

The road to accreditation

The establishment of an accreditation system for editors still has a long way to go, as Robin Bennett, Chair of the Accreditation Board reported at our July meeting. Robin made a special visit from Queensland to address the society, report on the latest developments and respond to questions about accreditation.

For me, the road to accreditation started at the joint editors/indexers conference held in Canberra in 2001. During the plenary session, indexer Lyn Farkas commented on the inadequacy of both professions' earnings in relation to their skills and knowledge. She also pointed out that both were ageing professions, with a high percentage of members over the age of 50, with no accreditation programs for either profession, and that we needed to attract younger members.

A growing number of young (and not so young) people are now being drawn to the profession, as indicated by our societies' new members and the number of queries we receive about editing courses and editing as a profession; this is a very welcome development. However, in other ways the profession hasn't changed much since 2001.

Editing remains an undervalued and largely invisible profession. I recently attended the launch of the Queensland government's Smart State strategy,

stage 2. The launch was attended by scientists, senior academics, heads of government departments, leading businessmen, and representatives of community organisations—the kind of people who are largely outside our usual market. From two or three

'...editors remain largely invisible to too many people who need our services.'

conversations, I formed the very clear impression that as far as these people were concerned, editors were not the kind of people they would ever think about, much less suspect of being organised to the degree that we are; that editors remain largely invisible to too many people who need our services.

Too many editors have difficulty in earning the kind of income that

their skills and versatility should command. Members of our profession have an extraordinary range of skills, qualifications and accomplishments, yet we all know first-class editors who have difficulty in earning an income commensurate with their skills. 'Genteel poverty' was the phrase Lyn Farkas used in Canberra to describe this situation; her words have stuck in my mind ever since.

Let me give you a couple of examples. I have seen a project manager employ an inexperienced editor at \$19 an hour; this is gross exploitation. Because I was familiar with the text she was working on, I also felt distinctly cynical about the project manager's explanation that it was only a proofreading job and doubtful how good a job this girl would be able to do.

Fifteen months ago, one of my Queensland colleagues won an extension of an international contract

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Next meeting: Tuesday, 2 August 2005

The proposed national organisation for Australian editors

Why do we need a national body? What form should it take and how will it operate? What part should each society play? What costs will be involved?

To help members decide on the model for a proposed national body, the CASE National Organisation Working Group has prepared an 'issues paper' that looks at different structures and ways of operating such a body. This paper will be sent to society members before the meeting. The meeting will provide an opportunity for members to contribute ideas or ask questions.

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 don't RSVP; \$7 for holders of a current concession card.

Please RSVP to 9294 4999 (voicemail) or <brhed@pnc.com.au> (email) by Friday, 29 July.

September meeting: Tuesday, 6 September 2005.

for her organisation purely because of her outstanding editing skills and project management. After the new contract had been awarded, her manager stated that she and an admin. assistant could do all the editing needed on the new project, despite the fact that the clients had stated very clearly in writing their reason for awarding the contract. You will not be amazed to learn that this manager knew sweet fanny adams about editing and certainly did not value it as a profession.

I'm sure many of you could describe similar experiences. You may also have lost work because a potential client had previously engaged a so-called editor who then botched the job very thoroughly. Understandably, such clients may well become extremely

'Do we need an accreditation program at all?'

distrustful of editors and believe that no editor is likely to add value to their work.

None of this will come as any surprise to you. The question many people raised in December last year and are still raising is whether accreditation will improve this situation. Do we need an accreditation program at all?

The answer is YES.

As one of my colleagues from IPE (formerly known as CASE) has observed, national industry standards increasingly require professions and training organisations to have assessment and accreditation processes. Having no accreditation process doesn't help new editors; it leaves them to float. Accreditation is also a plus for people who move interstate or overseas; it is perhaps more transportable than a course from a place many people in the new State or country haven't heard of.

Will accreditation improve the situation I have described? We hope that it will, in conjunction with other activities at national level. The aim of the accreditation program we are now developing is to create a scheme comparable in many ways with registration/accreditation schemes already well established in many professions, such as accounting, engineering, law, psychology and public relations. Specifically, the aim stated in the *Report* circulated last December with the ballots on

accreditation, which you probably still have stuffed in a drawer somewhere, was to place accreditation within the reach of most working editors: that is, accreditation was to be neither absurdly easy nor impossibly difficult.

I believe accreditation of editors will help members of our profession to gain recognition of their skills. This is at least the first step. If we don't take that first step, we have no hope of advancing our profession. Our long-term aim is to create a situation where accreditation is seen by editors as a normal step in their careers and by clients and potential clients as an indication that they can expect a good job from an accredited editor.

As you would already be aware, the Accreditation Board has been created to set up such a scheme. The board consists of a delegate from each State/Territory society, plus a representative from the Institute of Professional Editors and an assessors' delegate. The inaugural meeting of the board took place in Sydney in May. Members of the board have begun work on the practical details of the accreditation scheme, based on the *Final Report* which accompanied the ballots in December 2004.

The board's brief is to establish a scheme which will be transparent, consistent and objective. It will take into account professional development, formal qualifications (including editing/publishing courses), employment and representative jobs. But above all it will be performance and evidence-based; assessment of applicants will be competency-based assessment.

I must admit that when I first read the report, I found it extremely daunting. I thought, 'I'll never get accreditation under this system', and I've been working as an editor, first part-time and then full-time, for more than 25 years. I know many editors who felt the same way. But an interesting thing happened when we started looking at the type of evidence we would require: the process began to look much less intimidating when we broke it down into smaller items. The kind of evidence assessors would require could include correspondence with clients and designers, style guides used and developed, before- and after-online products, references, and work-in-progress, that is, copies of work you

have undertaken with marked or tracked changes to show what you have actually done. That is most important. Work-in-progress could include voluntary, unpaid work and could consist of as little as 20 pages. And you may need to submit only one manuscript.

Assessment will be based on the *Australian Standards for Editing Practice*. The second critical aspect for us was the question of minimum standards. In other words, what is the minimum standard of performance required to demonstrate competence? Applicants will be required to demonstrate that they have achieved a minimum standard of competence in editing, but will be assessed only against those *Standards* applying to the work they currently do, for example, copyediting, project management, and web editing. They will not be

'...we do not expect people to jump through impossible hoops.'

asked to address every one of the *Standards*; we do not expect people to jump through impossible hoops.

Both applicants and assessors will be provided with guidelines and instructions, to make their task less time-consuming and spell out what the board expects of them. We have considered ways of making the *Standards* easier to use on both sides.

One effective way of doing that would be to add performance criteria to the *Standards* where necessary. Those of you who have worked with TAFE or another registered training organisation would be familiar with the use of performance criteria to accompany elements of competency; they are provided both to students and to assessors or markers, so both sides know exactly what is required of them. This would also ensure that the process is as objective as humanly possible.

How will applications for accreditation be handled? First of all, your application will be sent interstate, to an assessor who works in the same area as you do, for example, corporate editing, web editing, fiction editing or editing illustrated children's books. This should eliminate conflict of interest; in addition, assessors who

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Editing in Context

National Editors Conference

13–15 October 2005

Eden on the Park, Melbourne, Victoria

Presented by the Council of Australian Societies of Editors (CASE)

Hosted by the Society of Editors (Vic.) Inc.



The Society of Editors of Victoria is delighted to host the second national CASE conference at the Eden on the Park hotel, Queens Road, Melbourne.

The conference will give you the opportunity to take part in a range of professional development sessions and workshops, discuss current issues facing both inhouse editors and freelancers, and most importantly, socialise and network with your peers.



The three conference sub-themes are:

- **Transition** (changing workplaces, conditions, technology, industry norms)
- **Consolidation** (training, business aspects, skills acquisitions, standards)
- **Collaboration** (partnerships, mentoring, networking).

Keynote speakers for the conference are:

- **Michael Webster** – Course Coordinator of the RMIT Graduate Diploma of Editing and Publishing and Principal of Nielsen BookScan Australia
- **Janet Mackenzie** – Freelance editor and author of *The Editor's Companion*
- **Jackie Yowell** – Consultant Publisher, Allen & Unwin.

As the conference will take place during the Melbourne International Arts Festival and Spring Racing Carnival there will also be plenty to do and see in your spare time.

We are also planning opportunities to learn about our health and wellbeing, some field trips and social activities at sites around Melbourne, and a conference dinner at the Melbourne Aquarium, with special guest **Jane Clifton**. The **Style Council** will host its annual conference on Sunday 16 October, also at Eden on the Park, to finish off an exciting four days.

Register now to take advantage of the early-bird discount. Information and registration details are available on the conference website at www.socedvic.org/editingincontext/ or via email to editingincontext@optushome.com.au.

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share some clients with the applicants or may be a friend of the editor concerned will be expected to disqualify themselves. You are unlikely to find out who assessed your application.

All applications, supporting evidence and assessors' recommendations will then be sent on to an assessors' panel whose members will possess the range of skills and experience needed to assess these applications. The panel members will then make a decision to award accreditation, seek additional evidence or deny accreditation. For most applicants, the panel's decision will be the end of the matter. There will be an appeal procedure. People who are denied accreditation will be able to appeal to the panel, the Accreditation Board and the Institute of Professional Editors. Applicants and assessors will use standard forms to maintain transparency and consistency.

Our first pool of assessors will consist of distinguished editors nominated by their own societies. These will be editors highly respected in their societies for their skill, depth and breadth of experience and contribution to the profession. Those who gain accreditation will be eligible to join the pool of assessors. All assessors would be required to sign confidentiality agreements.

The board is planning to set up a secretariat to handle applications, assessors' reports and communicate results to board members and also to maintain a paper trail.

Please remember that this is still a draft plan. We have an enormous amount of work to do on the practicalities and we welcome your comments on this proposal. We want to hear your concerns so we can achieve the most workable scheme possible.

This scheme will not be commencing in the very near future. In the first place, the Accreditation Board will not be calling for applications for accreditation before late 2006. The processes we are working on will not be cast in concrete and will be reviewed after the program has been in operations for 12 months, but we must make sure that the program we offer editors will be workable to begin with. This is not a light undertaking.

At this stage we're looking at one level of accreditation, according to the brief given in the December *Report*.

The financial estimates included in that report are based on a projection of 200 applications in the first year, then 50 each for the following two years. These are not pre-determined limits; if more than the projected number of editors apply for accreditation, the board will certainly process all those applications.

It is important to remember that accreditation will not be a stand-alone program. While the board will be responsible for the administration of the scheme and the practicalities involved, our activities will be closely tied in with those of a formal national organisation. And, the IPE's activities will certainly include promotion of the profession; this is essential if editing is to become the highly valued and well-paid profession it should be.

' Without that national organisation accreditation would have no teeth.'

Other IPE activities will also affect the success of the accreditation program. They will include revision of the *Standards* to cover areas like online/web editing; this revision will be crucial to an effective accreditation scheme. The people working on the *Standards* will also be contacting educational institutions and employers to gauge their use of the *Standards*; the results of this investigation should be very helpful in establishing ties between training providers and accreditation and perhaps in influencing the content of courses to reflect accreditation requirements in the future.

In terms of structure, the Accreditation Board will be a subsidiary of the Institute of Professional Editors (IPE); it will be a separate body but will answer to the IPE board members. Financially, the Accreditation Board and its activities will be almost entirely self-funded: that is, with one exception all Accreditation Board activities will be funded by a combination of sponsorship and payments made by applicants for accreditation. The effect will be that the Accreditation Board will not be seeking money from our societies, with that one exception. Our activities will be funded by sponsorships to begin with and then by a mixture of sponsorships and fees when applications for accreditation begin to come in.

The one exception is the provision of insurance and legal cover for assessors, Accreditation Board and IPE members. We would be extremely foolish to assume that nobody would ever think of suing the assessors, the board or IPE over failure to secure accreditation, to believe that editors don't behave like that. We would also be very unreasonable if we expected our assessors to work without such protection or to pay the necessary insurance expenses themselves. Many freelance editors already have to deal with clients' expectations that they take on heavy professional indemnity payments for the uncertain prospect of work. We would also start to haemorrhage assessors if even one was left to face a legal suit without such protection; indeed, we would have great difficulty in recruiting assessors at all. Because the assessors would be working indirectly for the IPE under some form of contract, it will organise the cover our assessors need.

I cannot emphasise too strongly how important the existence and effective functioning of a formal national organisation is to the future success of accreditation. Without that national organisation, accreditation would have no teeth. It would certainly be possible for one of our societies, presumably one of the larger ones, to organise a State or Territory-based pilot accreditation scheme, provided they could find sufficient volunteers and enough funding to take on the enormous amount of work involved. That is in itself highly questionable. You have to ask, who would be prepared to take the job on under these circumstances?

And it is important to be realistic about the outcomes of such a scheme. However soundly-based the scheme was, it would still lack the authority of a formal national organisation of the type that exists in other professions with accreditation or registration.

When our members returned their votes last December, many expressed their concern that all publishers and other potential employers would demand accreditation in a contractor or employee and that non-accredited editors would be unable to obtain work.

This will not happen. First of all, it will take many years for a combination

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of accreditation, promotion of the profession and national representation of editors to change the thinking of publishers and other clients. You are not talking about months here but years—many years.

Then, as you would be well aware, obtaining work with publishers and individual clients is largely achieved by word of mouth. That also will not change. What may change will be the ability of supervising editors to recommend and appoint accredited

'A large number of experienced editors have no formal qualifications whatsoever in editing...'

editors and to negotiate more satisfactory payments with managers who do not, at present, value editing as a profession. Some managing editors and in-house editors may be able to use this weapon with managers who see no problem in employing editors who may be less than competent, at miserable rates, because they attach no value to the work and cut-price editing is more consistent with their bottom line.

Senior editors who have established a reputation for excellent work over many years and have no difficulty in finding work because of that reputation will not benefit directly from accreditation, as several people pointed out last December. But accreditation may enable more editors to achieve that position and establish their own reputations over the years. We are asking senior editors who have benefited from the profession to give something back to it, to help other competent editors who may be struggling to find work and gain adequate payment to achieve the same position.

There is a major difference between editors and other professionals. In other professions, members are required to gain certain qualifications before they can be considered for registration or accreditation and may also be required to complete additional studies if they wish to gain greater opportunities.

By contrast, as you would be well aware, no such requirements exist for editors. We are a much less homogenous

group in terms of qualifications and, unlike other professions, we are rarely able to secure employment for graduates on the strength of course completion.

Our profession is split into two major groups, according to qualifications and experience. A large number of experienced editors have no formal qualifications whatsoever in editing; they have learned their skills by experience and perhaps also through in-house mentoring schemes. This group includes most of our senior editors, including many of the top people in our profession; most editors over the age of 50 would fall into this category.

On the other hand, we have the editors and would-be editors who are working through or have completed a course of study in editing and publishing, but very often have great difficulty in gaining experience. Many people commented in December on the difficulty they would have in finding work so they could produce evidence.

In our societies, we encourage new members to offer their services to voluntary organisations, sports clubs, churches and any other organisation, free of charge if necessary, just to get a start in the profession. That is an option the board would also urge newcomers to the profession to consider; we will certainly not be restricting evidence to paid work.

Traditionally, the standards and values of the profession were based on book editing, and employment in a publishing house was the accepted way of gaining skills and achieving those standards. However, we now have a large number of editors who entered the profession by very different routes; many people have just fallen into editing, as I did, and many good editors will never work for a traditional publishing house. The scope of the market has expanded to include self-publishing, multi-media production and other varieties of web editing, and our accreditation scheme must accommodate this wide range of specialist areas and skills.

The program we are working on must therefore provide the flexibility to enable all applicants to produce satisfactory evidence of their competence. Again, many people expressed concern about their ability to produce such evidence, because of the nature of their work. And we do

understand that, for example, somebody working on classified or commercially confidential material will have real difficulty; we will make every effort to accommodate such applicants. Several editors commented in December that they would have difficulty producing supporting evidence such as correspondence with authors because their negotiations with authors and/or project managers are done verbally. It should not take much extra effort to make sure you have a written record of all negotiations with clients, designers, project managers, content reviewers, and so on. Such work practices will make it much easier for you to demonstrate competence in the relevant standards and also help in your everyday work.

The board has requested a workshop at the National Editors' Conference in October, to help us nut out all the problems and find out what will work best for both applicants and assessors.

'I ask you all to give the accreditation scheme a chance.'

Several dummy applications presenting a range of different challenges will be considered by a panel of assessors; assessors and audience, in their role of potential applicants, will be invited to comment on what does and doesn't work and make their own suggestions. This valuable feedback will help us finalise the accreditation processes we will use.

I ask you all to give the accreditation scheme a chance. There will certainly be plenty of challenges along the way for everyone concerned and the benefits will take years to achieve, but we have to start somewhere. Accreditation and the other national developments accompanying it will provide real benefits we cannot hope to achieve for our members now.

Highlights from the question and answer session that followed Robin's talk will appear in the next issue of Blue Pencil. Robin Bennett is Chair of the Accreditation Board, Acting President of the Society of Editors (Queensland) Inc. and the Queensland delegate to the Institute of Professional Editors.

Enhancing accreditation

In conjunction with the meeting report on accreditation, Professor Pam Peters has provided the following points for discussion. Professor Peters hopes to raise interest levels in the accreditation system and welcomes responses to this article on accreditation and the CASE Standards.

I should emphasise that I support accreditation in principle, but feel that it's an opportunity to do more for the profession than is enshrined in the proposal we had to vote on. I hope that last December's vote is not used to prevent further discussion of the proposal. With only 29% of members returning their vote, it doesn't really look like wholesale endorsement of the proposal, and rather suggests the need to fine-tune its shape and structure.

The accreditation system forged by CASE (2003–4) is a landmark in the history of the profession, and a benchmark for future development. Only because things have come this far is it now possible to debate the capacity of the proposed system to evaluate editorial competencies, and to support the professional development of editors. The comparability of editorial accreditation with that of other professions is something we can now examine; and there is scope for discussing the role of editors with outside parties such as typical employers. The issues outlined below are by way of suggestions to develop and enhance the accreditation system, so that its design will further the interests of the profession into the future.

The accredited editor

The criteria detailed in the *Accreditation Final Report* do seem to privilege the senior editor, because of the emphasis on skills acquired through experience, and devaluing of skills learned in formal training. This point is made both by those who voted for and against the proposal. The accredited editor would be a veteran of multiple publishing projects with plenty to show for it, and experience of various editorial roles. There is no place for the aspiring novice with base-line skills, but little to demonstrate her/his competence.

Many professional societies and institutions (for example, in architecture and engineering) allow for more than one kind of member, embracing two (or three) levels:

associate (or graduate) members, and full (or registered) members who can show sustained experience. A further (third) level of fellow is established in some professions. In the proposed Institute of Professional Editors (IPE), all three levels could have their place, and provide for the development of the profession as well as individual professional growth. The proposed accreditation scheme seems to concentrate on defining the second tier (= full members) as composites of editorial experience, but with little consideration of how younger editors might gain it, or what experienced editors might still aspire to by way of special recognition.

Some provision for entry level membership seems vital to entice younger talents into the profession, based on their commitment to formal training. Recognition of formal training, at least for associate members, would redress the extraordinary disregard for it shown in the proposed system. Every other educated profession you could name starts with formal training. The fact that senior editors do not have it is no reason for denying its value for younger editors. It could be a benchmark for entry to associate membership, without precluding more experienced editors' passage to full membership by portfolio etc. The profile for associate members might then be something like formal training plus some experience of MS editing in a particular field of publishing; whereas full members might be expected to show experience of project management in multiple fields. The status of fellow is naturally reserved for the kinds of editors envisaged by CASE as the first group of assessors in each State society.

Formal training

Training in editing is presently provided by a considerable range of institutions, in courses of variable size and contents. As an early priority, the IPE would do well to undertake a comprehensive survey of the range of editing/publishing courses offered by Australian institutions, so as to decide

which ones might be a component of associate member accreditation. There are obvious parameters, in terms of: (a) length of course (from six weeks to two years or more) (b) level of course (TAFE, university) (c) contents: units all dedicated to editing/publishing, or diluted with units in professional writing, journalism etc. The IPE itself could challenge institutions offering editing/publishing courses to show their quality and substance, and their capacity to meet training criteria such as (a), (b) and (c) above. Graduation from such training courses would provide the IPE with benchmarks guaranteed by other institutions, and relieve it of much of the burden of assessing the credentials of applicants for associate membership.

Editorial standards

The *CASE Standards* cover a remarkable range of editorial knowledge and skills. The emphasis nevertheless seems to be on print-based skills associated with publishing-house projects; and the importance of web-editing skills used in other kinds of institutions (government and industry) is underplayed. Web document design is underplayed, as are the graphic elements of editorial work, as if printed text is still the unspoken staple of all editorial work. In revising the *Standards*, it would be useful to

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NEW MEMBERS

Catherine Day

Jenny Iedema

Claire Pickard

Helen Samad

Niobe Syme

Suzanne Williams

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separate 'Language' from 'Illustration', thus giving more attention to language and style, as well as creating a separate focus on all aspects of graphic design and web document design.

Amid all the *Standards*' emphasis on particular knowledge and skills, the capacity to integrate them is left unspoken, and that all-important editorial judgement and discretion that goes over and beyond any particular decision. Perhaps this could form an introduction to a revised version of the *Standards*—a section on the editorial role. It could also address the issue of working with authors, diplomatic skills etc., which are absent from the existing document.

Consultation

As part of further work on the *Standards* and accreditation, consultation with employers seems to me all important. Many editors now work within corporations or government departments, or on contracts to them, and the editorial demands on them are not really explored in the *Standards*—or the expectations that their employers hold of them. It would be timely for IPE to develop a questionnaire to distribute among such employers, to discover their view of editors and the value of their work, so that this information too could be built into the revised *Standards*.

Professor Pam Peters can be contacted via email at <pam.peters@mq.edu.au>. Professor Peters is based at the Department of Linguistics, Macquarie University, where she is Coordinator of the Postgraduate Program in Editing and Publishing. She has recently been awarded a Personal Chair for her achievements (more details are in the news section on page 9).

IPE notes July 2005

News from the Institute of Professional Editors (formerly CASE)

Forming a national organisation

The task of forming a national body to serve the needs of eight independent societies of editors raises many questions, both legal and practical. For instance, should it be an incorporated body? Which State has the most suitable requirements for incorporation? What sort of activities is the new body likely to engage in? The National Organisation Working Group, convened by Haya Hussein of Victoria, will soon be circulating an 'Issues Paper' that examines these topics. The societies are asked to hold workshops in August or September to consider the Issues Paper, and, with any luck, the feedback will be compiled in time for discussion at the Melbourne conference in October.

2007 conference

As the Victorian committee moves into the final stage of planning for the Melbourne conference, the Tasmanian society is already hard at work on the next interstate extravaganza. Their conference committee, which has been meeting since last November, has set the dates for 2007.

Fill in your coming events calendar with these dates: the main conference is in Hobart on Thursday 10 and Friday 11 May, with forums and workshops on the Saturday.

How is *The Standards* review going?

The *Standards* Revision Working Group was set up to review the use of *Australian Standards for Editing Practice* (2001) by editors, employers and the education sector. The review has been suspended for the moment

pending a fuller understanding of the requirements of the accreditation scheme, which will test applicants against the *Standards* in order to grant accreditation. This use of the *Standards* has various ramifications, and the revision will go ahead when the requirements are clearer.

National effort

At present the Institute is making a huge national effort, with volunteers committed to eight committees and working groups: the Institute itself; the Accreditation Board; the initial panel of assessors; the National Organisation Working Group; the Promotions Working Group; the *Standards* Revision Working Group; and state conference committees for 2005 (Victoria) and 2007 (Tasmania).

Despite all the contributions, we are conscious of neglecting important areas. We could use a fairy godmother with a bottomless bucket of money and a truckload of workers.

The training of editors needs attention—the Institute would like to coordinate and improve the training offered by the societies, and to work with education providers to ensure that the courses they offer match the needs of industry.

A program to mentor junior and novice editors is also on the wish list. Perhaps the surge of enthusiasm that is being generated by the Melbourne conference will provide the volunteers, if not the money, to make a start in these areas.

Janet Mackenzie
Liaison Officer
<www.case-editors.org>

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 <cje_editing@hotmail.com>.

Freelancers for lunch, 8 August 2005

The freelancers' inaugural bimonthly nosh up will take place on Monday, 8 August 2005 at UNA's, 340 Victoria Street Darlinghurst, at 12.30 p.m. UNA's is a reasonably priced Austrian restaurant with a German, Austrian and Swiss bill of fare. The restaurant is BYO (wine only) and licensed, and it does not accept credit cards (that is, cash only). We plan to hold the freelancers' lunches every two months with a different venue for each meal.

The lunch should give freelancers a convivial opportunity to exchange information on what they are up to and to find out what their fellow editors are doing. So come and network or just have fun. There is no need to RSVP... you cannot book tables at UNA's. Just turn up (plenty of off-street parking). See you there!

Byron Bay Writers' Festival, 4–7 August 2005

The 2005 Byron Bay Writers' Festival will feature everything from dinners and lunches to interviews and panel discussions. Events will be held in various locations throughout the Byron region with the main event being held in the grounds of the Byron Bay Beach Resort. Visit the website for more details: <www.byronbaywritersfestival.com.au>.

Style Council Conference, Melbourne 15–16 October 2005

The Style Council Centre was established to research and publish information about the English language in Australia. It builds databases of spoken and written Australian English, Aboriginal English and terms on which Australians diverge from Britains and Americans.

The centre conducts regular conferences, on the state of the language (known as Style Councils), and publishes their proceedings.

Style Council 2005, taking the theme 'Style in context, Australian and

international', will be held in Melbourne on 15–16 October, dovetailing with the National Editors conference at the Eden on the Park Hotel.

The conference will open on Saturday evening with a celebration where Australian author Thomas Keneally will launch the fourth edition of the Macquarie Dictionary. On Sunday morning, the keynote speaker Professor Kate Burridge from Monash University will launch the conference theme with a wide-ranging paper on communicating with different audiences. Other papers will focus on the details of adapting publications for local and overseas consumers.

Early-bird registration (before 31 August 2005) for the full conference will be \$132, non early-bird will be \$165. For more details, see the website <www.shlrc.mq.edu.au/style/styleconf05.htm> or contact Adam Smith, phone (02) 9850 8783, fax (02) 9850 9199, email: <adam.smith@ling.mq.edu.au>.

CASE Editing in Context conference, 13–15 October 2005

The Editing in Context conference will be held in Melbourne from 13 to 15 October 2005. Information will be posted on the website <www.socedvic.org/editingincontext/>.

**Presenter registration by: Friday,
26 August 2005**

**Early-bird registration by: Friday,
26 August 2005**

Further information is on page 3 of this issue of *Blue Pencil*. Current details on the planned sessions are also available on the website.

If you have any suggestions or questions, please contact the conference convenor, Lan Wang, at <editingincontext@optushome.com.au>.

Asialink arts residencies applications, closing date 2 September 2005

Asialink's Residency Program offers residencies in Visual Arts and Crafts Performing Arts, Arts Management and Literature in different Asian host countries.

Residencies are usually of three to four months duration and each residency offers a specified amount of funding and initial contacts. Artists are generally attached to a host institution and are expected to pursue their own work as well as participate in the life of the organisation and community.

Residency applicants may include writers and book illustrators. Book industry personnel such as editors, festival staff and program managers may apply for Arts Management residencies. These residencies are open to arts managers in the areas of visual arts and crafts, performing arts, literature, multimedia, technical production and festivals.

Applicants must have at least three years experience in their field.

Applications will close on Friday, 2 September 2005. More details on the arts residencies and application forms are available from the Asialink website <www.asialink.unimelb.edu.au/arts>.

Bali Ubud Readers and Writers' Festival, 6–10 October 2005

Join an international group of readers and writers at the 2005 Ubud Readers and Writers' Festival, Ubud, Bali. Booker Prize winner, Michael Ondaatje, will discuss his life and work. This year's festival will last for five days. Visit <www.ubudwritersfestival.com/home.php> for more information.

Pixie O'Harris Award nominations, closing date 12 August 2005

The APA Pixie O'Harris Award for distinguished and dedicated service to the development and reputation of Australian children's books will be presented on Monday 12 September 2005.

Nominations are accepted for publishers, editors, booksellers and publicists who have worked consistently in the field of children's literature and have a recognised standing in the field.

More details about the award are available on the APA website at <www.publishers.asn.au>. Nominations close 12 August 2005.



Special honour for Professor Pam Peters

Pam Peters is now a full Professor at Macquarie University, having been awarded a Personal Chair in the Department of Linguistics.

Professor Peter Wenderoth, the Dean of Linguistics and Psychology congratulated Pam on her achievements, noting the honour she brought to the Division ‘...by being awarded not just a Chair but a Personal Chair that recognises personal achievements.’

A Personal Chair is not part of the regular departmental establishment or the regular University promotion system, but a special award made in relation to a person’s individual research and scholarship. The process involves demonstrating the national and international significance of that research, with the support of a set of national and international referees.

Professor Peters is the coordinator of the Postgraduate Program in Editing and Publishing at Macquarie University. A society member, Professor Peters has often presented talks, and in this issue of *Blue Pencil* she has contributed an article on accreditation (see page 6).

The Society of Editors would like to add its warm congratulations to Professor Peters on receiving this very special accolade.

History Writing Festival, 24 September 2005

This NSW Writers’ Centre festival will focus on the nature of writing history, whether for the more traditional non-fiction historical writing or for the purpose of using historical material in fiction. Phone (02) 9555 9757 or visit www.nswwriterscentre.org.au for more details.

Society of Editors (NSW) Inc.

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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 Catherine Etteridge at <cje_editing@hotmail.com>.

Copy deadline for the September issue is Tuesday, 9 August 2005

The views expressed in the articles and letters, or the material contained in any advertisement or insert, are those of individual authors, not the Society of Editors (NSW) Inc.

Advertising rates

Full page, \$150; half page, \$80 (horizontal only); one-third page, \$50 (vertical or horizontal); quarter page \$40 (horizontal only); one-sixth page, \$30 (half of one column). Inserts: \$75 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 runs for a calendar year. 2005 fees are \$65 for new members (\$40 if joining after 30 June) and \$60 for renewals.

To obtain a membership application form, phone (02) 9294 4999 or write to PO Box 254, Broadway NSW 2007. You can also download an application form from the society’s website at <www.editorsnsw.com>.

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 <cgray@mpx.com.au>.

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.

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Professional development

Design for non-designers

Date: Friday, 19 August 2005

Presenter: David Whitbread

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$250 members, \$299 non-members (lunch included).
Cost includes *The Design Manual*, which retails for \$49.50.

The workshop will cover typography, illustration, layout and principles of design, developments in design and the impact of the net on print.

Successful freelancing

Date: Saturday & Sunday, 17 & 18 September 2005

Presenters: Renée Otmar and Sally Woollett

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$350 for two-day workshop, members and non-members (lunch included)

So you know all about structural editing and you've honed your copy-editing and proofreading skills. Now you're set, right? Wrong. This weekend of workshops is designed to provide practical business skills you can use immediately.

Structural editing

Date: Saturday, 29 October 2005

Presenter: Pamela Hewitt and Shelley Kenigsberg

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$195 members, \$250 non-members (lunch included)

Structural editing is a jigsaw puzzle with more than one solution. This workshop presents practical techniques to develop the logic and flow of a text—whether the manuscript is fiction or non-fiction.

MS Word: advanced editing skills

Presenter: Bruce Howarth

Date and venue: TBA (tentatively, November)

Cost: \$195 for members, \$240 for non-members.

In this workshop, we will look at advanced find and replace, positioning graphics and fields and will introduce macros. Each topic will be discussed, and participants will then have time to work through examples. Each participant will have a computer.

InDesign

Date: TBA

Presenter: Alpha Computer Consultants

Venue: Level 3, 123 Clarence Street, Sydney

Cost: \$300, lunch not included

Course includes: course notes, certificate, 12 months help desk (via email to reinforce the learning) and repeat any public course within 6 months for free (conditions apply). Each student will have a workstation.

Regional members will receive 50 per cent discount on the cost of the above workshops.

Cancellation and refunds

The society will refund 100 per cent of the fee if you cancel four or more working days before the workshop, and 50 per cent if you cancel one to three days before. However, please note that there can be no refund if you cancel on the day of the workshop.

For more information about the society's workshops, please email Pauline Waugh at paulinewaugh@ozemail.com.au.

Copy deadline for the September issue of *Blue Pencil*:

Tuesday, 9 August 2005