

Blue Pencil

Newsletter of
The Society
of Editors
(NSW) Inc.

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PO Box 254, Broadway NSW 2007

December 2009

The challenges of self-publishing

At our September meeting journalist Maureen Shelley took us on the journey she and fellow author, Rosemarie Robertson, made in 2009 from the idea for writing Eat Happy to the marketing of the book.

I trained as a journalist so I learned to work with words at a very young age, but the world has changed. I am no longer the sort of journalist I was 18 months ago. I was reviewing the different ways that I write now. I'm doing my sixth degree I think. It is a doctorate so I do academic writing. At *The Daily Telegraph* I write the real estate and history pages. I write 'Classmates', which is a school report. I write reviews of plays, of concerts and of books. All of those require different styles of writing, a different way of looking and analysing and bringing out something of interest to the reader.

Every day when I sit down at my desk I think, *Who am I writing for today? Who are those 1.1 million readers that I write for on a daily basis?* They get in touch and they let you know when you get it wrong. Two days a week I write and two days a week I sub-edit. On the days that I write, somebody else gets to play with my words afterwards. For the past month or so, every single time, they have introduced errors but of course it is my by-line. It is me that wears the flak when the reader rings up

and says, 'I was really cranky about blah, blah.'

Apart from my four days at *The Telegraph* I also work for a company called The Coffee Collective. I write for the web, I write blogs, I write email newsletters and I write for magazines. I write for diverse magazines such as *Girlfriend* and *Restaurant and Catering Association Magazine*. I did a fabulous article on oils. I can tell you all about trans-fats! I write for *Bites*, a business magazine for dentists. Believe me there's a magazine for everything.

My dear friend Rosemarie Robertson, who I have been friends with for 25 years, is a counsellor. We knew so many people who were depressed, particularly friends' husbands. A lot of middle-aged men out there are very

unhappy. It's not just a case of grumpy, old men. It's grumpy, and staying grumpy, for a very long time and it has been having a real impact on families. I said to Rosemarie, 'What if we wrote a book?' So we sat down one weekend and did just that. We didn't get a lot of sleep, we had a lot of fun and we bombarded ourselves with a lot of ideas. At the end we had 12 chapters of a book.

We investigated publishing this book through publishers. I was with *The Telegraph* and part of the News Limited conglomerate is HarperCollins. I rang colleagues there who said, 'Maureen, don't waste our time. How many books do you think we publish a week? We're not taking on any more. We're certainly

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Next meeting: Tuesday, 1 December 2009

The Christmas Party

Celebrate Christmas with the society on Tuesday, 1 December at La Tavola Garden Restaurant, 16 Falcon Street, Crows Nest NSW 2065. Join us at 6.30 p.m. for 7.00 p.m. \$30 per person plus BYO alcohol.

Enjoy a great night with wonderful company, a well-priced meal and lots of fabulous door prizes. The three-course meal includes herb and garlic bread, followed by pasta, then a choice of veal parmigiana, chicken breast dijon or vegetarian risotto. Coffee and dessert are included. The society will provide mineral water and soft drinks. Please bring your own wine or beer. The restaurant is also licensed.

Please RSVP by Friday, 27 November 2009. Booking is essential. You can pay on the night if you have registered. Later bookings cannot be guaranteed as spaces are limited. Please return the enclosed booking form to the Society of Editors (NSW), PO Box 254, Broadway NSW 2007. Enquiries to Bruce Howarth: (02) 4731 5406 or <editorbruce@optusnet.com.au>. If using a credit card to book, you may phone the society's treasurer, Hillary Goldsmith, on (02) 9752 0753 (9.00 a.m. to 4.30 p.m.) or (02) 9388 8062 (7.00 p.m. to 9.00 p.m.). Or, make an online direct deposit payment to our CBA account. Account Name: Society of Editors (NSW) BSB: 062172 Account Number: 00905083 Include your name and abbreviated payment description in the space provided.

February meeting: Natalie Costa Bir from HarperCollins on social media and publishing; Tuesday, 2 February 2010.

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not taking on more factual works. Fiction is selling, so when you've got a fiction story, come and talk to us.' So then I searched out niche publishers and talked to literary agents but there really didn't seem to be a lot of avenues for our book.

What articles sell on the internet?

One of the things that I had been doing was testing the market to learn what sold on the internet, what people were clicking on. I publish any articles that I can't get printed in *The Telegraph*, or nobody will pay me for, through a site called Scribd <www.scribd.com>. There are something like eight million works on Scribd and millions of people click on it to read them. I have three or four thousand readers who regularly come back and check what I've been putting on the site.

I wanted to test what people were clicking. I wrote about grieving, I wrote about my daughter's goldfish dying and the impact it had on her and the little poem she wrote for the goldfish and how she tied it in with the loss of her grandfather. It brought tears to my eyes when I wrote it so I thought that it might strike a chord online. No. It didn't go anywhere.

I wrote about the horrific death of a man at BHP in Newcastle and the appalling BHP safety procedures that result in the deaths of six to eight people every year. This poor man was a diver who was underwater when someone pressed a button and he was sucked through a very high sieve. At the end of the day, not only did his wife and three young children not have a husband and father but they didn't have a body. So I wrote about that. I tried, I tested and I placed it up there.

I wrote about Joe Hildebrand who is a columnist at *The Telegraph*; he's a terribly funny man. That article has had a few hits as he's linked it to his own site on *The Daily Telegraph*. I wrote

about anything you can think of that might strike a chord with something. I tried, I tested, I placed it up on Scribd. I found they were clicking on recipes, anything to do with food.

By far and away the most popular item, with probably two thousand readers, was my Lemonade Scone recipe. Everybody downloads my Lemonade Scone recipe. So I said to Rosemarie, 'We can't write a counselling book. Self-help books are gone. Let's write a recipe book.' So we wrote *Eat Happy*, which is all about food and diet and is based on solid research. We spent a long time getting the research, analysing it, writing to the researchers. The main source of our research is Finland. There are a lot of depressed men in Scandinavian

'We have 2,000 followers on Twitter. We try and tweet on a daily basis. I'm the dill. Rosemarie gets into a pickle constantly.'

countries. It's dark and cold and they drink a lot of alcohol.

What we did was interleave recipes with things that you can do with your life to make yourself happy and take control and feel energised and be calmer. We had a fabulous book but couldn't find a publisher. We needed a mentor.

Self-publishing mentor

The most successful self-publishers we knew of were Rachael Bermingham and Kim McCosker. Their first book, *4 Ingredients*, which they self-published, sold 1.4 million copies. They now have five books in print and they still self-publish. They are into their second series with the Lifestyle Channel, they tour the world but they're still two mums from Queensland.

Rachael Bermingham has become our mentor. She started publishing at a time when she had just lost \$1.5 million through the collapse of a travel agency and her husband had lost his job. She googled 'marketing books' and then followed every piece of advice she found. Everything that anybody said to do to market your book, they did.

They started with their local newspaper. They did local radio. They did community newspapers and radio

and they went from there to Queensland radio stations and they started talking in little groups of 30 to 40 people. They kept on the road and kept doing it and they're still doing it. Except now they sometimes get 4,000 people turning up to a book signing. They have made a lot of money and they both employ their husbands.

We're not in that league, let me assure you. We went to Lulu, an e-book and print book publisher based in America. You upload the file, tell them how many books you want printed and they print them and despatch them and deposit the money into your bank account. We like the system and our books are selling. We also have our own website <www.dillandpickle.com>. Amazon is our next step and Lulu help you to organise that. Of course they take a reasonable percentage of your book profits. We also publish on a podcasting site called Podbeans and we have podcasts on iTunes. By far the most successful thing we do is tweet. We have 2,000 followers on Twitter and we try and tweet on a daily basis. I'm the dill. Rosemarie gets into a pickle constantly. Every single time we tweet, thousands of hits go onto our website.

I have learned so much about the internet and how to use the internet to publish since we started in January. We had written the book by March and then Susie Pilkington edited it. I have to say that was one of the most confronting things. Because you know, you fancy yourself firstly as a writer and secondly I thought I'd done a good edit before I passed it over. I thought she wouldn't find a thing. Well! Never mind the typos and the inconsistencies and all the rest of it and reminding me, despite the fact that I have a masters degree in Intellectual Property Law, of all the permissions that I needed to get. She just went through it like an editor does and made all of these suggestions, which can only improve our connection with our audience.

If anything has convinced me of the necessity of editors, then it was that experience. And I have to say I was affronted once she found all these mistakes because when you write, you think that you're a writer and you're word perfect. But nobody is word perfect and it really needs that trained eye coming from a different perspective to look at it and say, 'You need to do

NEW MEMBERS

Rashmi Balakrishnan

Raymond Khoury

Linley Cram

Deborah Sunartha

Colin Clark

these things.’ She gave us a list pages long.

Online publishing

The beauty of online publishing is that all the money is yours. Whereas with Lulu when we publish in print, they take, depending on our print run, between \$6.00 and \$8.00 a book. It’s not bad – they print your book and then collect the money for you when they sell your book. If you go to a traditional publisher, authors will be getting \$1.00 to \$2.00 from a cover price of \$19.95 and the rest will go to the publisher. So self-publishing is fabulous if you’ve got a niche book. There’s no point in troubling the publishing houses. They don’t want to sell your book to 500 people and it’s not worth your while because the return would be so small.

You might as well keep the entire cover price and control it yourself than hand over 80 to 90 per cent of your cover price and selling rights—just so you can say you’re not a vanity publisher. Well okay, I am a vanity publisher and we have 2,000 followers on Twitter. We

we will be up to 100,000 visitors by the time we’ve been going 12 months. But then, you’ve got to convert visitors to sales and that’s a different strategy.

Rupert Murdoch gave a talk about journalism and the future of journalism about eight months ago and I didn’t like the terms that he used. He talked about content, which is articles, advertising, pictures. There is no longer a distinction between paid words, editorial words, illustrations, graphics and photographs. It’s all content. That

‘There is no longer a distinction between paid words, editorial words, illustrations, graphics and photographs. It’s all content.’

was something I had to really grapple with when he talked about it. I’m a writer. But this journey has taught me I’m also a photographer. I make videos, I produce films, I edit films, and edit sound. I do computer graphics, I work with the pictures and images to create

tiny images that are very distinctive that people can read easily on iPhones.

Where I’ve gone as a writer and publisher this year has been all over the world. The thing that has fascinated me was the minute that we put up the website for our book, we went global. Our very first visitors were from the USA and China. And to date, 60 per cent of our sales are to the USA. We have a core of sales in Australia but we sell to the United Nations basically. I can’t work out why but we have a significant following in Hungary.

We know where all these people come from because we can work it out on our website. We have a You Tube channel and our website and by following the analytics of the two and correlating them, we know that our target market is middle-aged baby boomer women. That’s who we’re aiming for because all our research says that men don’t buy books on depression. Women buy the books for the men because they want them to fix themselves so the women don’t have to put up with them.

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IPEd notes: What do editors want?

News from the Institute of Professional Editors Limited, November 2009

Following the IPEd plenary session at the national conference in Adelaide in October 2009, participants were asked to prioritise and comment on seven activities (detailed in the analysis below) that had been identified by the IPEd Council as areas of potential activity for the Institute. The activities were listed on a form headed ‘What do editors want?’ that respondents (there were 56) completed and dropped into the IPEd suggestion box at the conference desk.

Thanks are due to Rosemary Noble, the IPEd Councillor for the Society of Editors (Victoria), for the following analysis of responses.

A significant number of respondents urged IPEd to:

- find ways to ensure IPEd can act like a peak body (standardise membership criteria across the societies; involve the state societies more; work on getting a secure financial base; concentrate on just a few activities)
- get the accreditation scheme bedded down and develop the next portfolio stage (specific suggestions

to the Accreditation Board included holding just one exam in one venue biennially)

In order of priority, the other activities identified were as follows (additional comments pertaining to those activities are shown in brackets):

1. Engaging in the marketing, promotion and communication of editing (including to corporations, businesses and agencies; providing an IPEd lapel badge for all members; starting up a national e-newsletter; promoting a members’ blog on the website)
2. Coordinating professional development opportunities (including national mentoring system; recognising other pathways to success besides accreditation; developing a national register of training people and courses)
3. Continue to develop standards (including making sure the Australian Standards for Editing Practice are up to date and inclusive of new technologies and areas of specialist interest)

The above three priorities ranked quite a bit higher than the following:

4. Establishing a national register of

accredited editors

5. Accrediting tertiary courses
6. Providing employment brokerage information (some not sure what this meant; insurance deals; pay scales; developing templates for freelancers)
7. Fostering relationships with other like-minded groups—editors, writers, publishers, indexers, illustrators etc.

Other potential activities mentioned by just one or two delegates were:

- taking over the production of the next edition of the *Style manual*
- developing awards and scholarships
- fostering special-interest groups.

The IPEd Council thanks all respondents for their contributions, which will inform its planning in the year ahead and beyond. To all editors and their families and friends, it extends its best wishes for Christmas and the New Year.

Ed Highley
Secretary
www.iped-editors.org

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It's their mothers or wives or sisters or daughters who predominantly buy these books. We know that 78 per cent of our website visitors are women. They come from all over the world, including every English-speaking country.

Measuring web traffic

The wonderful thing about the internet is that all of this stuff is available and it's all free. I can tell you what city visitors come from, where they go to on my site, how long they stay there, what they visit, what the travel path is, whether they dip deep into the site, whether they go to the homepage at all. Many of them never visit the homepage. This is what Clicky Analytics tells me and it costs nothing. We blog, we use podcasts, we do everything for our marketing. And we know what's the most successful. The most successful is Twitter. I'll Twitter about anything. I run so I tweet a lot about running. I

tweeted about the loneliness of the short distance runner saying how I'd been passed by a septuagenarian that morning and then the next day I'll say a

'I don't know why more editors aren't out there marketing their services to self-publishers.'

12-year-old boy overtook me and then he stopped and did up his shoelaces and he still beat me around the oval. Just going with really simple, basic stuff like that and then putting one foot in front of the other. It's a good day when you can get up and do that.

People see the tweet and because we're dillandpickle we have a little green pickle and they click on that, which takes them to our profile and then they click on that and it takes them to our website. It's a route, that's

all it is. And sometimes we don't have anything to write so we re-tweet other people's material.

Facebook

We also have a Facebook group. We post links from our Facebook group and people click through that as well. If you do that and make it open to the public then anyone, anywhere in the world can look on it.

We have quite a following in the South American countries but Chile is our biggest market in South America. We don't know why but we're very glad they're coming. It's absolutely fascinating where these people come from and what they find interesting. We actually have a conversation with them. We have literally thousands of contacts a day from our readers saying, this is what happened to me. They trust the internet and some anonymous person in Australia more than trying to find a

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.**

counsellor in their own home town. We do the best we can to respond. We do a general message saying this is what people have been talking about today and we'll cover it in general terms.

Rosemarie lives in Kalgoorlie in WA and I live in Sydney. So we do all our interaction with each other online. We use Google as our hub. We both have gmail accounts and dillandpickle has one, as well we use a hub to share documents online. We can chat to each other online. When we're feeling up to it we watch each other on webcam while we're talking but we tend not to do that because it can get ugly. It's completely an online service and system and Rosemarie actually starts mentoring and talking one-on-one via email or chat methods, one way or another.

Sales so far

We're not in bestseller country yet. And in Australia, a bestseller, I think, is 10,000. We're not there yet. But we should be within 12 months. We're not making a profit yet, I wouldn't like to pretend that we are but we haven't outlaid a huge amount.

We have a quality book that is published in America. We can't see how we could make a profit with the sales that we've got at this point. We need to build up our following, which is what Rachael and Kim did. They built their following first into the hundreds of thousands.

One of the things that happens with the internet is you get a tipping point and that's what we're working towards. We want to work towards the tipping point where so many people know about our books and so many people are buying our books that it will then just explode. That is what happened with Twitter this year. Eight per cent of Twitter followers have joined Twitter since February although Twitter has been going since 2004. It's a different way of marketing.

We have three different places where you can buy our eBooks. You can buy them on our website, you can buy them with Lulu or you can buy them through Podbean. And basically you pay your money and you get to download the file.

I bought a book written by a Canadian author from Lulu.com and they said the usual thing, that is, thank you for

buying this book and the next day, yes, your book's being printed and it will be with you soon. What was really interesting was that this book arrived at my doorstep about two days after Lulu said it was being printed. Lulu had used a print-on-demand company in Melbourne. It seems there's been a sudden outbreak of commonsense in publishing. Totally unexpected. An American company, printing a Canadian author's book in Melbourne.

We choose to print in America rather than Australia because most of our customers are there. You have to make the decision with Lulu as to where you're going to print and how you're going to print because that all impacts on how much you pay. It's more expensive to print on demand but we do. We can do 100 or 500 or 50 or whatever, depending on demand.

'It seems there's been a sudden outbreak of commonsense in publishing.'

We tried to find an Australian self-publisher but mostly the Australian publishing houses who work for self-publishers are just overloaded. It's a very big market. I don't know why more editors aren't out there marketing their services to self-publishers. There are 21 million Australians and I reckon at least a million of them are self-publishing.

The last thing I wanted to cover is the long tail of income stream, which is very important. All of our podcasts on iTunes are free. We have ads on our website, on different websites and we do get an income from those. Each time somebody clicks on it, you get paid per click by Google. They're called Adsense and Adwords. They are two different products you can place on your website and you get different rates of commission from each of them. So you become not just a writer and not just a publisher but an advertiser and you become a movie maker. There's Rupert and there's me and yes, he's making a lot more money but he's been at it a lot longer. You realise it's just concept.

Maureen Shelley has worked for News Limited for the past nine years as a senior journalist, mainly with The Daily Telegraph. As a features sub-editor she edits the work of state, national and international writers. She also writes weekly on real estate, history, education, family, the arts and books. Her first published work was The Report on the Community Consultations with People with Disability on the Proposed Disability Discrimination Act, known as The Shelley Report (1992). As chair of Australia's censorship appeal body for seven years, Maureen has had to ban books. Her new book, Eat Happy, is for people with depression and for their families. It gives recipes and measures for people to feel energised, stay calm and in control.

Web sites mentioned:

</www.scribd.com>
<www.dillandpickle.com>
<twitter.com/dillandpickle>
<http://getclicky.com/>
<www.podbean.com/>

The Editor's Job Market

The Society of Editors (NSW) Inc. offers publishers the opportunity to advertise positions vacant, by email, free of charge.

Reach the editors of New South Wales by using this free service to our members.

Publishers: please send us your ad as a PDF or Word document and we will distribute it by email to our members. You are assured of wide distribution among your target audience.

Members: please supply or update your email address so that the society can email you notices of jobs for editors.

We welcome advertisements for all editorial roles from trainee to publisher, for permanent, temporary or freelance jobs.

Email Bruce Howarth:
membership@editorsnsw.com

Walkley nonfiction short list announced

The titles short-listed for this year's Walkley Nonfiction Book Award are: *Churchill and Australia* (Graham Freudenberg, Pan Macmillan); *The Mother of Mohammed* (Sally Neighbour, MUP) and *Firepower* (Gerard Ryle, A&U). The nonfiction award recognises 'excellence in nonfiction literature and long-form journalism'. Visit <www.walkleys.com> for more information.

No change to parallel importation legislation

The government has not accepted the Productivity Commission's recommendation to remove parallel importation restrictions and has opted for no change whatsoever to the current arrangements, including retaining the 30- and 90-day rules as they stand.

Favourite Australian Novel (FAN) poll, closing 15 December

Australian Book Review is conducting a poll to find the favourite Australian novel. To vote send an email to <poll@australianbookreview.com.au>

with the title of your single favourite Australian novel; vote online at <www.australianbookreview.com.au> or write to the publication. Voting closes 15 December 2009. Voters will be eligible to win valuable prizes.

2009 CAL Waverley Library Award

The shortlist for the 2009 CAL Waverley Library Award, also known as the 'Nib', has been announced.

This year's shortlisted works are: *Tom Wills* (Greg de Moore, A&U); *The Land I Came Through Last* (Robert Gray, Giramondo); *The Accidental Guerrilla* (David Kilcullen, Scribe); *Shattered Anzacs* (Marina Larsson, UNSW Press); *Tour to Hell* (David Levell, UQP); *Art of Australia* (John McDonald, Pan Macmillan).

The main prize of \$20,000 will be announced on 25 November. More details from <www.waverley.nsw.gov.au/library/award/>

Prime Minister's Literary Awards

The winner of the 2009 Prime Minister's Literary Award for fiction was Nam Le,

for *The Boat* (Hamish Hamilton). The nonfiction prize was jointly awarded to Evelyn Juers, for *House of Exile: The Life and Times of Heinrich Mann & Nelly Kroeger-Mann* (Giramondo); and to Marilyn Lake and Henry Reynolds for *Drawing the Global Colour Line* (MUP). More details available from the website <www.arts.gov.au/books/pmliteraryawards>.

Digital Publishing Seminar, Wednesday, 17 February, 2010

The Australian Publishers Association will host a digital publishing symposium as a new joint initiative with the Australia Council for the Arts. The Digital Revolution: Publishing in the 21st Century will be held on Wednesday, 17 February 2010 at the Australian National Maritime Museum, Darling Harbour. Fee for the full-day seminar is \$70. Registration forms may be downloaded from the website <www.publishers.asn.au>.

Follow the Society of Editors (NSW) on Twitter: <http://twitter.com/SocEdNSW>

Order form: *Editorial Services Directory 2009-10*

The *Editorial Services Directory 2009-10*, published by the Society of Editors (NSW) Inc., is now available. It includes freelance editors listed under categories such as Services Offered; Types of Published Material they have worked on; Subject (or Genre) specialities; together with an individual directory entry for each freelance editor. The price is \$21 per copy, which includes postage. A 25% discount applies for orders of 10 or more directories.

I would like to buy.....copy/ies of *Editorial Services Directory 2009-10* @ \$21 per copy (postage within Australia included) for a total of \$.....

Name:.....

Organisation:.....

Address:

.....

Cheque/money order, made out to Society of Editors NSW, enclosed for \$.....

Or please charge \$.....to my credit card:
 Bankcard MasterCard Visa

Credit card number:
.....

Expiry date:.....

Name on credit card:
.....

Cardholder's signature:
.....

.....

Please return the form and payment to the society at PO Box 2229, Rose Bay North, NSW 2030 or by fax to (02) 9337 4126.



Membership renewals 2010

The deadline for membership renewal for 2010 is 31 December. You will soon receive your membership renewal notice by post. If you have moved recently make sure you notify the Membership secretary, Bruce Howarth, at <editorbruce@optusnet.com.au> so he can update your postal address details.

The membership fees have increased by only a small amount for 2010, the first increase since 2005. The contribution of volunteers has helped to keep membership fees from rising each year.

Ordinary members can continue in that grade until the end of 2010 so should start thinking about their membership grade for 2011. Anyone can be an associate member but professional members must have demonstrated the equivalent of two years' full-time paid editing work.

See page 4 of *Blue Pencil* and the Professional Editor membership form for details.

Society of Editors (NSW) Inc.

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<www.editorsnsw.com>.

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 January/February issue is Thursday, 3 December 2009.

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

Advertising rates

Full page, \$375; half page, \$200 (horizontal only); one-third page, \$125 (vertical or horizontal); quarter page \$100 (horizontal only); one-sixth page, \$75 (half of one column). Inserts: \$200 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 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 go to 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 society's *Editorial Services Directory* is available online at <www.editorsnsw.com/esd>. New listings and updates can be added quarterly as follows:

- online only: July (deadline 30 June); October (deadline 30 September)
 - print and online: January (deadline 31 December); April (deadline 31 March).
- The cost is \$40 per year (\$20 for new listings received from April to September) in addition to the fee for membership of the society. New listings should be submitted using a template available from Cathy Gray at <esd@editorsnsw.com>.

Committee meetings

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

2009 COMMITTEE

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Catering officer: Nancy Shearer

Email: <catering@editorsnsw.com>

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).

Professional development

Grammar Essentials

Date: Thursday, 18 March 2010

Time: 9.30 a.m. to 5.00 p.m.

Presenter: Pam Peters, Emeritus Professor of Linguistics, Macquarie University

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Editors often feel that they need more grammar, but how much is enough? The major grammars of contemporary English consist of more than 1,000 pages, with vast networks of grammatical terms. Editors probably do not need to know all of them—unless they are aiming for a career change. What they do need for the purposes of professional editing is enough grammar to:

- make the most of dictionaries, style manuals and other language references
- understand and explain the variable points of current English usage
- capitalise on language resources for cohesive writing
- enlarge their repertoire for managing stylistic change.

Let's bridge the grammatical gaps and find grammatical resources for enhancing all aspects of writing and editing. The workshop is designed to be interactive and to allow for discussion of the ins and outs of usage as they arise. Feel free to email questions and examples before the workshop to <education@editorsnsw.com>.

Other workshops planned for 2010 are:

Manuscript Assessment and Reader Reports

Date: To be advised

Plain English

Date: To be advised

Punctuation

Date: To be advised

Advanced copy editing

Date: To be advised

Copy deadline for the next issue of

Blue Pencil

Thursday, 3 December 2009

Payment for workshops

To secure a place in a workshop you must send payment with your registration form. Registrations will only be confirmed when we receive payment and if payment is not received your name will be waitlisted. Our workshops fill very quickly and we often have people on a waitlist who miss out on a place when people who have registered but not paid do not show up on the day. Please contact the treasurer if your company needs an invoice.

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

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