handing over to the duly constituted council that will govern the institute's affairs. The council consists of one delegate from each member society of editors, and it will have a part-time, paid secretary. The position description for the secretary and other working arrangements are under consideration. Plans are being made for the inaugural meeting of the council, which will appoint an honorary treasurer and approve a budget.

Meanwhile, it's full steam ahead on accreditation. The Accreditation Board has set itself a tight schedule, because it believes that members want to see action on this matter; it expects to hold the first accreditation examination at the end of July. After considerable discussion the board has decided that this exam will be conducted on paper, using traditional mark-up. The board recognises that the online and onscreen proposals offer the possibility of reduced costs and easier delivery —and reflect the way more and more editors work—but has concluded that additional time is needed to research these proposals in detail to determine the best option, accurately cost it and then trial it.

The board has drafted a budget, and it is also compiling a procedures manual to guide candidates and assessors in the conduct of the exam, which will be posted on the IPEd website by the end of April. The members of the Assessors Forum are contributing sample exam questions to a database and discussing arrangements for marking and moderation. For a full description of the exam, see CredAbility 7 in society newsletters and on the website.

The board has written a brief for developing the first exam, and it will appoint a team—a lead writer, three reviewers and a proofreader—to develop the exam paper and marking scheme. Editors who have at least five years' experience are invited to apply for these positions. Key selection criteria and application forms may be obtained from your Accreditation Board delegate or the website; the closing date for applications is 14 March.

Janet Mackenzie
Liaison Officer

Contemporary Fiction Festival, 29 March

A festival celebrating and exploring contemporary Australian fiction in all its forms (novels, short stories, poetry and plays will be held on Saturday, 29 March at the NSW Writers' Centre from 10 a.m. to 5 p.m.. For details visit <www.nswwriterscentre.org.au>.

Australian Awards for Excellence in Educational Publishing, closing date 1 April

The Australian Awards for Excellence in Educational Publishing recognise and honour the best educational materials published during the year, across primary, secondary, TAFE & vocational and tertiary education publishing. For details visit the APA website <www.publishers.asn.au>. Entries close at 5 p.m. on Tuesday, 1 April 2008.

'Digital content' Galley Club meeting, 15 April

Digitised content offers exciting new publishing opportunities and challenges. A panel of experts will discuss how to strategically manage digital content and cope with copyright. The Galley Club of Sydney will meet at the Greenwood Hotel, North Sydney, at 6.30 for 7.00 p.m. on 15 April. Free for members. Non-members pay $5 at the door (and that includes a free drink too!). RSVP to Jacqui Smith, <jacquis@murdochbooks.com.au>. For details about the Galley Club visit <www.galleyclubsydney.org.au>.

London Book Fair, 14 to 16 April

In April, more than 23,000 publishers, booksellers, literary agents, librarians, and industry suppliers from more than 50 countries will network and generate business at the London Book Fair. See <www.londonbookfair.co.uk> for details. The APA will host a collective stand for Australian publishers.

Bologna Children's Book Fair, 24 to 27 April

The leading children's publishing and multimedia products event will be held in Bologna, Italy. This children's book fair offers a chance to make contacts and see the latest trends in children's publishing. See <www.bookfair. bolognafiere.it> for details. The APA will also host a stand at the fair.

Arts Law Week, Sydney, 31 March to 5 April

A series of free seminars and workshops for Sydney based artists, arts organisations and other creative people will be held from 31 March to 5 April. Arts Law legal staff, together with Sydney entertainment lawyers and arts professionals, will deliver the mostly free events. The majority of sessions will be at the Rex Centre (Kings Cross). For details visit <www.artslaw.com.au/ Events/ArtsLawWeekSydney2008.asp>.

APA and Literature Board announce successful applicants for 2008 Residential Editorial Program

The Australian Publishers Association (APA) and the Literature Board of the Australia Council have announced the 12 editors who have been selected to attend the fifth biennial Residential Editorial Program (REP), to take place at Varuna—the Writers' House in Katoomba, NSW, between 26 and 31 May 2008.

The 12 REP participants will be:
• Rob Cullinan (UQP)
• Elizabeth Cowell (Random)
• Angela Handley (Allen & Unwin)
• Janet Hutchinson (freelance)
• Gina Mercer (Island magazine)
• Tegan Morrison (Penguin)
• Anne Reilly (HarperCollins)
• Rebecca Roberts (Hachette Livre)
• Anne Rogan (Penguin)
• Cate Sutherland (Fremantle Press)
• Katrina Webb (Penguin)
• Julian Welch (Random).
During the intensive five-day program

they will work with mentors Bruce Sims, Judith Lukin-Amundsen and Jo Jarrah.

Keynote speaker Michael Heyward will address the role of the editor and deliver a session on story structure. Other speakers include Rosalind Price, Margo Lanagan, Colette Vella, Patti Miller, Mary Graham, Ivor Indyk, Anita Heiss, Graeme Blundell and Bernadette Foley. Topics include editing young people's literature, indigenous publishing issues, and story structure.

Further details are available by contacting the Residential Editorial Program Manager, Robyn Sheahan-Bright, by phone (07) 4972 9760 or email <rsheahan@tpgi.com.au>.

'Future of Publishing' survey now online

A major survey of publishers, authors and others within the Australian publishing industry is underway.

Commissioned by the Australia Council and Copyright Agency Ltd and conducted by Bloom Partners, the survey will explore what steps publishers are taking to address the challenge of the digital future, and whether publishers see merit in working together—and if so, how. Answer the survey questionnaire online at <www.bloompartners.com.au>. For further details, phone Steve Carey at Bloom Partners, (03) 9584 4990.

Freelancers do lunch, 29 April

The next freelancers' lunch will be held at Dick's Hotel, 89 Beattie Street, Balmain, at noon on Tuesday, 29 April 2008. Meals are available in the beer garden, under the dome. Mains are about $10 to $14. Buses to Balmain leave stand A behind the QVB every 10 to 15 minutes. Hop on a 441 or 442 then alight at the intersection of Beattie and Mullens streets, right near the hotel.

The society organises these informal freelancers' lunches every second month or so.

The invitation to lunch is cordially extended to other freelancers who work in the publishing industry. There is no need to RSVP. See you there!

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 Bruce Howarth: <editorbruce@optusnet.com.au>.

Society of Editors (NSW) Inc.
PO Box 254, Broadway NSW 2007; Voicemail: (02) 9294 4999
<www.editorsnsw.com>.

Blue Pencil

Editor: Catherine Etteridge
Assistants: Angela Damis, Fiona Doig, Julie Harders, Meryl Potter, Nicky Shortridge
Printer: Complete Design, Marrickville
Published: 11 issues a year (including combined January/February issue)

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 May issue is Tuesday, 8 April 2008

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 (horizontal only); one-third page, $125 (vertical or horizontal); quarter page $100 (horizontal only); one-sixth page, $75 (half of one column). Inserts: $200 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 375. 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 2008 fees are $70 for ordinary member or professional member renewals; $75 for new professional members ($45 if joining after 30 June); or $50 for associate membership. Interested organisations can become corporate associates for $400 per year.

To obtain a membership application form, phone (02) 9294 4999 or write to PO Box 254, Broadway NSW 2007.

Listing in the *Editorial Services Directory*

The society's *Editorial Services Directory* is available online at <www.editorsnsw.com/esd/>. New listings and updates can be added quarterly as follows:
• online only: July (deadline 30 June); October (deadline 30 September)
• print and online: January (deadline 31 December); April (deadline 31 March).
The cost is $40 per year ($20 for new listings received from April to September) in addition to the fee for membership of the society. New listings should be submitted using a template available from Cathy Gray at <esd@editorsnsw.com>.

Committee meetings

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

SOCIETY OF EDITORS (NSW) INC.

2008 COMMITTEE

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Copy deadline for the May issue of

Blue Pencil

Tuesday, 8 April 2008

Professional development

Editing and publishing children's literature
Presenter: Mark MacLeod
Date: To be advised
Cost: $195 members, $290 non-members
Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Grammar for editors
Presenter: Pam Peters
Date: To be advised
Cost: $195 members, $290 non-members
Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Proofing, editing and managing annual reports
Date: To be advised

Accreditation exam preparation
Date: To be advised

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

Payments for attending the workshops can now be made by direct deposit. See below for details of our new direct deposit facility.

For more information about the workshops, email Meryl Potter at <education@editorsnsw.com>.

Call for contributions

Have you been to an interesting conference or event? We welcome your contributions to *Blue Pencil*.

We would like to publish your articles, book reviews or letters.

Please email the editor at <bluepencil@editorsnsw.com>.

Making direct deposit payments

Using your own bank's online funds transfer option, you can make your workshop or membership payments direct to our CBA account.
Account name: Society of Editors (NSW)
BSB: 062172
Account number: 00905083
   Include your name and abbreviated payment description in the space provided.
   The account is checked regularly for deposits, but if you want confirmation of your deposit, please email <treasurer@editorsnsw.com> to receive a return email. If you need a paper receipt, advise your address in your email and one will be provided.