



From dot matrix to YouTube

Elizabeth Weiss from Allen & Unwin spoke to members at our August meeting about her professional experiences with the development of digital publishing, and some of the current issues surrounding e-book royalties.

My background in digital publishing and what I have done in my career in many ways reflects how digital publishing has developed over the past 25 years. It started when I was doing my fourth year Honours English thesis at Sydney University in 1985. A friend was writing her thesis on one of those little Compaq computers and printing it out on a dot matrix printer. I did not want to have to bother with all that technology and I went ahead and did my thesis on an electric typewriter—and completely regretted it after hours of typing carefully over layers of Wite-Out. I made a promise to myself at that time that I would not put my head in the sand again when it came to technology.

Then when I was at Women’s Redress Press we leapt at the opportunity of desktop publishing as a cheap alternative to commercial typesetting. With StuffIt software we managed to cram PageMaker II onto one floppy disc, which we then chucked into a Macintosh SE. The screen was so small

you could only see half the page on the screen at a time. This was my first book, and it was in Italian and English, with Italian on one side and English on the other. That was a bit of a learning curve, and not just for the page layout.

I then moved to a job at HWW doing database publishing and I learned some of the basics of information publishing. We gathered the data, entered it into a database, and spat it out on the dot matrix printer, liquid papering the mistakes and feeding them carefully page by page into the fax machine as the channel of delivery. Things have got a bit smarter since then but the process remains roughly the same: chuck the content into a computer, tidy it up and send it off down a phone line.

Then in 1994 a friend showed me Mosaic, which was one of the very early web browsers, before Netscape, and for me that was a moment of revelation. I could see that this was going to be huge, being able to put text up into the sky and have someone download it somewhere else in the world. I wanted to find out more so I took myself off to a Firmware conference in Penrith full of geeks. It was a kind of gathering of the digital faithful who believed the book was dead, film was dead, it was all going to be digital and everything had to be interactive. This has been the rhetoric more or less ever since and I no longer take it at face value, but then it was quite a shock.

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Next meeting: Tuesday, 7 December 2010

The Christmas Party

Celebrate Christmas with the society on Tuesday, 7 December at The Red Snail, Corner of Kings Cross Road and Ward Avenue, Darlinghurst NSW 2010. Join us at 6.30 p.m. for 7.00 p.m. \$30 per person for three courses plus BYO wine.

Enjoy a great night with wonderful company and a well-priced meal subsidised by the society. Choose from a selection of classic and modern French dishes. Please bring your own wine. Other drinks may be purchased at the bar.

Please RSVP by Tuesday, 30 November. Booking is essential. 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 Anna Rauls: (02) 9294 4999 (voicemail) or email to membership@editorsnsw.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: Tuesday, 1 February 2011.

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By then I was working for Allen & Unwin and they bravely permitted a few experiments with multimedia. We worked with various software developers and put floppy disks in the back of a book and published a couple of stand-alone CD-Roms. I learned a very crucial thing, which is that to produce a good multimedia product, you need a film production budget rather than a book budget. This means you simply cannot afford to make multimedia products when targeting a book-type market of 2,000 or 3,000 people. So, that went away and thankfully the web got better and we could start publishing that sort of content online much more cheaply and that is what we all do today.

Because I publish academic books I have ended up being involved in things digital much earlier than anyone else in the company. Academics wanted to correspond with me by email when no-one else in the company had heard of email except the IT guy. So we obtained a CompuServe email address and we shared it among about four of us until it became apparent that we each needed our own email address. We thought we should have a website so we set up a basic, static website and a pattern started then which has happened at Allen & Unwin again and again and probably happens at other places too. I worked with our head of marketing and one of our IT guys and we did not know what we were doing but we took it one step at a time and made it happen. I would not otherwise have the opportunity to work across the company like this in my regular book commissioning day job.

We thought we had our future well in hand when we added to our contract with our typesetter that they would archive PDFs of all the books that they typeset for us—until we discovered that they were archiving them on floppy disks, and storing them in an open shoebox. Not surprisingly many of the files were corrupted. Managing a digital archive systematically is now a core part of every book publisher's operation.

Around 2000 it was pretty clear e-books were going to happen, so we added e-books to our author contract and we have been re-writing the contracts ever since to accommodate digital developments. We are grateful

that we did that a decade ago, and we do not now have to do it retrospectively for many important titles. We issued our first e-book in 2005 and have been building our list since then.

In 2005 we could not sell many e-books in the Australian retail market, so we focused on the library market. We worked with American library vendors like NetLibrary, with Questia, which is an e-book subscription library for college students with academic content, and with Books24X7, which offers corporates, big government departments and big companies

‘Managing a digital archive systematically is now a core part of every book publisher’s operation.’

subscriptions to a professional reference library of e-books. In fact that became one of our best sources of e-book revenue for some time.

Five years later, finally e-books are taking off in Australia. We have started to supply e-books to Amazon's Kindle program so there are now some 450 titles available on Kindle and in a few weeks we will have 650 or so titles. However, we are not converting everything for Kindle: the format does not work for very highly illustrated and formatted books. Also, we do not think that sales will warrant digitising and converting some of our very old titles that currently exist only in print. There is a strong pattern in the retail environment of e-book sales coming from the bigger commercial bestsellers, particularly fiction. If you use a Kindle you will know why. It does not work terribly well for books where you need to navigate backwards and forwards but it is good for reading narrative front to back.

We are also working with Canadian e-bookseller Kobo. At the moment the retailers that are really getting traction in the Australian market are Kobo, which supplies both Borders and Angus & Robertson, and Kindle. When you supply your titles to one of these vendors they are actually available all over the world (if you have given them world rights) and, what is more, they tell you where the titles were sold. It is exciting to get your monthly figures

and look down the list of country codes and see Poland or somewhere in Africa. It is actually possible as an Australian publisher now to reach a truly international English language market relatively easily. Although, of course, it helps if the books already have some sort of profile. If they are non-fiction, then they need to have very clear titles and sub-titles so they can be found in a search.

The other thing we did this year was to finally set up a print-on-demand program. It is very exciting to have good quality, digital printing services available in Australia at a price that enables us to keep pretty well any regular black-and-white book in print indefinitely. We now have over 200 titles in our print-on-demand program. And they are selling. You have a book that is at, what seems to be, the end of its commercial life but put it into POD and then, amazingly, you get a 10 copy order. Or you get a 30 copy order for a textbook that comes out of the blue. It is also fabulous not having to tell your authors that their books are out of print. That is one of the nastier conversations you ever have to have with an author. It is great to get ongoing revenue from books that the company has invested in, and of course to know that the book is still earning royalties for the author.

E-book royalties

E-book royalties are among the most contested issues in digital publishing at the moment. There is a growing pie out there and all the players, authors, agents and publishers, are jostling for a share. Behind that is the question of how much margin publishers should be giving to the e-book vendors and e-book aggregators, which is a more important question in many ways. If you have to give up too much margin there will not be much pie left to divide between us.

You might remember that when e-books first came to prominence Random House in the USA very generously offered their authors an e-book royalty rate of 50 per cent of their net receipts. That has remained in everyone's memory but they could not afford to run an e-book program on that basis and later dropped their e-book royalty rates drastically, but rather quietly. Meanwhile many

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authors and agents thought that was the going rate and we have had some lively discussions early on about why we were offering a lower rate.

These days, for new book contracts, the e-book royalty rate for trade titles is generally between 15 per cent and 25 per cent of the publisher's net receipts in English language publishing. However, when we sell rights to overseas publishers for translation it would be very rare to get 25 per cent. That is because those markets are less well-developed than the USA and UK markets. For e-books they may well be smaller markets and they are anxious about making ends meet.

However, this is contested. We have had a prominent representative of authors in the UK claiming that authors should be earning 80 per cent of publisher's net receipts on e-books, arguing: 'E-books don't cost anything. They're just a file.' In effect what they are asking for is the high end of a subsidiary rights split you might get in a publishing contract for third party licences. Publishers do not share that opinion. Publishers see it as another edition of the book as opposed to being a spin-off from the work, and a primary right. As a competing edition of the book, an e-book has to carry its share of many of the overheads of the book—the generation cost, the promotion costs—and publishers also need to factor in the author's advance. The head of Random House International said recently that he was expecting that their digital revenue would represent 10 per cent of their total revenue next year (I think he means in the USA). This inevitably cuts into print sales, but I do not imagine agents would like to see advances dropping as a result. Whether it is a print or an e-book edition, each copy of the book sold has to bear its share of overheads, and this is a cost to the publisher. E-books are definitely not cost-free to put into the market.

We will continue to argue that e-book rights are a primary right, just as a B-format paperback edition of a book originally published in C-format is a primary right, and therefore we should be paying royalties on a similar basis. Granted, e-books do not carry the printing and freight costs of print books and that there are some savings to be made to publishers. However,

there are other costs. We have to pay for archiving, file conversion and file management. Allen & Unwin employs the equivalent of a full-time person doing file management. We also have to do quite a bit of due diligence relating to piracy and file security. Increasingly, we will have to invest in digital promotion for the e-book edition of the book. So we would argue that this warrants a regular book-type royalty rather than a subsidiary-rights type royalty rate.

There is a benefit to the author which is rarely mentioned, which is

'There is downward pressure on e-book prices. The pie gets smaller and we are all going to be squeezed.'

that the royalty rate that they receive on sales is the same for international sales as it is for local sales. So in a typical author contract for books that are sold as export sales out of Australia the author might receive 10 per cent of net receipts. Typically they will receive the full 25 per cent net receipt royalty for an e-book that was sold in Holland or Mongolia. That is fair because the publisher has not had to go to extra effort to generate those sales and they have not had to accept lower trading terms as you do if, say, you are dealing with a print book distributor.

However, there are some challenges to come. There is downward pressure on e-book prices. The pie gets smaller and we are all going to be squeezed.

Odyssey Editions

The other thing worth talking about today is the announcement last week that Andrew Wiley was setting up a program of e-book publishing called Odyssey Editions. Andrew Wiley is a well-known agent who has entered the great debate about royalty rates. He has signed up a number of his own authors whom he represents as an agent, taken out e-book licences himself and done a deal with Amazon giving them exclusive e-book rights to these titles. This includes major titles like *Midnight's Children* by Salman Rushdie and the stories of John Cheever. Amazon is offering 70 per cent of net receipts to authors who

will sign an exclusive deal with them (though in practice this e-book royalty rate is not quite as good as it looks, it is nevertheless more than authors might receive from their regular publisher). Wylie is doing this to be provocative and to obtain better royalty rates for his authors from the publishers who he deals with.

He claims that if publishers are not going to play his way then he will issue 2,000 e-books under Odyssey Editions in print. He is of course compromising his position as an independent agent. He is also compromising his authors by signing an exclusive two-year agreement with Amazon because two years is an eon in digital publishing. There is really no guarantee that Amazon will continue to have the very large market share that it currently holds for e-books in the USA.

It is clever and it is not clever. An app developer called Enhanced Editions in the UK has created the e-books. I imagine they have scanned and reset the text entirely so they can bypass the question of publisher's copyright in the typeset text. They have created a standardised cover design with the name of the author in red, the title of the book and then a provocative quote from the book, all on a white background. It is smart design but they have fallen into a huge trap because it does not work on a website, and that is the only place it is for sale.

Wiley's venture is probably the most notable thing that has happened in the e-book world very recently, and it will lead to a stronger negotiating position for agents over e-book rights for legacy titles.

Elizabeth Weiss is Academic and Digital Publishing Director at Allen & Unwin.

Copy deadline for the next
(January/February 2011)
issue of

Blue Pencil

Thursday, 2 December 2010

Christmas Dinner

Tuesday, 7 December

6.30 p.m. for 7.00 p.m.

The Red Snail

Cnr Kings Cross Road and Ward Avenue Darlinghurst 2010

(close to Kings Cross train station)

\$30 per person includes three courses. Choose from a selection of French classics including French onion soup, duck liver pate, snails, whole trout, duck breast with cherry glaze, Atlantic salmon, chocolate mousse, creme brulee and profiteroles.

BYO wine. Spirits may be purchased at the bar. See the flyer in this issue for more details and to reserve your place. Space is limited.

www.redsnail.com.au



Tiered membership

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

Categories

This membership year (2011) the Society of Editors (NSW) Inc. will offer members the option of two categories:

1. Existing and new members can become a professional editor member, with full entitlements, for the annual fee of \$85, provided you have two years' experience in a paid editing role and can supply two letters confirming your experience; or
2. Existing and new members can become an associate member for the annual fee of \$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*).

The new system

With the new two-tiered membership structure, former 'ordinary' members can continue to enjoy member benefits as either an associate member or a professional editor member (the latter by formal application, as explained below).

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.

Unwin Trust UK-Australian fellowship

Applications are now invited for the 2011 Unwin Trust Fellowship, which enables a member of the Australian book trade to visit the UK for up to three months. All working in Australian bookselling and publishing are eligible.

Applicants are asked to put together a proposal to carry out a project which will both enhance their own understanding of the UK book trade and will provide a means to increase

understanding of each market by the other.

It is envisaged that the successful candidate will have at least three years experience in the book industry, and a clear view as to how the experience gained will be of benefit to their career. They should also expect to participate in some seminars/briefings on their return.

The judges will be looking for original and constructive proposals,

and applicants should also provide a timetable and approximate budget. It is expected that time spent in the UK will be between two and three months and the Trust will provide funding for travel, accommodation and other expenses up to £10,000.

Please apply to Maree McCaskill, Director, Australian Publishers Association, Suite 60/89 Jones Street, Ultimo NSW, 2007 or by email to maree.mccaskill@publishers.asn.au.

Professional membership upgrade

The Society of Editors (NSW) would like to remind current Ordinary members that they will need to choose between professional and associate membership by the end of this year. From January 2011 there will only be two categories of members—Associate or Professional.

Every issue of *Blue Pencil* since December 2006 has outlined the tiered membership system and the availability of professional membership to professional editors who have two years of paid experience as an editor (see page 4).

The application form for professional membership can be downloaded from the society's website. Requirements for professional membership are described on the application form and on page 4 of

Blue Pencil. The basic requirement is that you supply two statements, each provided by a third party, confirming your experience in a paid editing role, and that the statements, in total, account for at least two years of full time work or equivalent (for example, four years working 2.5 days a week in a part-time role or six four-month long projects). The society will contact statement providers for confirmation.

Professional members will be able to:

- vote at the AGM
- become an office bearer
- advertise in the *Editorial Services Directory*.

Avoid the rush. If you are eligible please convert to professional membership before the end of the year to avoid a bottleneck in processing.

Order form: *Editorial Services Directory 2010–11*

The *Editorial Services Directory 2010–11* published by the Society of Editors (NSW) Inc., is NOW available. It lists 130 freelance editor members. The directory has all the usual features—freelance editors listed by Services Offered; Types of Published Material they have worked on; Subject (or Genre) specialities; together with a directory entry for each freelance editor.

I would like to buy.....copy/ies of *Editorial Services Directory 2010–11* @ \$21 per copy (postage within Australia included) for a total of \$.....; or(>10 copies minimum) @ \$15 per copy (postage included).

Name:.....

Organisation:.....

Address:

.....

Cheque/money order (made out to Society of Editors NSW) enclosed for \$..... Or please charge \$.....to my credit card (the following cards only): MasterCard Visa

Credit card number:

.....

Expiry date:.....

Name on credit card:

.....

Cardholder's signature:

.....

Send order and credit card details or cheque/money order to T. Johnston, Society of Editors (NSW), PO Box 2229, Rose Bay NSW 2030.

Congratulations to Nicky and Mathew

The wonderful Nicky Shortridge, who has efficiently managed the hard copy mailouts of *Blue Pencil* for several years, now has a new bundle to manage. Alby, weighing 3.9 kilos, was born on Wednesday, 27 October.

Congratulations Nicky and Matthew on the birth of your baby boy and thank you for all the years of envelope stuffing and trips to the post office.

Walkley nonfiction short list announced

The titles short-listed for the 2010 Walkley Book Award are:

- *The River: A Journey Through the Murray-Darling Basin*, Chris Hammer, (Melbourne University Press)
- *The March of Patriots: The Struggle for Modern Australia*, Paul Kelly, (Melbourne University Press)
- *The Circle of Silence: A Personal Testimony Before, During and After Baligo*, Shirley Shackleton, (Murdoch Books).

The Walkley Book Award celebrates excellence in non-fiction literature and long-form journalism. More than 60 books were entered this year, and the subject matter ranged from true crime, politics and war to biography and investigative journalism.

Galley Club Christmas Party, Friday, 10 December

This year, the Galley Club Christmas party will be held at The Verge Bar in the Arthouse Hotel, 275 Pitt Street, Sydney. The \$10 charge includes food, beer wine and soft drinks.

Please RSVP by Friday, 3 December by email to president@galleyclub.com.au.

New closing date for Calibre essay prize, 1 January 2011

The Calibre Prize seeks to generate brilliant new essays and foster new insights into culture, society and the human condition. Australian Book Review (ABR) and the Copyright Agency Limited (CAL) invite entries for the fifth (2011) Calibre Prize for

an Outstanding Essay, the nation's premier award for an original essay.

The first prize of \$10,000 is one of the most lucrative in the world for an essay competition.

The closing date has been extended until 1 January, 2011. More details are available from the ABR website www.australianbookreview.com.au/competitions/calibre-prize

The 'Nib' 2010 CAL Waverley Library Award for Literature

The shortlist for the 2010 CAL Waverley Library Award, also known as the 'Nib', has been announced.

This year's shortlisted works are:

- *Vital Signs: Stories from Intensive Care*, Ken Hillman, UNSW Press
- *Breaking News: The Golden Age of Graham Perkin*, Ben Hills, Scribe
- *Shoes for the Moscow Circus*, Leta Keens, Murdoch Books
- *Capital*, Kristin Otto, Text Publishing
- *The March of the Patriots*, Paul Kelly, University of Melbourne Press
- *William Charles Wentworth*, Andrew Tink, Allen and Unwin

Each shortlisted author receives the Alex Buzo Prize. The overall winner of the main \$20,000 prize will be announced on 24 November 2010. Visit www.waverley.nsw.gov.au/library/award/ for more details.

Indigenous Writing and Editing Project

The State Library of Queensland has launched new Indigenous writing fellowships and editing mentorships. The black&write! Indigenous Writing and Editing Project is made up of the kuril dhagun Indigenous writing fellowship and the kuril dhagun Indigenous editing mentorship.

The two-year project will be administered in association with the Queensland Writers Centre and is designed to 'recruit, train and mentor Aboriginal and Torres Strait Islander editors to develop Indigenous authored manuscripts'. The fellowships and mentorships are named after the kuril dhagun Indigenous Knowledge Centre located at the State Library of

Queensland, which is part of a network of Indigenous Knowledge Centres in the region. More information is available from the library's website www.slq.qld.gov.au/about/ppp.

Prime Minister's Literary Awards

The winner of the 2010 Prime Minister's Literary Award for fiction was Eva Hornung, *Dog Boy* (Text). The nonfiction prize was awarded to Grace Karskens, for *The Colony: A History of Early Sydney* (Allen and Unwin). The young adult prize was awarded to Bill Condon, for *Confessions of a Liar, Thief and Failed Sex God* (Woolshed Press). The children's award went to Lorraine Marwood, for her verse novel *Star Jumps* (Walker Books).

The Prime Minister's Literary Awards are Australia's richest literary prize, with each of the winners receiving a tax-free prize of \$100,000. More details available from the website www.arts.gov.au/books/pmliteraryawards.

Celebrating 40 years of Style in Victoria

This year marks the 40th anniversary of the founding of the Society of Editors (Victoria). Anyone interested in publishing and literature is welcome to attend the evening of celebrations on Thursday, 9 December at The Wheeler Centre, 176 Little Lonsdale Street, Melbourne, from 6.30 p.m. More information from the society's website <http://socedvic.org>.

Society of Editors (Qld) celebrates 20 years

The Society of Editors (Qld) celebrated its 20th birthday in November. One of the society's recent achievements is a 26-month editor mentoring program. Funded with a grant from the Copyright Agency Limited and financial support from the society, the project was implemented in partnership with the Queensland Writers Centre, whose members volunteered manuscripts. The aim was for five experienced editors to provide editorial mentoring for 14 early-career editors.



New look for IPed website

The redesigned and updated IPed website has been launched and is well worth a visit.

New items include promotional resources for editors to use in their own marketing such as a downloadable brochure on editing that can be printed or emailed to clients.

The IPed *Annual Report 2009–10* is also now available on the website www.iped-editors.org.

NEW MEMBERS

Sarah Anderson
Mae-Wha Boadle
Chryl Campell
Tim Graham
Suzanne Habjan
Clair Skillman
Michael Wall

NEW CORPORATE MEMBERS

RaggAhmed

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

Blue Pencil

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Assistants: Moira Elliott, Catherine Etteridge and Julie Harders.

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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 2011 issue is Thursday, 2 December 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 2011 fees are \$85 for professional members (new or renewal) and \$65 for associate members (new or renewal). 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:

- January (deadline 31 December)
- April (deadline 31 March)
- July (deadline 30 June)
- October (deadline 30 September).

The cost is \$40 per year 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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Editorial Services Directory

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Professional development

Editing Intensive 1 (repeat)

Date: Friday, 21 January 2011

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

Presenter: Meryl Potter, DE

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

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

Please register by Thursday, 6 January 2011.

Whether you would like to brush up your editing skills or start some intensive preparation for the next accreditation exam, this interactive workshop is designed for you. It follows on from the society's Copyediting: Getting Started workshop in 2009.

This workshop is not for beginners: you should have some editing experience to get the most from this workshop, or have completed the 2009 Copyediting workshop.

InDesign for Editors (CS4)

Date: Tuesday, 30 November 2010 (Mac)

Friday 3 December 2010 (PC)

Time: 9.00 a.m. to 4.30 p.m.

Presenter: Alpha Computer Consultants

Venue: Level 3, 123 Clarence Street, Sydney

Cost: \$425 for society members, \$485 for non-members (includes lunch and refreshments).

Please register by Friday, 26 November 2010.

Editors are increasingly being asked to use InDesign for text revision and copy fitting, and may also find more opportunities available to them if they are adept in desktop publishing.

This course is designed specifically for editors, and will cover everything you need to know from creating a new document to outputting to PDF.

The course assumes no experience with the program. However, if you have no knowledge of the terminology of design or type, or familiarity with design issues, we strongly recommend you read the relevant sections of Part 3 of Snooks & Co's *Style Manual*, 6th edition before the workshop.

As this workshop is run with an external supplier, no regional discounts are available.

Editing Intensive 2

Date: February 2011 (To be confirmed)

Participants will spend the day working through and discussing a short extract, comparable to Part 2 of the accreditation exam.

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).