

history, they think it's boring but in fact they are really interested and are hungry to know.

So now for the big question. What if you went to the web—that repository of unmeasurable numbers of words, that free-for-all for wordsmiths, good, bad and indifferent, that lucky dip of ideas, wacky and wise. What if you went to the web and found no history of Sydney—or very little? What if your kids went to do an assignment and found mostly American history or British or European history or even occasionally some history of Australia but nothing much about Sydney. This is roughly what would happen at the moment.

Writing history

I have spent much of my life writing and talking about Sydney's history and so have many other people. Our words have wafted through the airwaves and disappeared, they have appeared in small and, often inaccurate, grabs in newsprint. They appear in newspapers only to get recycled into who knows what. Some of the words, the words that are most nuanced and crafted (but also the ones that are least heard) are between covers in books in libraries. So are the words of many others who

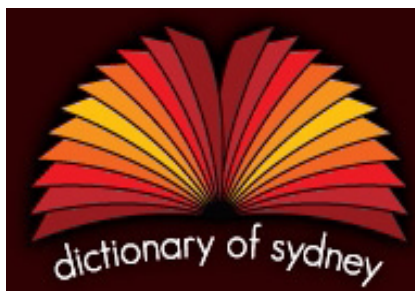
‘Anyone who writes needs to think about where their words go...’

write about Sydney or about Chicago or London or Bangkok.

Anyone who writes needs to think about where their words go and right now, if they do not go into an electronic presence on the world wide web, and if they are not encoded in ways that will keep them available through all forms of electronic delivery into the future, if that does not happen it does not mean the words will disappear. Libraries will continue to garner and cherish new words. Archives will continue to hold records (oral as well as written) but they will not be as relevant as they might be if there is also an online presence for the desperate student looking for a quick fix—the idler through to the serious researcher—because they will find something else instead.

This is well understood by libraries and archives that are also grappling with the impact of electronic reading

space. The wordsmiths hold their own on the web, will shift the knowledge of the world in their direction and the corollary, that we all hope to believe in, is that an online presence will lead the user into deeper and tangential



resources including actual libraries and their book archives and their records.

So, if we think about Sydney, its history, which is my great love and shows in my field of research (and I prefer very much to do it with a pen or tap it into something that comes out into hard copy), we can no longer have a choice. We have to do electronic things with those words.

The Dictionary of Sydney Project

The idea for the project originated following the work by a number of people at the University of Melbourne aimed at publishing an *Encyclopedia of Melbourne*, which came out about 18 months ago after 10 years of work. I was approached by Cambridge University Press and asked whether I would be interested in editing a similar publication for Sydney, and finding the writers and experts to produce the articles. That sounded to me like a very daunting task that would take at least five years to get off the ground. They spoke to me five years ago and we have got something off the ground, but it is something quite different from our initial discussions. Of course writing for an encyclopedia, or a dictionary, or an atlas—there is no name that can cover the whole of it—is something that was always intended to be a community effort, a combined effort of scholars. That is one of its appeals because the thought of doing it alone would be totally impossible.

I am reminded of the story that the Turkish writer Orhan Pamuk told in his *Istanbul: Memories of a City* about a Turkish intellectual Reşat Ekrem Koçu who, in 1944, set out to write an *Encyclopedia of Istanbul* single-handedly, which he rightly claimed

would be the world's first encyclopaedia about any single city. Unfortunately seven years after he had started, Koçu had written four volumes and was still on the letter B. Disheartened, he gave up but he could not get the idea out of his head and around 1958 he started again back at A, vowing to limit himself to 15 volumes so that he might finish his great work before he died. By 1973 he had notched up 11 volumes but had only progressed to the letter G. So he was forced to abandon it a broken man.

Beginnings

The thought of producing something like this with many other people, as daunting as it was, turned out to be something that nobody much in Sydney wanted.

At a meeting of a lot of people from all the university history departments, the cultural organisations, the historic houses, the National Trust and Museums and so on, we had a whole day brainstorming about how we would get this encyclopaedia off the ground (me still thinking *book, big, scary*) and by the end of the day everyone was saying things like: ‘that’s over’, ‘that’s finished’, ‘it must be a digital format’, ‘even if there’s a hard copy volume that comes out every five or ten years—it’s got to be digital.’

So then the whole thing broke into chaos because a paper-based encyclopaedia has a word limit and strict guidelines concerning content but online there is no need to define the parameters as strictly. Online, how long is a piece of string? We got excited and produced all sorts of grandiose blurb about this thing we were going to do that was going to tell you everything you

‘Online, how long is a piece of string?’

ever wanted to know about Sydney—from the mountains to the sea, from the Hawkesbury to the Nepean (that is the geography), from pre-history to today (that is the history). We dreamt up slogans like *If it happens in Sydney it belongs in the Dictionary* and so on.

All the people involved in this project now know, even before the first cut is publicly available, that this project may never end. We also know that everyone involved needs to hold

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Publish it yourself? Now that's a novel idea

The growth in self-publishing could provide an avenue of work for freelance editors. In this article Linda Morris suggests that if reject slips are piling up, going it alone is increasingly feasible.

When Christopher Ride shopped his manuscript around to the big Australian publishers, he received the usual pile of rejection letters. His tale of time travel with a law student hero, dead sea scroll conspiracies and secret labyrinths under the Giza pyramids had all the elements of a riveting read, but editors didn't want to take a chance on a first-time author spruiking an ill-defined niche genre in the publishing world.

Ride didn't get dispirited. He bypassed the industry gatekeepers, backed his own work with \$130,000 of his own, established his own imprint, Javelin Press, got himself a distributor, a graphic designer and an editor, and printed in China. Then he hired a publicist and paid for television ads.

'I spent 10 years writing,' Ride says. 'In the end the reader decides if it is a good read and word of mouth can sell books. I told the distributor I wanted to sell 10,000 books and it's fair to say he laughed until he was purple. We shipped 11,500 books to booksellers and sold 10,500. We had less than 1,000 returns which was an unbelievable result.'

Self-publishing is not the exclusive domain of doddering aunts setting down family memories for posterity, so-called vanity projects; it is a back door to the bookshops for rejected authors and a preferred publishing road offering creative control and a greater profit share.

There never was any question that Peter Crayford and his artist wife Cressida Campbell would link up with a publishing house to produce a high-quality book of almost 300 images of Campbell's delicate woodblock paintings, spanning her 25-year career. No mainstream publisher would have spent three days at the Singaporean printers as Crayford and Campbell did, sleeping on a couch, woken every hour to peruse pages off the press to ensure colour integrity of the finished work.

'It's exhausting, but you do get the quality you want,' Crayford says. 'No one is going to become a zillionaire from publishing art books. It's difficult

in Australia to make it a profitable venture, but at least you can make a contribution to culture, and it gives the artist real value and recognition.'

In their day, Charles Dickens, Karl Marx, John Milton, Beatrix Potter and D.H. Lawrence self-published. Matthew Reilly borrowed from his family to print 1,000 copies of his first novel, *Contest*, and sold it out of the boot of his car before he signed with Pan Macmillan. Lonely Planet began as a self-publishing venture in 1972 by Tony and Maureen Wheeler.

Picking the next 'big thing' in publishing has never been an easy

'Self-publishing companies offer to help design, print and publicise...along with editors willing to draft and polish.'

matter but in the aftermath of the global downturn the big publishing houses are accused of being unwilling to gamble on new authors or new ideas.

On the back of this conservatism and the increasing accessibility of the internet has come a do-it-yourself wave, predominantly in the non-fiction sector. Self-publishing companies offer to help design, print and publicise and have set up on the web, along with editors willing to draft and polish unseen manuscripts.

Michelle Bowden, a corporate speaker and presentation-skills trainer for 11 years, had a ready-made readership from among thousands of clients when she decided to publish her first book, *Don't Picture Me Naked*. Nevertheless, she put a lot of thought into the publishing process. She dreamt up a shock title, paid a copywriter for her back-page write-up, hired a typesetter, editor and an illustrator, and printed on high-quality paper. The result is a book that looks no different from a professionally published twin.

'Putting me on the front cover is a bold move. It's quite an American-style cover, but you've got to be very

clever to ensure that it's your book that people pick up off the shelf,' she says.

Bowden's attention to detail includes the use of testimonials from highly regarded mentors of hers in the same field and a foreword from the advertising director Siimon Reynolds. She snared a distributor, Woodslane, which is critical to getting books to the mass market.

Bowden has already sold 1,000 copies through her website and is planning a second edition of 2,000 or 3,000. With a cover price of \$29.95, she estimates printing costs to be about \$8.00 per book, giving her, less distribution costs, the lion's share of profits. A mainstream publisher is interested so she now has to weigh up the virtues of going alone or harnessing the international reach of the publishing giant.

The big danger of self-publishing, Crayford says, is misjudging your market and being left with a garage full of stock that you have to sell at remainder or discounted prices.

'It undermines the integrity of the book, but sometimes that has to be done.'

Fortunately, the opposite is true for Crayford who has been struggling to keep pace with demand. Campbell's work is highly sought after; purchasing a book of her work is one of the few ways the general public can take her artwork home.

For his \$130,000 investment, Ride just broke even but he is now in an enviable position, with a three-book deal. His second book, *The First Boxer*, was published by Random House last November.

'People who can write books are smart enough to make anything happen,' he says. 'In the end, Australians love the battler and the person who is up against the odds.'

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IPEd notes

News from the Institute of Professional Editors Limited, March 2010

Big news to start 2010: our South Australian colleagues have offered IPEd an open-ended, interest-free loan of \$5,000 to redesign and reorganise the content of the IPEd website. The IPEd Council has accepted this very generous and welcome offer. Upgrading the website to improve its functionality and better reflect the aims and aspirations of our profession has been a project on the council's agenda for some time, but its implementation has been, until now, impeded by a shortage of the wherewithal to do so. The work is now under way, managed by IPEd's Communication Committee (CommComm) headed by Rowena Austin (SA). In consultation with councillors and other interested parties, the committee has drafted a site map and is seeking expressions of interest

from web-design firms familiar with the needs of professional associations.

Another current CommComm project is the production of a brochure designed primarily to promote to employers the use of professional editors. The text of the brochure has been finalised and a designer is now being sought. Copies of the finished product will be distributed to our member societies. It should prove to be a useful tool for individual editors as well as for corporate promotion activities.

IPEd has produced its first 'annual' report, which covers the period from its incorporation on 22 January 2008 to 30 June 2009. The report can be found on the IPEd website. (Also included with this issue of *Blue Pencil*.) This first report gives details of the establishment of the company in addition to annual

financial and operational information, and lists the achievements of the period covered.

All aspects of the 2009 IPEd accreditation exam, held on 12 September 2009, have now been finalised. A detailed report on the exam can be found on the website. No exam will be held during 2010, but the Accreditation Board has begun work on the 2011 exam, including research into the possibility of an onscreen option.

Over the Christmas–New Year period, IPEd-appointed adjudicators Stephanie Holt (Vic) and Virginia Wilton (Canberra) completed judging of the sixteen books entered for the 2009 Barbara Ramsden Award for excellence in editing and made their recommendation to the award

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Tiered membership

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

Categories

This membership year (2010) 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 (\$75/\$85) 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 (\$55/\$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*).

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 two copies of the current *Editorial Services Directory*, five free admissions to each monthly meeting and two free admissions to one special event per year, such as the Christmas dinner. The usual member rates on professional development courses and workshops will apply for up to five attendees from the Corporate Associate organisation (a saving of approximately \$95 per person).

The Committee Society of Editors (NSW) Inc.

Book review:

The Indexing Companion Workbook

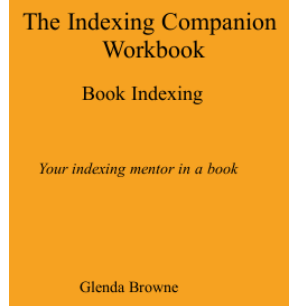
By Glenda Browne, *The Indexing Companion Workbook: Book Indexing*, published by Glenda Browne and Jon Jermey, 2009, ISBN 9780980703306, RRP: \$30 (PDF), \$40 (printed), 125pp., reviewed by Angela Grant

Glenda Browne's landmark 2008 publication, *The Indexing Companion* (reviewed in *Blue Pencil* March 2009), is a valuable reference book for many in the profession. This latest publication, *The Indexing Companion Workbook: Book Indexing*, is an educational tool designed for use with corresponding sections of *The Indexing Companion (TIC)*. The *Workbook* builds on the background information in *TIC* by providing exercises that match the sequence of discussions in *TIC*. The first half of the book contains exercises that relate to specific pages of *TIC*, and the second half contains the answers. The Answers section includes explanations and comments on alternatives, and gives some additional advice. Although more experienced indexers will be able to do many of the exercises without access to the book, *TIC* provides background information which will be most useful when answering the questions.

Without being overly prescriptive, the *Workbook* assists indexers to improve their skills by reinforcing basic indexing principles through the exercises, and by giving many examples of a number of specific indexing topics such as disambiguation, regionalisms and non-English names. Although the exercises

cover detailed aspects of indexing books and periodicals, they are not only concerned with the indexing task itself, but with everything the indexing profession entails. How do you quote for a new edition of a university textbook? What questions do you ask an author who has requested that you do a book index but gives no information about the type or style of index? What dedicated indexing software is available to assist the indexing process? The *Workbook* is therefore most useful for the inexperienced indexer, but experienced indexers, too, will benefit from doing the exercises and considering the answers, which may throw new light on some common problems.

Structuring indexes, as you would expect, is the largest section in the *Workbook*. The reader is guided through a number of sample indexes or sample index arrays, and invited to improve upon them, for example, by using sub-headings; reducing the number of undifferentiated locators; using concise wording; using bold or italic fonts; adding prepositions; considering indent vs run-on layout; using 'see' and 'see also' references; making location punctuation consistent; and much, much more.



There is material here for the editor to consider also. For example, the editor may request that the indexer prepare more than one index, or may stipulate specific space requirements, or a specific house style for formatting and punctuation. The Answers section of the *Workbook* will inform editors of some of the possibilities and/or issues that may arise. Moreover, as stated in the *Workbook*, some of the editing done by indexers and editors overlaps, particularly in relation to evaluation of the quality of the index.

The Indexing Companion Workbook: Book Indexing is a well-constructed, practical contribution to the education of information professionals. As Glenda Browne notes on the cover, it is 'Your indexing mentor in a book'.

Angela Grant is an editor and registered indexer. She was the full-time book editor at the Australian Institute of Criminology in Canberra for 10 years before returning to Sydney in the late 1990s where she continues to work as a freelance editor/indexer.

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committee. The award is a major literary prize for a book in any field of literature. It is a joint activity of the Fellowship of Australian Writers (FAW) and IPEd, and recognises the contributions of both author and editor to the final work. The list of books from which the winner was chosen is on the IPEd website.

During the IPEd national conference in Adelaide in October 2009, Pam Hewitt (NSW) collected data for her fifth national survey of editors. The data from the 89 respondents indicated, among other things:

- a possible shift back to in-house editing and away from freelancing
- a reduction in usage of the terms editor, copyeditor and substantive

editor in favour of, for example, project manager, communications manager and writing consultant

- the emergence of professional development as a clear first priority for editors

- an increase in reported national average hourly rate to \$66.00, up \$4.00 an hour from the 2007 survey

The full report is available on the IPEd website.

The next IPEd national conference will be in Sydney next year with our colleagues in the Society of Editors (NSW) as our hosts. The IPEd seed fund of \$2,000 to help support the planning and organising of the national conferences has now been transferred from SA to NSW.

The IPEd Council is exploring the possibility of creating a peer-reviewed 'IPEd Occasional Papers' series with the aim of encouraging editors, and those working in editing-related fields, to share their ideas, views and reflections on editing as theory, as practice and as a profession. All such papers would of course be good, but the best of them might warrant special presentation at, for example, our national conferences. Feedback on the proposal, via your society's councillor, would be welcome.

Ed Highley
Secretary
www.iped-editors.org

Society of Editors (NSW) Inc.

Minutes of Annual General Meeting

2 March 2010

Present

Approximately 30 members attended the meeting.

Apologies

Louise Seahill, Susan McKerihan, Nancy Shearer, Therese Hall, Shelley Reid, Jacqui Smith

Welcome

The meeting opened at 7.10 p.m. The president, Pam Peters, welcomed members.

Minutes of previous AGM

The minutes of the AGM held on 3 March 2009, as reported in the April 2009 edition of *Blue Pencil*, were accepted.

President's report

The president report, as published in the March 2010 edition of *Blue Pencil*, was accepted.

The president summarised the highlights of the society's 30th anniversary year including the anniversary dinner at which Jeremy Fisher gave such a wonderful retrospective talk on editing; the revisiting of meeting topics from 1979, the success of professional development workshops and the progress in planning for the 2011 conference.

Michael Lewis moved a vote of thanks to the outgoing committee for an exceptionally productive year.

Financial report

The financial report for the year ended 31 December 2009 audited by Benbow & Pike was distributed at the meeting and was accepted. Income from meetings increased by 39 per cent over the previous year, and by 62 per cent for workshops; however, there were also increases in expenses for these items as well as for bank charges, promotions, marketing, sponsorship and *Blue Pencil*.

The treasurer indicated that the society would incur considerable costs this year relating to the 2011 conference (such as venue deposits, promotion and printing), which would not be recouped until delegate registration fees are received. Other budgeted expenses are the upgrade of the society's computers and outsourcing of the membership database administration role.

Fees for workshops and meeting attendance are unchanged for 2010. Membership fees were increased by \$5.00.

The president thanked the treasurer for her efforts through the year.

Election of committee

The president vacated the chair and Mr John Fleming, the society's public officer, conducted the elections.

Executive committee

President: One nomination was received, so Pam Peters was declared president unopposed.

Vice presidents: Two nominations were received, so Owen Kavanagh and Susie Pilkington were declared vice presidents unopposed.

Secretary: One nomination was received, so Shelley Reid was declared secretary unopposed.

Treasurer: One nomination was received, so Hillary Goldsmith was declared treasurer unopposed.

General committee members (5)

Nominations were received from Julie Harders, Jacqui Smith, Sonja Goernitz, Terry Johnston and Jane Hinton and these were declared committee members.

Public officer: John Fleming

Other positions

Volunteers for other essential roles were:

Newsletter editor: Denise Holden

Website coordinator: Abigail Nathan

Conference convenor: Catherine Etteridge

Publicity officer: Terry Johnston

Meetings coordinator: Therese Hall

Editorial Services Directory coordinator: Cathy Gray (acting)

Professional Development coordinator: Meryl Potter (acting)

As no elections were required, all the above office bearers were appointed.

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

Other business

The president invited Heather Jamieson, Convenor of the Assessors Forum, to provide a review of the accreditation exams so far and plans for the next exam.

The president then outlined planning to date for the 2011 National Editors Conference in Sydney and invited members to respond with ideas for speakers and topics aligned with the conference theme 'New Horizons for Editing and Publishing'.

The AGM concluded at 8.20 p.m.

The Digital Revolution: Publishing in the 21st Century

A national symposium for the publishing industry, hosted by the Australian Publishers Association and the Australia Council for the Arts, was held in Melbourne on 15 February and Sydney on 17 February. Following are some highlights compiled by Catherine Etteridge.

Many months in the planning, the symposium entitled 'The Digital Revolution: Publishing in the 21st Century', addressed vital developments in the publishing industry. The one-day program featured a series of high-calibre speakers with well-researched presentations on the development of digital publishing for both the global and Australian markets. The Sydney session was attended by 210 delegates from 95 organisations.

At the first session in Melbourne, the Commonwealth Government announced the establishment of a 'Book Industry Strategy Group' to address the challenges and opportunities presented by online book sales and the ebook market (see <http://minister.innovation.gov.au/Carr/Pages>).

Keynote speakers

The first two keynote speakers were from the UK: Richard Charkin, Executive Director of Bloomsbury Publishing, and Stephen Page, CEO of Faber & Faber.

Richard Charkin gave an informative history of the trailblazers of digital publishing: scientific journals. In the UK, scientific journals achieved the transformation from being print-based to wholly digital within five years. Several factors made this publishing sector more receptive to the digital revolution. Journal publishers were keen for it to happen, as were their 'non-technophobic' staff, and their market—either the reader or a library pays to subscribe to the journal—had the budget to pay for it. Journal users preferred to access publications from their desk rather than go to a library, especially when just requiring a single article. Libraries were also happy with the new arrangement. As a result of the changeover to digital publishing the cost of publishing a scientific paper has fallen from four or five dollars to three or four cents, yet average readership of them has increased 30 times, creating a profitable model.

Book publishing is a complicated business. Charkin reported that for the average trade book the writing stage takes about two years, then it takes another year to publish. Before the book's purchase the material has been handled some 26 times. Each book has a different format and content. Publishing rights and royalty arrangements add further complication. By contrast, a self-published work can be made available very quickly, within eight hours. Charkin said that there is a need for established publishers

'As a result of the changeover to digital... the cost of publishing a scientific paper has fallen from four or five dollars to three or four cents.'

to show the difference of books that are 'properly published', but they had to develop a system that works, with well-selected content, the text in order and the rights clear.

Stephen Page described the process undertaken by Faber & Faber, an 80-year-old, medium-sized independent publishing company based in London. He said that in his experience 'digital' concerns have to be integrated into the practice of everyone in the company, not just the focus of an isolated department, making ebooks central to the publication plan, rather than a separate area. Page noted that although the digital experience has been relatively happy in academic publishing, other media such as newspapers and music had major problems producing a sustainable model.

Faber's strategies for using digital technology to drive the sales of print books included making the website the centre of their publishing activity. Page emphasised that to make the website an effective sales tool, search optimisation is crucial. After

improving search optimisation Faber found traffic to their website doubled. Social networking sites like Facebook and Twitter were utilised, especially as a 'glass to the wall' for learning about who the market is. Faber now routinely releases ebooks and their experience showed that sales patterns reflected those in bookshops...the bestsellers were the same, whether in digital or print form. At the moment debate continues about different royalties for print and digital versions. In Europe ebooks attract a tax, but print books do not.

During the Question and Answer session an interesting question from the floor came from Jennifer Byrne: *How did the digital focus affect staff—was the expectation more work for less money?*

Australian publishers

In the next session Australian publishers, represented by Elizabeth Weiss from Allen & Unwin, Victoria Nash from Macmillan and Susan Hawthorne from Spinifex Press shared their experiences.

Elizabeth Weiss declared that 2010 is the year for ebooks in the Australian market. However, publishers are still on a learning curve with regards to contracts, selecting partners to produce ebooks and choosing vendors.

Victoria Nash mentioned that Australia has only four of the main ebook readers and an estimated 40 per cent of people read ebooks on their laptops instead. Public libraries now have ebook collections and some librarians were moving to ebook-only collections. Unlike other countries, in Australia the ebook price followed the price of the print edition.

Susan Hawthorne described how ebooks offered small publishers the potential to reduce costs and environmental impacts and to reach new markets, especially readers overseas, in rural areas or with

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to the conviction that democracy in knowledge is best and that many voices, many perspectives are part of the joy of the whole process.

How did we do it?

We started with endless workshops with many people. We started with historians but realised that we needed people who understood, for example, engineering history or natural history. Hours and hours were spent with different people with different perspectives. The geologist's definition of the Sydney basin is quite different from the botanist's, but it is roughly the larger greater metropolitan area of Sydney that we are looking at. We started with some of the simple things that we thought everybody would want to know about: with suburbs, with ethnic groups, some Indigenous history, some of the icons such as The Trocadero, the wreck of the Dunbar and Sydney rock oysters. We brainstormed what we thought people might want. We also commissioned some serious over-arching essays from illustrious professors that deal with major themes.

Everything in the Dictionary is edited. Even if it is a small, light-hearted entry on Felix the cat, it is looked at by a historian first to ensure that it makes sense in terms of the historiography that we all think we have some sort of a handle on, and then it goes to the coordinating editor who is not a historian and then to copy editors and so on. Images and audio are double-checked to make sure that they relate sensibly to the parts of the site and text where they are popping up.

Launch

More than 600,000 words will be going up tomorrow. That is the starting point, not the finishing line. The Dictionary is not a portal for online resources—it is a curated digital resource where every piece of writing has images and audio and video, and sometimes songs and poetry, to go with it. It is not a collection of neat, neutral, balanced encyclopaedic entries. It is a history, written by certain people at a certain time, and some of the entries are more confronting than might be expected from a polite reference publication. The initial content comprises 470 entries, over 600,000 freshly commissioned

words, over 1,000 multi-media items, 6,200 identified entities. You will understand what that means when you start playing with the site. There is in-depth demographic information about the 683 suburbs of Sydney and at least 10,000 annotations captioning links to other parts of the site and connection of all sorts. That is one of the technically wonderful things about this project that I cannot really explain. It links up pieces of information across the site in much more advanced ways than have been used on the web.

There are, at the moment, 20 geo-referenced maps that overlay historical maps and Google maps so that you can see the changes in a place over time. There is one map of the Waterloo area which is very dramatic. You start with the Google map and go back to the 1880s and suddenly realise that your house is in the middle of a swamp.

‘It is a history, written by certain people at a certain time, and some of the entries are more confronting than might be expected from a polite reference publication.’

Stay tuned

What does go online tomorrow will have many things missing. There is, be warned, an entry on Felix the cat but not one on John Macarthur as yet. The contents will be expanded and re-generated. At the moment we think that every three months there will be a new pile of content that has been curated and edited. There is probably as much sitting, waiting to be dealt with as will go up online tomorrow.

There is no poetry in the Dictionary yet...but how can you have a history of a city that does not record the poets who have written eloquently, and otherwise, about this city? There is no music in it as yet, although there is much sheet music in the State Library that has been written about Sydney and by people who live in Sydney.

And you may never think that you wanted to hear the Glebe Rowing Club Polka but I assure you when it is up there, you might.

Lists

I cannot tell you how many lists we have and that is an area that a lot of the volunteers have compiled. For example, lists of shipwrecks, lists of ferries, lists of prisons, lists of heritage defence sites. Lawyers who are really interested in legal history have compiled lists of legal firms and legal scandals.

There are the lists of things that we think will resonate with Sydney—the people, the events, the places, the buildings. And there has to be in this dictionary, encyclopaedia, atlas whatever you want to call it, some things that you won't expect—the things that the historians think you might not know about, that you should. If the Dictionary does not surprise again and again with things that make you say, *Well I never knew that*, then we are going to say we failed.

We have lists of jokes lined up. Many of you will be familiar with Warren Fahey who collects folk music and stories. He tells the story of a bloke who goes up to the counter at the cafeteria at Central Railway—it's sometime in the 1950s—and he leans on the counter and says: *I'll have a pie, love, and a few kind words*. She turns to the kitchen and orders: *One pie*. The pie arrives and she hands it to the bloke and says: *That'll be two and six*. He says: *And the kind words?* She says: *Don't eat the pie*.

That story tells you something about Sydney and about Central Railway Cafeteria. I guess we want Sydneysiders to eat the pie. We at the Dictionary, to steal a phrase, want to provide a few kind words and enough researched, well-written and carefully-edited words to send anyone out into the streets with a changed understanding of the place that we live in.

Dr Shirley Fitzgerald was the City Historian for the City of Sydney from 1987 until 2009. Before her adventure into the digital world, she had written about Sydney's history in the form of books, articles and pamphlets.

Dictionary of Sydney website:
www.dictionaryofsydney.org/

Dictionary of Sydney Trust website:
<http://trust.dictionaryofsydney.org/www/html/7-home-page.asp>

Affordable insurance for freelance editors

The society is pleased to have negotiated an insurance package with Aon which will meet the needs of freelance editors whose clients demand insurance coverage.

The annual Aon premium for public liability is \$332.75. Premiums for professional indemnity range from \$520.00 to \$805.75 depending on income.

For further details see the society's website or contact the society's Account Executive at Aon, Kylie Moody by email on kylie.moody@aon.com.au or phone 03 9211 3256.

New Horizons for Editing and Publishing

7 to 9 September, 2011

Dockside Conference Centre, Cockle Bay, Sydney

continued from page 7

disabilities who had limited access to local bookshops.

Other sessions

In other informative sessions Phil Bosua from LOL Software highlighted titles such as *4 Ingredients* that have worked well as 'apps' for Apple iPhones and said that there could be up to 2,000 sales per day of the top selling apps. Mark Tanner from Read How You Want shed some light on how book accessibility could be enhanced by new technology, including electronic braille machines. Currently less than three per cent of books are available in an accessible format, mostly because costs are so high, but conversion costs are decreasing and there is an Australian movement for access to information as a human right. Consultant Anna Maguire spoke about Digital Rights Management and covered the issue of piracy. Studies suggest that some 28 per cent of ebook reader owners have pirated ebooks! Andrew Pentecost from James Bennett Library Supply explained some of the terms that libraries used when loaning ebooks to borrowers.

Keynote speaker 3

After lunch the focus was on getting to the readers and facing the challenges. The symposium's third keynote speaker was Michael Tamblin of Kobo

Inc., from Canada, who presented 'What Are the Readers Doing?' He outlined how Canadian bookseller Indigo set up Kobo to get into the ebook market and are now launching an Australia ebook service in 2010. Tamblin provided useful insights into customer purchase and reading patterns. Ebooks satisfied the main customer priority—their ability to buy a book as soon as they heard about it. Pricing was still a debated issue; it was suggested that people won't pay \$20 for an ebook but while \$9.99 does work it leaves the seller with a razor-thin margin.

Brett Osmond from Random House discussed digital marketing for trade publishers. He mentioned that social networking sites like Facebook could be utilised for marketing, particularly trade titles intended for the teenage girl market. However, he also offered some advice, using a 'new puppy' analogy. Having a social media presence is like getting a new puppy: you should be committed to feeding and walking it daily [and presumably cleaning out the yard] or it won't work out.

Cath Godfrey from McGraw-Hill described marketing campaigns targeted at educators. Because education products tend to be highly visual there would be greater opportunities with devices like the iPad coming on to the market.

The afternoon concluded with representatives from schools, tertiary, reference and trade publishers talking about business models. It was followed by an intriguing 'Dangerous Questions' session. A question about the fate of traditional bookshops met with the response that those 'bricks and mortar' stores most likely to survive are the ones that are most closely tied to the community, are good at curating and able to promote the book as a tactile object. Out of all the sectors, children's books would be the most resistant to change over the next decade.

We know from our highly attended February meeting on 'Trends in the Digital Domain' presented by Natalie Costa Bir from HarperCollins that our editor members have a keen interest in digital publishing issues. If you didn't have the chance to attend the APA's symposium it can be viewed on the web. From the middle of March eleven filmed sessions will be available on the Professional Development page at www.publishers.asn.au.

**Catherine Etteridge
Committee member**

London Book Fair, 19 to 21 April

The London Book Fair brings together over 23,000 members of the publishing industry from around the world for three days of exhibitions, seminars and events. For details see the website www.londonbookfair.co.uk.

Sydney Writers' Festival, 17 to 23 May

The 2010 festival program will be available on the Sydney Writers' Festival website (www.swf.org.au) on Friday, 9 April and published as a liftout in the *Sydney Morning Herald* on Saturday, 10 April.

Barbara Jefferis Award Winner

The Barbara Jefferis Award is offered annually for 'the best novel written by an Australian author that depicts women and girls in a positive way or otherwise empowers the status of women and girls in society'.

The 2010 winner, announced on Sunday, 14 March, was Kristina Olssen for her novel *The China Garden*.

Residential Editorial Program 2010

The Australian Publishers Association (APA) and the Literature Board of the Australia Council for the Arts have announced the editors selected to attend this year's Residential Editorial Program (REP).

This is the only training in Australia devoted to mentoring for editors of literary fiction and non-fiction, and offers mid-career editors a unique opportunity to take part in an intensive five-day program to develop their literary editing skills.

The participants, who will attend the program at Varuna—the Writers' House from 3 to 8 May 2010, are: Chris Kunz (Random House), Suzanne O'Sullivan (Scholastic), Amy Thomas (Penguin), Emma Schwarcz (Hardie Grant), Catherine McCullagh (freelance), Clara Finlay (A&U), Nicola Redhouse

(Scribe), Christina Pagliaro (UQP), Kimberley Bennett (Random House), Catherine Day (Pan Macmillan), Kate Ballard (Hachette Australia) and Kevin O'Brien (Random House).

The editors will work with mentors Jane Gleeson-White, Judith Lukin-Amundsen and Jo Jarrah. Keynote speaker Michelle de Kretser will address the role of the editor and other speakers include Nicola O'Shea, Helen Chamberlin, Gary Crew, Tegan Bennett Daylight, Alexandra Nahlous, Janet Hutchinson, Rod Morrison and Debra Adelaide.

Bookworm in the Big Apple

The winner of the 2009 Beatrice Davis Editorial Fellowship, Alexandra Nahlous, has set up a blog reporting on her experiences in New York. For those interested in following her exploits the address is: <http://nyminutes.wordpress.com/author/bookworminbigapple/>.

The society is a supporter of the fellowship which is awarded every two years. For information about the fellowship visit www.publishers.asn.au/training.cfm?doc_id=586.

APA Book Design Awards

The books shortlisted for the Australian Publishers Association (APA) Book Design Awards were chosen from 420 submissions. The titles in the running for the 'best designed cover of the year' category are:

- *A True History of the Hula Hoop* (Judith Lanigan, Picador)
- *I Blame Duchamp: My Life's Adventures In Art* (Edmund Capon, Lantern)
- *Ransom* (David Malouf, Vintage)
- *Thai Street Food* (David Thompson, Lantern)
- *The Roots of Civilisation* (John Newton, Pier 9)
- *Valley of Grace* (Marion Halligan, A&U).

The winners will be announced during the Sydney Writers' Festival on 20 May 2010.

Barbara Ramsden Award 2009

The Barbara Ramsden Award for excellence in editing is a major literary prize for a book in any field of literature. The award, which is a joint activity of the Fellowship of Australian Writers (FAW) and IPed, recognises the contributions of both author and editor to the final work.

Sixteen titles, published during 2009, have been submitted for the award. Details of the contenders are available on the IPed website. The award is named in honour of Barbara Mary Ramsden (1903–71), editor, who completed her Bachelor of Arts degree at the University of Melbourne in 1928 and went on to become a legendary reader and editor with Melbourne University Press.

The winner of the 2009 award is expected to be announced in May 2010. Entries for the 2010 award will open in September.

Indigenous Literacy Day, Wednesday, 1 September 2010

The Indigenous Literacy Project is a partnership between the Australian Book Industry and The Fred Hollows Foundation that raises funds to purchase and supply books and other culturally appropriate material to remote communities where the Foundation works.

The fourth Indigenous Literacy Day will be held on Wednesday, 1 September 2010. On that day participating bookshops, publishers and businesses will donate a percentage of their sales (or make a donation) to the project, while schools will hold fundraising activities. For more details about the project visit the website at www.worldwithoutbooks.org/.



NEW MEMBERS

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Blue Pencil

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Your comments and contributions are welcome. Mail them to the Editor, *Blue Pencil*, Society of Editors (NSW) Inc., PO Box 254, Broadway NSW 2007, or email the Editor at bluepencil@editorsnsw.com.

Copy deadline for the May issue is Tuesday, 13 April 2010.

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 2010 fees are \$75 for ordinary member or professional member renewals; \$85 for new professional members; \$55 for associate member renewals or \$65 for new associate members. 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:

- 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 the ESD coordinator at esd@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.

Society of Editors (NSW) Inc.

2010 COMMITTEE

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Copy deadline for the next issue of

Blue Pencil

Tuesday

13 April 2010

Professional development

Publishing and Editing Children's Picture Books

Date: Thursday, 22 April 2010

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

Presenter: Mark Macleod

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$195 for members, \$290 for non-members

Please register by Thursday, 1 April 2010.

Aspiring editors of all kinds have an opportunity to learn from one of the best in the field in this day of fun, interactive workshops. Mark will cover the basics, and more, in the popular field of children's picture book publishing. Topics will include:

- Publishing and editing for young readers—how to read the catalogues, the sales figures and the reviews. Are we publishing for children or adults?
- Deciding what to publish—manuscript assessment and effective reader's reports
- Editing picture books—how to tell the age of the most likely reader
- Matching author and illustrator
- The editor, the author and couples counselling (including author visit)

This is a repeat of the first day of Mark's popular two-day workshop presented in 2008. The second day, focusing on books for older children and young adults, will be repeated later in the year if there is sufficient demand.

2010 Workshops

Some of the workshops planned for later this year:

- Manuscript Assessment and Reader Reports
- Plain English
- Punctuation
- Advanced Copy Editing
- Editing Adult Fiction

Registration

To register for workshops use the enclosed form or download one from the society's website. Please note that workshops require a minimum of 10 registrations by the closing date to proceed.

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 workshops (excluding computer-based workshops).