

Into the world of speculative fiction

Two author-editor-publishers from the speculative fiction world, Alan Baxter and Bill Congreve, captivated members at our May meeting with their discussion of the genre, which incorporates science fiction, fantasy and horror, and observations about the future of publishing.

Alan Baxter works in the realms of dark fantasy, science fiction and horror. Bill Congreve's publishing company, MirrorDanse, specialises in horror and science fiction. They both know the many demands on author, editor and publisher.

Alan Baxter: I'm first and foremost a writer, but I've become involved in publishing. I am a small press publisher but I prefer to think of myself as a writer because that's my primary passion.

Bill Congreve: I was a writer before I got interested in publishing and editing. When I started publishing science fiction and horror there was only one other publisher in Australia doing that in book form. The first book I did, *Intimate Armageddons*, was Australia's first original horror anthology. I carried on with the editing, publishing, still writing, still selling the occasional short story. The world has changed in the 20 years I've been doing this, and it's an adventure. It is also a matter of re-learning and developing new business models as you go along. One of the things that small press can do very well is different special projects for different authors. I hate to say it is self indulgent but we can do the interesting books that larger publishers can't make money from.

AB: The beauty of being a writer and a reader and a publisher is that you can make sure the books you want to read are out there—by buying them and publishing them. The whole speculative fiction community in Australia is quite tiny and very incestuous; most of us know the other writers and the other editors; it is both a blessing and a curse.

BC: Anyone who tries to define speculative fiction usually gets shot in the back, but we're going to try and put a border around it. There are typically the three genres: science fiction, fantasy and horror. The really interesting works are those that blend all of these together and then start crossing over into the mainstream as well.

Books and films

AB: One of the best examples of blending that everybody knows is *Star Wars*. As a movie it is a science fiction work. There are spaceships, laser beams and everything else. There are also the Jedi, the Force and magic, which makes it a fantasy. Then the epic hero quest is all based on Joseph Campbell's ideas. So it is a good example of how speculative fiction that really stands out usually blends genres.

BC: *Star Wars* is a good example in several other ways. It incorporates a whole range of ideas from different books and different authors. There is a huge chunk of *Lord of The Rings* in *Star Wars*. There's also a chunk of

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Next meeting: Tuesday, 3 August 2010

E-books in the Australian market

Elizabeth Weiss from Allen & Unwin recently declared that 2010 will be the year for e-books in the Australian market. At our next meeting Elizabeth will outline her digital publishing journey with Allen & Unwin. She will explain some of the issues related to digital publishing, including producing regular and 'enhanced' e-books, dealing with vendors, rights and royalties, and what this all means for editors

Elizabeth Weiss is Academic and Digital Publishing Director at Allen & Unwin. In 1994 a friend showed her the early web browser Mosaic and she has been captivated by the potential of the web for publishing ever since (that's when she's not waking up at night in a cold sweat). Allen & Unwin is considered one of the leaders in digital publishing in Australia.

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; \$20 for non-members and those who do not RSVP; \$10 for holders of a current concession card or student card. Non-members who book and do not attend must still pay. Please RSVP to (02) 9294 4999 (voicemail) or the email address <membership@editorsnsw.com> by Friday, 30 July 2010.

September meeting: Beatrice Davis Fellowship winner Alexandra Nahlous on working in New York; Tuesday, 7 September 2010

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old-time science fiction. There's even some of *Texas Ranger*—Jedi Knights could easily be the Texas Ranger. James Cameron has done something similar with *Avatar*. There are all sorts of inspirations in there: *Dune*, an Ursula Le Guin novel called *The Word for World is Forest* and H. Beam Piper's novel *Little Fuzzy*.

AB: Although it should also be pointed out that Cameron committed the cardinal sin with *Avatar* where he has made a film that is absolutely spectacular to watch but it is a story a three-year-old could write, like painting by numbers. There's not a single moment in the whole film where you don't know what's coming next. It is visually engaging, because it is a movie, but although *Avatar* is all that and more, it still needs a good story—*Avatar* as a book probably wouldn't have been published. *Avatar* the film, is the biggest selling movie of all time.

Science fiction

BC: Science fiction ranges from effectively what's just power fantasy and could be the same as any other kind of fantasy, except that it has technological trappings rather than magical otherworldly trappings, all the way through to really quite hardcore speculative science. Science fiction can be a very rigorous application of maybe scientific method and extrapolation of ideas and what might exist in the universe.

AB: It's worth drawing a distinction as well between science fiction and hard science fiction. This is where you have physics graduates picking apart the science and calling it rubbish because it doesn't work. So, with hard science fiction you need to know your science. You need to basically be a theoretical physicist and base your future predictions on science that exists and theories that are being suggested. General science fiction is more like your *Star Trek* where you say, 'I need this to happen, bang, we'll put a drop of red matter in there, which doesn't need explaining, we need to get the story moving.' It's fair to say that the hard science fiction is by far the harder sell.

BC: It is probably more difficult to write as well because you are making or putting together something that is coherent from a fairly solid science

stand, so you're a mixture of a science writer and fiction writer.

Horror

AB: Next is horror. Possibly the hardest to define of all.

BC: We both write horror stories.

AB: I write a lot cross-genre pieces—science fiction, fantasy—but what I write is almost always dark. A lot of the time people will describe horror as something that is designed to emit a visceral response. In the modern day a lot of horror films are either torture

'An editor will help you improve what you are putting out... There seems to come a point though where the writer is considered so successful that less care is taken.'

films (like the *Saw* movies), or classic gore films where it is all about having a high body count and as much blood as you can, or general serial killer films. Whereas, in books often the real horror comes from following an idea through to its dark conclusion and following human nature, which is what I tend to do. If there is a bad guy in the novel he's not going to stop doing certain things he does in order to maintain a G rating. He does that all the way through and that ends up being what I often call horror. Generally speaking, horror explores the darker side of human nature, whether that is serial killing or mass murder or demons—anything that's kind of nasty and gives you a bit of a shudder. Disturbing, dark... it is often referred to as dark fiction rather than horror.

BC: A stigma has been attached to horror for a while. I think horror obviously quite easily crosses over into the darker side of crime fiction. But also if there is something supernatural in the story, typically it gets labelled 'horror'. Many ghost stories for instance, some of which are actually quite sweet, will turn up in horror anthologies. And then there's paranormal romance, which is something entirely different.

Paranormal romance

AB: We're tired of it, everyone's tired of it but there are some people out there buying paranormal romances by the bucketload. It's driving me mad. They make movies and make squillions of

dollars. I've not read the *Twilight* books but the reason these successful series get bigger and bigger is because every time the next one comes out it has even more momentum based on the last book. The publisher wants to get it out as quick as they can and they don't stop to pay an editor.

The editor and speculative fiction

AB: The *Harry Potter* series is another example. Although the author may be improving as a writer with each book, at the same time there is less and less editing.

BC: The big books are also taking shelf space. If one publisher dominates space in a smaller shop, say the average size Angus & Robertson, they are taking shelf space that could be used by other publishers.

AB: Ideally, you would take a 100,000 word novel and edit it down to 60,000 words and have a really good story, really well told. However, when the first one or two books that come out are really successful then the editor just sits back. An editor can pretty much take a manuscript and put it straight to the publisher.

BC: Editors used to have more control in the publishing house than they do now. Now the editor puts together a range of things and takes them to a committee of marketing and publicity people and then has to sell the book inside the publishing house.

AB: The proven-success writer gets more leeway and gets less supervision. It is very obvious in fantasy and horror especially, because ongoing series are common. My own view as a writer, I think most writers' views, would probably be this: you learn how to work with editors and you quickly learn that editors are pretty good at their job and they will make your story better. An editor will help you improve what you are putting out, which only improves your craft and your reputation as a writer. There seems to come a point though where the writer is considered so successful that less care is taken. I don't think the writer would have a problem if the publisher was as strict with editing on the fifth book as they were with the first, because the writer recognises the value of what is going on, but the publishing house wants to take up a bit more shelf space, push

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out the book more quickly, keep the momentum rolling and make a lot of money. So by the time you get to book 3, 4, or 5 in a successful series, I don't think the author or the editor have much say about it. Both of them would probably do it differently.

BC: It's quite possible the author will be told 'we want x many words'. If you are in a successful fantasy series your editor is not going to ask for less than 150,000 words and will probably ask for a lot more.

The stigma of horror fiction

BC: We've both mentioned there's a little bit of stigma attached to horror fiction.

AB: Dark speculative fiction—not horror!

BC: One of its other names was terror fiction. That's when people started blowing up planes instead of just hijacking them. One thing that we seem to demand in our lives is a sense of drama or maybe a sense of horror. For instance, the nasty and horrible things that appear in our news broadcast are the things that we gossip about, the things that we might joke about to lighten the load for ourselves. For instance when the first space shuttle blew up [pre internet era], it was that afternoon I heard the joke 'What does NASA stand for? Need Another Set of Astronauts'. We seem to demand horror in the narrative by which we live our lives in the stories that have meaning for us, including religious stories, the things we pick up as children. We seem to demand horror but then suddenly people like us come along and write horror stories. You cannot write that off as maybe the reading public being a little hypocritical; it's much deeper than that. There is something more going on but to some extent the reasons why we write horror stories are very similar, we try and understand those things ourselves.

AB: I try to fundamentally explore human nature. And I play with a lot of religious mythology because it's just fascinating to me. But I don't set out to write horror. I don't set out to write something that will scare people. It is just that the story I am trying to tell ends up turning out pretty dark, even if I start writing something I think is going to be pretty okay. It just seems to be the way I work. I think some people are

dark writers and some people are light writers. I think you get writers who aren't necessarily writing to the genre but whose work naturally falls into those genres. The fact that those genres exist and that people want to read it as well, shows that it is not just the writers doing their own thing. I think people do like to be disturbed a little bit. The blurb the editor and I worked out for this back cover says 'full of exquisite tales of disturbia that will leave you unable to put the book down and when you finally do you'll never look at people the same way again.' We didn't want to say horror because people would react 'oh, horror'. They do the same for science fiction. They'll say 'oh I'm not into science fiction, I don't read science fiction, I don't watch science fiction,' yet every week they watch *Lost* and *V* because they're great dramas.

BC: Science fiction has finally become mainstream—in movies, in advertising.

'Writing is a much more lonely business and there is no feedback...'

AB: Particularly through television. Fantasy had a massive upsurge when the *Lord of the Rings* films were made and then there was the *Harry Potter* series, and an ongoing flirtation with horror and the paranormal stuff on TV shows and the associated books. There definitely does seem to be an upswing now back to towards science fiction.

Self publishing

BC: Self publishing is something else that carries a bit of stigma. To some extent both Alan and I self publish. This is an inevitable consequence of the new technologies and the distribution patterns that are happening in publishing. Why does that stigma exist? If you're a young rock and roll band and you produce your own CD you take it along to shows and you sell it. It is part of the journey, it is part of how you are proving yourself and it is par for the course. Every night when they go onstage, the band has a feedback mechanism. The audience either likes them or doesn't like them, and if the audience doesn't like them then maybe they won't survive to produce their own CD. The feedback gives them some idea of the quality of their work

and an interaction with their audience before they bring out a product.

Writing is a much more lonely business and there is no feedback mechanism until you've actually put something out there in the world for other people to read.

AB: Time is factor as well. A band can play an album to you in 60 minutes and you can hear a range of their stuff and know whether you like it or not. Whereas if you want to invest 8, 10, 12 hours reading a novel, it's a much bigger ask, especially if it turns out to be rubbish.

BC: Part of the stigma of self publishing is that there is such a massive industry out there which exploits people who would be authors. For instance, there's a printer in Australia that will print your novel, give it a cursory edit, and give it a quite professional layout job; then they'll print 10,000 copies—and you can put them in your garage because you don't have a distribution deal. That may change because that particular printer has just recently bought a distributor.

AB: Many of our books utilised print on demand services instead. That means you put your text block and your wraparound cover up into the printer's site and then those can become available through Amazon direct from the printers, or even direct from yourself. If somebody buys a copy, a copy gets printed, bound, made and posted. That single concept is changing the face of publishing. Even to the point now where some shops are experimenting with 'Espresso Book Machines'. This is a piece of equipment, about the size of two photocopiers, and it is a print on demand unit. You look through the titles—they may be out of print books—and make your selection. It's made, bound, printed and spat out the other end while you wait for it and you take it to the counter and buy it. So, print on demand is, in many ways, removing the need for distribution because print on demand printers will automatically apply direct to Amazon and similar companies

This whole print on demand idea is, fundamentally, self publishing with no upfront costs. It's a nominal fee to have an ISBN placed on the back of the book and then it just goes straight through to Amazon and places like that and then

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IPEd notes

News from the Institute of Professional Editors Limited, June to July 2010

The IPEd Council met three times during the period covered by these notes, discussing a wide range of matters bearing on activities and progress in the new financial year. Readers are reminded that the minutes of council meetings, once confirmed by all participants, are placed on the website.

Planning for a new *Style manual*

The council meeting on 16 June was devoted to just one item: discussion of a proposal to respond to a request for expressions of interest (REOI) for the 'Exploration of Solutions for the Australian Government's *Style Manual*'.

The REOI was released on 12 May by AusTender on behalf of the Department of Finance and Administration, with the closing date for submissions being

29 June. Unfortunately, the council did not become aware of the request until some time after its release, so decisions and actions were needed within an even tighter time frame than that allowed by the department. We were in time to register for an industry briefing scheduled for 27 May but were surprised to be told that it had been cancelled 'due to lack of public interest'.

At the 16 June meeting, councillors agreed that IPEd, through the societies and their members, had the expertise and experience to make a strong contribution to the development of a new edition of the *Style manual*. Also at the meeting was Steven Smith, chief executive of Adelaide-based company Website Criteria. Steven is the author of the *Website Writing*

Guide and Living Websites, and has built several Australian Government websites. Given the strong focus of the REOI on the need for extensive coverage of online writing and editing, a field that has changed almost beyond recognition since publication of the 6th edition of the *Style manual* in 2002, it seemed clear that a joint bid involving both 'traditional' editors and the 'new breed' of online workers would benefit all stakeholders.

The response to the REOI delivered on 29 June was under the IPEd banner but framed on the understanding that, if the matter proceeds, the work would be done under an alliance of IPEd and Website Criteria, with design input from members of the Australian Graphic Design Association (AGDA) managed

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.**

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you can start marketing—‘Hey check it out, my book is on Amazon, buy it.’ You can buy copies of your own—individual copies instead of having to get thousands printed—and then send those out to reviewers.

AB: The two things we need more than anything else in Australia? A print on demand house and an Amazon.com.au. We have print on demand, we have digital printers, but not with the same model as someone like Lightning Source, which will take your book and make it available through the online distributors.

The e-book revolution is happening. The Kindle Reader and the Kindle Books are massive. Especially in the USA. It is the biggest selling format of my books to a US market.

However, they take a particular type of format so you can’t read it if you’ve got a Sony Reader or iPhone

or anything else. You would need to download the software until you can read multiple formats. All that is slowly changing, so that a lot of the formatting and the styles and everything will balance out.

In a few years, people who are high school age now will regard e-books as second nature and will read whatever book they want on the device they prefer.

And it’s the same with print on demand publishing globally. Small press have just mushroomed all over the place. I’m one of them, because the technology exists and it is there to be used, which means they can take a chance on putting books out there without massive outlays of cash for 400–500 print runs.

Throughout Europe and the USA print on demand is a very well known phenomenon and there is a massive array of small presses using print on

demand to the point where people don’t even really realise it now. If someone bought a copy of one of my books from Amazon they probably wouldn’t even check who the publisher was. People are accustomed to shopping online. They go online, buy a book and get a book without paying any attention to how it was made or how it got there or who published it or anything else.

Alan Baxter is a fiction writer and editor (alanbaxteronline.com) who set up his own press, Blade Red Press (www.blade-red.com), to produce speculative fiction works.

Bill Congreve is a technical writer, editor and reviewer, an independent publisher, and a society member. His company, MirrorDanse Publishers (www.tabula-rasa.info/MirrorDanse/) produces speculative fiction anthologies and single author collections.

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by Brenton Murray, its current national president and principal of BMD, a design studio with offices in South Australia and Queensland. A ten-member advisory committee has been established, comprising accredited and distinguished editors, Website Criteria and BMD representatives, and IPed Secretary.

It needs to be understood and stressed that the members of the advisory group would not necessarily be involved in the hands-on activities if the alliance’s submission were successful: some might be, some not. It is the council’s objective that the bulk of the work would be devolved, on a fee-for-service basis, to as many as possible of the highly skilled and experienced editors who are the members of the seven Australian societies of editors. This is high-level work for our members that would, we believe, bring them professional and personal rewards over and above any fee received.

Because our bid is commercial in confidence, council cannot divulge more detailed information at present. Perhaps it is suffice to say that the council believes that, with our partners, we have made a very strong case for involvement in some, if not all, aspects of the creation of a new *Style manual* for the internet age. I personally believe that it is little short of amazing that a national organisation not much more than two years’ old has the capacity

to make such a submission—but then editors are amazing people.

What happens next? If our EOI is successful, we will, along with other successful bidders, be asked to submit a firm tender. We do not know as yet when that might be, but the department’s timetable gave 16 July as the date by which it would have completed assessment of the expressions of interest. Your IPed councillor can keep you informed of developments.

Exam Lead Writer and Assessors appointed

The Accreditation Board (AB) has appointed Heather Jamieson DE (NSW) as the Lead Writer for the next accreditation exam, to be held in 2011. She will be assisted in this role by Renée Otmar DE (Vic.). Also appointed during June, following an invitation to all Accredited Editors, were 11 IPed Assessors: Sofie Bird (Vic.), Helena Bond (Qld), Christopher Brennan (Tas.), Phil Bryan (Vic.), Julie Ganner (NSW), Rosemary Luke (SA), Liz Steele (Vic.), Tina Thornton (Tas.), Susan Wales (Canberra), Lan Wang (Vic.) and Penny Wheeler (Canberra). The IPed Assessors take over the work of the, now dissolved, AB Assessors Forum comprising distinguished editors nominated by their societies.

As well as 2011 exam development, the AB is researching the requirements for re-accreditation, which IPed

Accredited Editors must seek every five years to retain their status. Two potential models are being assessed.

Website renewal

Following an exhaustive tender process, Adelaide design studio BMD (also, coincidentally, a partner in IPed’s *Style manual* REOI) has been awarded the contract to design IPed’s new website.

Work is now proceeding apace, directed by Rowena Austin and Rosemary Luke of the IPed Communications Committee. Council and AB members are busy writing new copy for the site, for which a launch date of 1 September has been set. To minimise costs, as much as possible of the construction of the new site is being done by our skilled and reliable band of volunteer workers.

IPed Occasional Papers series

A reminder to all IPed’s earlier call for papers in the first of its Occasional papers series, ‘Insights into editing’. This series aims to encourage 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. The closing date for entries to the first round is 30 September. Full details can be found on the institute’s website.

**Ed Highley
Secretary, IPed**

Galley Club Awards, Friday, 6 August

The 34th Galley Club Awards will be held on Friday, 6 August at the Harboursedge in Sydney. The cost is \$125, which includes a 3-course dinner with beer, wine, sparkling wine and soft drinks

James O'Loghlin is master of ceremonies for the 2010 awards evening. James is one of Australia's leading comedians and media personalities. A regular performer at the Sydney, Melbourne and Adelaide comedy festivals, he is also the host of the popular ABC TV program *The New Inventors*.

Further details and directions to the venue are on the website, www.galleyclub.com.au.

Australian Educational Publishing Awards, 4 August

The 2010 Australian Educational Publishing Awards shortlist has been announced. More details are on the APA website, http://publishers.asn.au/emplibrary/2010_Education_Awards_Shortlist.pdf. Tickets are on sale now for the presentation lunch, which will be held at the University of Sydney on Wednesday, 4 August 2010.

Walkley Media Conference, 10 to 12 August

The 2010 conference is titled 'What's the story? Powerful narrative and other tales from the future.'

The Walkley Media Conference will draw together the best thinkers and

Winter dinner thanks

Society members enjoyed a fabulous winter dinner in July, so we extend our thanks to Susie Pilkington, who organised the event. Susie found a great venue for us, William Blue Dining. The food and wine were an absolute treat (see www.williamblue.edu.au/william-blue-dining). Special thanks also go to Murdoch Books for generously providing the much admired door-prizes.

innovators to lead discussions on how the industry is changing. What will it take to survive and thrive in this new media landscape? What skills will you need? How will social media evolve, and how can you use it? What new tools are out there for storytelling, and how can you use them? What will the media business models look like—and where is the money for you?

See the website for more information: www.walkleys.com/2010conference

Brisbane Writers Festival, 1 to 5 September

Details of the Brisbane Writers Festival program for 2010 will be in *The Weekend Australian* and on the festival website, www.brisbanewritersfestival.com.au, on 24 July.

Redact 2010—Training for Experienced Editors, 16 to 17 October, Geelong

Redact is a residential weekend course offered by the Society of Editors (Victoria) Inc. At Redact you will join a small group of experienced editors for in-depth training in a specialist stream of your choice. Further details are available from the IPEd website www.iped-editors.org.

Frankfurt Book Fair 2010, 6 to 10 October

The website for information about the Frankfurt Book Fair this year is www.frankfurt-book-fair.com/en/fbf/. Argentina is the Guest of Honour.

Have you used your free meeting voucher for 2010?

All society members received a voucher with their 2010 renewal entitling them to free admission to one of the monthly meetings.

Don't let your voucher go to waste. Come along in August for the talk about e-books, or in September for the talk about editing in New York. Light supper, drinks, good company and conversation always provided.

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:
**membership@
editorsnsw.com**



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 September issue is Tuesday, 10 August 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 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.

Society of Editors (NSW) Inc.
2010 COMMITTEE

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Professional development

Manuscript Assessment and Reports

Date: Thursday, 19 August 2010

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

Presenters: Mark Macleod and Jude McGee

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$195 for members, \$290 for non-members (includes lunch and refreshments)

Please register by Thursday, 29 July 2010.

How do editors and publishers decide which manuscripts to accept for publication, which to send back for more work and which to reject? And how do they deliver the news tactfully and honestly? This interactive workshop with two publishers will introduce the skills needed to assess manuscripts and to write a reader's report for agents, publishers and authors. The day will be divided between adult fiction (Jude McGee) and children's books (Mark Macleod).

Grammar Essentials

Date: Saturday, 4 September 2010

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

Presenters: Pam Peters, Emeritus Professor of Linguistics, Macquarie University.

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$195 for members, \$290 for non-members (includes lunch and refreshments)

Editors often feel that they need more grammar, but how much is enough? The workshop is designed to be interactive and to allow for discussion of the ins and outs of usage as they arise.

Call for contributions

Have you been to an interesting conference, workshop or event?

We welcome contributions to *Blue Pencil*. We would like to publish your articles, book reviews or letters.

Please email the editor at bluepencil@editorsnsw.com.

Copy deadline for the September issue of

Blue Pencil

Tuesday

10 August 2010

Workshop information

Registration

To register for 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 workshops (excluding computer-based workshops).