

Getting the picture

Starting with a picture-related quest that featured in our very own Blue Pencil, Jo Holder outlined the process of picture research at our August meeting. Her talk covered attribution, commissioning, legal obligations and sourcing original images from libraries, museums and artists' societies.

The following is premised on the idea that you, the editor, either require an original illustration or artwork for an article or publication, or have been presented with some images by an author (who may, perhaps, not have correctly attributed them or cleared reproduction permission).

Historian Keith Sutton's account in *Blue Pencil* [May 2004 issue] of the attribution of a mural he discovered, while preparing to paint the walls in his front room, is a fine example of picture research. Using *Sands Directories*, Keith dated the obviously satirical mural to the mid-1880s.

Keith recognised that one of the cartoons was by *The Bulletin* magazine's Livingstone Hopkins, from a reproduction in Kenneth Inglis's account of the Sudan War, *The Rehearsal: Australians at War in Sudan, 1885* (Adelaide: Rigby, 1985). A lesser light than Inglis may not have properly attributed this cartoon. You would be surprised, on opening most Australian histories, at how often the artist's name is omitted.

In these investigations, you consider the historical background of the work's skilled creator. If Keith has yet to locate 'E C Press Decorator March 88', a

lead worth following is to research the records of the Operative Painters and Decorators Society. That the mural has lasted so well shows the artist knew his materials. At that time, too, 'decorator' was a formal trade skill. Of course, Keith might already have followed this up with them.

Keith's is a story of picture research at its most exciting. Another recent account of picture research is by Stephen Scheduling in *A Small Unsigned Painting* (Sydney: Random House, 1998). This is a furious telling of Scheduling's dramatic but inconclusive dashes around England and Tasmania for a possible early landscape by painter Lloyd Rees (1895 to 1988). More often than not, searches like this are abandoned while waiting for another lead.

Some lessons to be learnt from Keith's account of investigating the attribution of the mural are:

- *Never* remove any wrapping, or backing. Most published drawings are marked with the date of publication in pencil on the back;
- Take note of the signature. This is usually found at the front or verso of the work; and
- Note the media and technique.

Sourcing or commissioning images

Photographs can usually be accessed through commercial image libraries.

Their charges usually depend on the number of copies that will be reproduced and distributed, the size or area the image takes up in your layout and whether it is to be used on the cover or inside of the publication.

Image libraries try to limit the number of times an image may be purchased so the same image is not on the market in two competing publications.

You can also select images from an agency or commission a researcher to do the work for you. Be sure that you:

- See their portfolio first to ensure their style is what you want;
- Brief the artist/photographer carefully on what you need and in what format, providing ample information about the job, such as the following:
 - a working title and thorough description of the job (is it educational, an annual report?)
 - any external requirements (is it part of a series?)
 - a description of how it will be used (scanned or closely read, cover-to-cover)
 - the job's message for the reader and the viewpoint being expressed

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Christmas party Tuesday, 7 December 2004

Don't miss a special night of fabulous company, food and wine. Neil James from the Plain English Foundation will present 'Fun with words'. Booking is essential as numbers are limited.

Café Otto, 79 Glebe Point Road, Glebe, 6.30 for 7.00 p.m. Food and drink included. \$45 a person. Please RSVP by Friday 3 December; refer to the reply form on the enclosed leaflet for more details.

February meeting: Tuesday, 1 February 2005.

- any existing text and images
- the style and media (for example, pencil or watercolour?) and
- the most important details, the deadline and budget.

• Remember that you can only purchase the image for the specific use you have negotiated, so any further use must be renegotiated; and

• Include the image credit line.

Sourcing original images for illustration

Following is a list of places you can go to, to access images.

Public libraries

Libraries tend to be more civic-minded than art galleries and museums and may consider a fee waiver (for original research or a good cause) if the image is out of copyright.

Access images at the following:

- Picture Australia at the National Library of Australia;
- Picman at the State Library of New South Wales <www.sl.nsw.gov.au>;
- The State Library's Copyright & Permissions Librarian at <www.sl.nsw.gov.au/copyright/>;
- Timeframes, at the National Library of New Zealand; and
- Australian Libraries Gateway site links at <www.nla.gov.au/libraries/resource/bookpub.html>.

Art galleries and museums

These have a similar structure to libraries. The National Gallery and major State galleries will have a specialist staff member dealing with permissions. Usually the charge for the loan of transparencies is around \$80 each. They may also ask for a copy of the publication when it is printed. Regional galleries and museums can be more helpful but you will probably have to pay for the cost of taking a photograph.

Contemporary creators

If you have chosen to select or commission a work, always take care to properly reproduce it and acknowledge the researcher or artist.

You can find a commissioning agent or artist through:

- Australian Cartoonists' Association (formerly Black and White Artists) established in 1924. See their journal and awards at <www.abwac.org.au>;
- The Illustrators Association of Australia at <www.illustratorsaustralia.com>;

• Australian Institute of Professional Photography (AIPP) at <www.aipp.com.au>; and

• Society of Advertising, Commercial and Magazine Photographers (ACMP) at <www.acmp.com.au>.

For guides to payment try the following:

• Media Entertainment & Arts Alliance (MEAA) at <www.alliance.org.au>; or

• Australian Copyright Council at <www.copyright.org.au>.

Information about publishers

If the work was published before 1968, copyright is often owned by the publisher. Try the following:

• Australian Publishers Association (APA) at <www.publishers.asn.au>; and

• Copyright Agency Limited (CAL) at <www.copyright.com.au>.

Finding copyright owners

Other options when searching for copyright owners include:

- VISCOPY at <www.viscopy.com>;
- Australia Council: Aboriginal & Torres Strait Islander Arts Board – for the directory of Aboriginal Community Arts & Crafts Centres (aboriginalart.org is a good start);

• *Aboriginal Artists of the Western Desert, a Biographical Directory*, by Vivienne Johnson (Sydney: Craftsman House, 1994);

• Australian Graphic Design Association at <www.agda.asn.au>;

• Australian Institute of Professional Photography at <www.aipp.com.au>;

• National Association for the Visual Arts (NAVA) at <www.visualarts.net.au>;

• Society of Advertising, Commercial and Magazine Photographers at <www.acmp.com.au>; and

• If an Australian company owned copyright, try the Australian Securities and Investments Commission (ASIC) at <www.asic.gov.au>.

Deceased artists

The Reference Section of Mitchell Library is always the best start. Some standard references are:

• Joan Kerr (ed), *Dictionary of Australian Artists: Painters, Sketchers, Photographers and Engravers to 1870*, (Melbourne: Oxford University Press, 1992);

• *The Encyclopedia of Australian Art* by Alan McCulloch and Susan McCulloch (Sydney: Allen & Unwin, 1994); and

• Max Germaine, *Artists and Galleries of Australia*, (Sydney: Craftsman House c1990, updated and enlarged).

Auction catalogues, which are usually lavishly illustrated and published by Sotheby's, Christie's and (more recently) Lawson-Menzies, often have biographic details.

Once, catalogue entries consisted of little more than potted biographies and quotes from published authorities, even for exceptional paintings where specialist research can add another nought to the price. It is no coincidence that dramatically increased prices and market share have accompanied the use of scholarly research and increased in-house expertise. However, bear in mind that the rationale of auctioneers is ultimately financial, so they cannot afford to be critical.

One alternative approach is to commission a member of the Professional Historians Association to research the artist.

Attribution

There is a hierarchy of image credit lines. Their logic is to provide the 'what, when, where, who and why' of an image or object: the artist's name, the subject title and date, the media and dimensions (height always before width), the publication details (where available), the collection identity and copyright information.

Legal obligations

Copyright

The Copyright Act 1968 (Cwlth) protects artistic works and this includes paintings (including murals), sculptures, drawings and cartoons, engravings, photographs, models and craftworks.

If you wish to use copyright material in any of the ways reserved to the copyright owner, you need permission unless copyright has expired or a specific exception to infringement applies.

Be very careful when using copyright material and remember the following:

- The Copyright Act does not allow you to use material without permission if you cannot identify the copyright owner or cannot contact them, or if they fail to reply to your request;

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Insurance and the freelance editor: survey follow-up

Insurance is a potential minefield for editors. Robyn Colman recently conducted a survey of Australian editors to ascertain their experience of insurance. This pertinent follow-up report illuminates some of the options and provides sage advice for editors confronting the insurance dilemma.

Earlier in the year, societies of editors kindly distributed a questionnaire for freelance editors about insurance [see May 2004 issue]. I'm happy to report on the responses now—responses that give very sensible and resourceful advice. Twenty-two people responded to the survey, three of whom had not been bothered about insurance. The following information is drawn from the 18 respondents who had. Most communicated strong feelings! I am very grateful to everyone who replied, many of whom wrote extensively about their experiences and suggestions.

Q1: Have you been required to take out insurance in order to fulfil a contract?

Eighteen people replied that they had been asked to, but not all of them took out the insurance specially. Most editors had negotiated their way out of it. Some had refused the work and one had stalled on signing a contract until the work was completed and the contract became redundant.

Q2: What kind and level of cover was required?

The most common requirements were for professional indemnity cover of up to \$5 million (13 respondents) or \$10 million (two respondents), and public liability cover up to \$10 million (13 respondents). Other requirements were for workers' compensation cover (three respondents), loss of income insurance (two respondents), accident insurance (one respondent). One editor was also asked to sign a client's Statements of Safety and Health, and Environmental Principles. Some of these requirements were concomitant.

NEW MEMBERS

Kelly Adams
Rema Gnanadickam
Gillian Hamilton
Deborah Norberry
Graham Hardie

Q3: Have you retained, or do you intend to retain, that insurance after taking the work?

Of those who had agreed to take out insurance, seven kept it on afterwards and eight did not renew it. One editor said that it had been necessary to continue the cover because some contracts require professional indemnity insurance to be kept current for three years after completion of the project.

Q4: Have you ever refused work because of insurance requirements?

Five editors said yes and 11 editors said no, although several of the no-sayers had faced an insurance requirement and successfully negotiated their way out of it. Of the five who replied 'Yes', all had told the clients why. Two editors said they had told prospective clients that the cost of the editing for a specific job, or their rates more generally, would have to cover the cost of taking out insurance, and that this had changed the clients' attitude.

Q5: Can you recommend an insurance broker or insurance company?

In reply to this question, several people had harsh words to say about insurers and their industry generally. Others had simply stayed away from insurance. A member of the Canberra Society of Editors attempted negotiations with a broker some years ago on the basis of bringing numerous clients in return for a realistic premium price. Unfortunately the firm found the proposition too difficult. The general feeling communicated was that it is better to avoid getting into insurance just because clients require it (however unthinkingly) than to capitulate. A minority of editors had taken out insurance voluntarily, usually either public liability or professional indemnity.

Recommended firms were Greater National Group (03 9572 5755), Australian Better Business Insurance (GPO Box 2470, Adelaide 5001), RACV, AOL Risk Services (Melbourne), Hadrill Insurance and

Bugg Goninon (GPO Box 1932, Hobart 7001, 03 6265 2999).

Q6: Do you have suggestions for other editors facing insurance requirements?

Respondents were generous with advice:

- Negotiate with the client. Explain that you cannot be sure of getting other work during the period of the insurance for which the same cover will be required. Explain that insurance requirements increase your charges—either for a specific job or for all jobs, depending on the circumstances. Describe the lack of danger involved—at all levels—in what you will be doing. Explain that the client is responsible for the final product, not you.

- Refuse the job if it is conditional on insurance cover that you do not already have. Other jobs will make up for it and other editors will be grateful for the solidarity.

- Make it clear that you will not get the insurance until you have been told in writing that you have the job. Otherwise, you're betting the cost of the insurance.

- Give two quotes: one that includes the cost of taking out insurance, and one that does not.

- Put it in writing to the client that you require them to examine and accept or sign off on your work and that they are responsible for what is published.

- Use a contract of your own that includes a statement to the effect that your services are provided by way of advice only, and that all responsibility for the final publication remains with the client. At <www.editors.ca/pubs/contract.htm> the Editors' Association of Canada publishes a *Standard Freelance Editorial Agreement*, which individuals can adapt for their own use. See also the suggestions for societies, (following page).

- If you are forced into buying insurance, shop around and haggle. Do not accept the first price offered.

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- Check the client's and the insurer's requirements. The insurance may need to be kept up for some years after the completion of the project. Some companies require you to be insured when the claim is made even if it is some time after the work was done.
 - One editor asked her client, a State government department, to contact the department's own insurance company to get a risk assessment. Because the risk was minute, cover was not required. This editor has since asked other clients to do the same, but only one has actually done so; others have seen her point and waived the requirement.
 - Keep clients from coming to your home office. (One editor has found her lack of public liability insurance a useful tactic in discouraging clients from visiting.) Keep contact to phone calls and email messages, or visit clients at their offices if this is practical. Some clients welcome an opportunity to get out of the office and meet in a café.
 - Form a pool of CASE-affiliated or CASE-accredited editors and ask jointly for tenders for professional indemnity insurance.
 - If you have a home office, check what is covered by your home contents policy. Some insurance companies will not insure business items under a home policy, so it pays to shop around.
- Q7: Do you have any suggestions for action that societies of editors or CASE could take?**
- Produce a short statement that editors can use in their own proposals, quotes, letters or contracts saying why professional indemnity insurance is unnecessary.
 - Prepare a standard response to the standard contract clauses about insurance.
 - Prepare a brief statement of the main risks faced by editors and the consequences (so that editors have something to show to their risk-assessors and insurers) and a major claims history against freelance editors (if any). This could form the basis of advice from the society on what would be reasonable maximum limits for coverage (more reasonable than \$5 million or \$10 million).
 - Lobby against the growing trend among clients to require professional

indemnity. (The editor who suggested this also acknowledged that it is hard to know whom to lobby for best effect.)

- Approach the ACCC (Australian Competition and Consumer Commission) because (a) it is a competition issue if quoting requirements are unfair or change during the quoting period as a result of tenderers objecting to insurance conditions and (b) governments and businesses are imposing unreasonable conditions on small businesses, making it difficult for them to compete.
- Approach the ministers for small business at State/territory and national levels because they meet together from time to time. Insurance is one matter where small businesses are disadvantaged in requests for quotes or tenders. Some requests for tenders (RFTs) assume that only incorporated entities will reply and word their RFTs accordingly, even though they invite any interested suppliers to respond. This could be seen as anti-competitive and unsupportive of small business.
- Approach agencies that have lists of approved suppliers or service providers, some of whom require insurance cover before allowing firms onto their lists.
- Negotiate with insurers for a good deal and publicise it to editors.

Conclusion

If the questionnaire responses are a reasonable indicator, then not many of our profession have been bothered by insurance requirements, but those who have quite rightly see some requirements as very unreasonable, if not just plain silly. The suggestions that respondents made for individuals and for societies show the resourcefulness of sensible, intelligent people who refuse to be bullied. I hope that sharing the suggestions will give confidence to freelance editors worried about these matters and that societies can see their way to supporting these members in some or all of the ways suggested. Strength to your arms, comrades!

Robyn Colman is a member of the Society of Editors (Tasmania) Inc. and operates Word Wise, an editorial consultancy.

CASE notes

November 2004

CASE is on the brink of a new phase in its existence as two of its working groups report on future directions:

- The Accreditation Working Group has presented its final report.
- The National Organisation Working Group has reported on how CASE might become a legal entity.

CASE met in Sydney on 13–14 November to discuss these and other matters. As a result, all the financial members of the society will receive a copy of the Accreditation Working Group Final Report, a ballot paper and a covering note explaining the benefits of pressing ahead with accreditation, the proposed accreditation scheme and a SWOT analysis of the editing profession in Australia. You will be asked to vote on whether the Council of Australian Societies of Editors (CASE) should go ahead with accreditation throughout Australia or not go ahead with accreditation.

As CASE steps up its activities, it has realised the need to upgrade its communication with members. From February 2005 CASE will report monthly via the newsletters of the editors' societies.

Have your say on accreditation

By Friday 26 November, all financial members of the society will receive a copy of the Accreditation Working Group Final Report, a ballot paper and a covering note explaining the benefits of pressing ahead with accreditation, the proposed accreditation scheme and a SWOT analysis of the editing profession in Australia.

You will be asked to vote on whether the Council of Australian Societies of Editors (CASE) should go ahead with accreditation throughout Australia or not go ahead with accreditation.

Your vote is most important. This is the most significant development in our profession since the preparation of the *Standards*: it will determine the future direction of our profession.

Please read the covering note and the Final Report carefully, complete your ballot paper and return it to the address given by 10 December 2004. The vote will be decided by a simple majority of all votes received.

Note that only financial members will be entitled to vote. If you have allowed your membership to lapse, this would be an excellent opportunity to renew it and become financial so you can have your say.

Pauline Waugh

Shelley Kenigsberg

New South Wales CASE delegates

- Nonetheless, after you have tried but failed to find the copyright owner, you may weigh the risks of a copyright owner bringing an infringement action against the benefits of reproducing the work. If so, include a 'good faith notice' saying you tried to find the copyright owner, and that you are willing to pay the copyright owner a reasonable fee. On a practical level, it shows the copyright owner that the failure to obtain permission was not because you wanted to avoid paying for the use;
- However, using a 'good faith notice' or stating that you were unable to contact the copyright owner does not alter your legal liability. Even if the creator of copyright material has died, you generally still need permission to use the material. Usually, the copyright owner is the person who inherited the creator's assets. If the copyright owner is dead, that person's spouse or

children usually own the copyright. If the work has been published, contact the publisher. If the work is in a gallery, museum or library, contact their copyright officer;

- The creator of copyright material is not always the copyright owner (especially of published material prior to 1968); and
- A gallery or museum does not usually own copyright in items in its collection.

Moral rights

Individual creators have 'moral rights' in relation to copyright works or films they have created. Moral rights are separate from the 'economic rights' of the copyright owner, such as the right to reproduce the work or communicate it to the public.

Creators have the right to be attributed (or credited) for their work, not to have their work falsely attributed

and not to have their work treated in a derogatory way.

Indigenous protocols also exist regarding attribution. Contact the Australia Council or the Institute of Aboriginal and Torres Strait Studies in Canberra.

The future

If the Australian–American Free Trade Agreement becomes law, copyright may be extended to the life of the author/creator, plus 70 years. It is currently the life of the author/creator, plus 50 years. It is not yet clear what repercussions this will have.

Jo Holder is an experienced editor, writer, gallery curator and art historian. She is currently Director of The Cross Art Projects in Kings Cross, <joholder@aic.net.au>. This is an edited report of a talk Jo gave to the society on 3 August 2004.

N E W S A N D N O T I C E S

Unwin Trust UK-Australian Fellowship

Applications are now invited for the 2005 Unwin Trust Fellowship, which enables a member of the Australian book trade to visit the UK for up to three months. All people working in Australian bookselling and publishing are eligible. Applicants are asked to put together a proposal to carry out a project that will enhance their own understanding of the UK book trade and 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 of how the experience gained will benefit their career. They should also expect to participate in a number of workshop/seminars on their return and to take part in briefings in the UK if appropriate.

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. The trust will provide funding for travel, accommodation and so on, up to £10,000.

The inaugural fellow in 2003 was Lorien Kaye, who spent three months in the UK researching the UK book trade and focusing on collaboration between publishers and booksellers. Her report can be found on the APA website at <www.publishers.asn.au>. The 2004 fellow was Rebekah Cohen from National Gallery Publishing in the UK. She is currently completing her project in Australia on museum and gallery publishing.

Applicants should provide: a detailed career CV; at least two written references; and appropriate confirmation from employers that sufficient leave of absence will be granted.

Please apply in writing to Susan Bridge, Director, APA, Suite 60/89 Jones Street, Ultimo NSW, 2007. Email: <Susan.Bridge@publishers.asn.au>. Applications must be received by 30 January 2005.

The Unwin Charitable Trust actively supports book-related projects

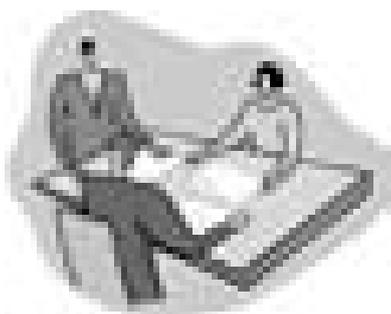
in the UK and it owns Book House in London, which is home to the Publishers Training Centre and Book Trust.

Galley Club Christmas Party

The Galley Club's Christmas Party is on Friday 10 December, from 6.30 p.m. to 11 p.m. The venue is the Union Hotel (cnr Pacific Hwy and West Street) North Sydney. Cost \$30 members, \$40 non-members. RSVP by 1 December to Samantha at <catering@galleyclubsydney.org.au>.

State Library of NSW Colloquium 9 to 10 December 2004: Libraries and Indigenous Knowledge

This two-day colloquium, hosted jointly by the State Library of New South Wales and Jumbunna Indigenous House of Learning, UTS, in association with the Council of Australian State Libraries, seeks to draw together expertise,



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professionals and practitioners to discuss future directions in relation to Indigenous knowledge and library services. For further information, please contact the coordinator, Niki Kallenberger, Manager, Education and Training, State Library of New South Wales via phone (02) 9273 1632 or email <nkallenberger@sl.nsw.gov.au>.

Deakin Literary Society Writers' Weekend 4 to 5 December 2004

This annual event run by Deakin Literary Society will be held on the Wearn Ponds campus of Deakin University, 4 to 5 December. The weekend consists of workshop activities, guest readings (from Paddy O'Reilly and Trevor Code), opportunities for participants to read and discuss their own work, and fine dining and entertainment. Information about this event is available from A/Professor Brian Edwards (03) 5331 2720, <bje@deakin.edu.au>.

Events at Gleebooks December 2004

On nearly every day this December, Gleebooks is hosting a number of talks, launches and panels with authors. For more details, check the Gleebooks website <www.gleebooks.com.au/events/>. All talks are held at Gleebooks, 49 Glebe Point Road, Glebe. Bookings can be made by phone (02) 9660 2333 or email <events@gleebooks.com.au>.

Society of Editors (NSW) Inc.

PO Box 254, Broadway NSW 2007; Voicemail: (02) 9294 4999
<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 Catherine Etteridge at <cje_editing@hotmail.com>.

Copy deadline for the January/February issue is Wednesday, 5 January 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.

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. 2004 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 from the society's website at <http://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. Please contact a committee member for details if you wish to attend the next meeting.

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Copy deadline for January/February issue:

Wednesday, 5 January 2005

Professional development

Onscreen editing: a project approach

Presenter: Bruce Howarth

Date: early 2005

With all the problems and pleasures of working onscreen, it is easy to forget that the actual editing is similar to hard-copy editing. In this workshop, we'll go through the main steps of a project to see how the computer can help (or occasionally hinder) the process.

We will discuss basic onscreen-editing techniques, including styles, templates, find and replace, tracking changes and comments, outline view, version management, coping with big documents—and more.

To help you master the techniques and tricks of editing onscreen, the workshop will have discussion and practical sessions. Each participant will have a computer.

MS Word: advanced editing skills

Presenter: Bruce Howarth

Date: early 2005

To help you work more efficiently, Bruce will show you how to use a few of Word's powerful, complex tools. He will introduce each topic and participants will then have time to work through examples. Each participant will have a computer.

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

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>

Jingle all the way...

Christmas Party

you are invited to

Café Otto

79 Glebe Point Road, Glebe

6.30 for 7.00 p.m.

Tuesday 7 December

\$45 a head, including drinks

Celebrate the festive season with great food, wine and prizes! Neil James from the Plain English Foundation will present 'Fun with words', light-hearted word games to exercise the brain cells. Enter the society's slogan competition. We are looking for a bright, witty, pithy slogan. If you can you do better than:

- Editors sex up text
 - Editors massage the message
 - Editors do it with style
- you could WIN a fabulous prize!

Bring your partner and friends and join in the fun.
We welcome non-members.

Booking is essential. Please RSVP by Friday 3 December.

I would like to attend the Christmas party

Name:.....

Email address:.....

Phone: (W)..... (H).....

Cheque/money order enclosed for \$.....

Please charge \$.....to my credit card Bankcard MasterCard Visa

Credit card number:.....Expiry date:.....

Name on credit card:.....

Cardholder's signature:.....

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