

Blue Pencil

Newsletter of
The Society
of Editors
(NSW) Inc.

ISSN 1030-2557 PO Box 254, Broadway NSW 2007 January/February 2008

Becoming an editor

What makes an editor? Is it a matter of training? Luck? Good word skills? Dr Elizabeth Flann, making a special trip to Sydney to speak at our November meeting, entertained the audience with an account of her life as an editor and of co-writing The Australian Editing Handbook.

I'll begin with a quote from Anitra Nelson—'Editing is a kind of travel in itself'.* This has certainly been true for me. In pondering the question 'What makes an editor?' I realised that my own journey serves as a kind of eerie history of Australian editing. So for once in my life I am going to abandon my notorious reserve and take you on a short history of my life in editing which will, I think, reveal that what made me an editor was, almost entirely, luck.

My journey began with travel when I set off, aged seventeen, on my own to the UK. I was looking for a path in life, equipped with nothing more than a good general knowledge, excellent typing skills and a smattering of shorthand, French and German. I joined an agency and the first job they sent me to was as a technical assistant, part of a team

mapping the London Underground on the new wonder tool, the computer.

This was in the early 1960s. Armed with this arcane new skill, I went off travelling and when I returned the agency sent me to one of the centres

'It was probably the best training available in the UK...'

of the new computer technology—ICT Computers in Putney. It was in their publications unit that I had the good fortune to become a trainee of Mr Lala (I don't remember his first name, if I ever knew it), BA (Delhi) and trained in editing practice at Oxford University Press in both Delhi and London.

Although I was only employed for three months to assist him to produce

an in-house magazine, Mr Lala treated me as an official trainee and over the two and a half years I worked there (always as a temporary assistant), he managed to teach me much of what he knew about editing and publishing.

It was probably the best training available in the UK—on a par with my friend and colleague Beryl Hill's training by the redoubtable Barbara Ramsden in Australia. My training had an added bonus—because we were editing a journal, I learned to liaise with photographers, designers and graphic artists and also to work closely with the person doing the typesetting and layout on what was a slow and complex early version of desktop publishing.

I came home to find that my foreign computer skills were much in demand.

continued on page 2

Inside

Membership renewal	3
Tiered membership system	4
Book Review: <i>Subtleties of Scientific Style</i>	5
The Editor's Job Market	5
News, notices and conference diary	6
Christmas Party notes	7
Professional development	8

Next meeting: Tuesday, 5 February 2008

Behind the scenes—editing at the museum

Jennifer Blunden, who has worked in the museum sector for over 20 years, will discuss the issues, challenges and joys particular to editing for a museum. Museums and galleries are unusual and fascinating language environments, and unusual and challenging workplaces for editors. Their core goal is presenting exhibitions that engage diverse public audiences in anything from the science of contraception to the meaning of conceptual art. Jennifer will also cover the lessons and strategies that museum editing offers editors working in other contexts.

Jennifer currently works at the Art Gallery of New South Wales and consults to several cultural institutions around Australia. She has a background in linguistics and learning theory and an MA in Public History (UTS). She was formerly the senior exhibitions editor at the Powerhouse Museum in Sydney.

Sydney Mechanics' School of Arts, 280 Pitt Street, 6.30 p.m. for 7.00 p.m. Drinks and light refreshments provided. \$15 for members and students; \$20 for non-members and those who do not RSVP; \$7 for holders of a current concession card or student card. Non-members who book and do not show up must still pay.

Please RSVP to (02) 9294 4999 (voicemail) or the email address <editorbruce@optusnet.com.au> by Friday, 1 February 2008.

Next meeting: The AGM—Tuesday, 4 March 2008.

In Australia computers were still mainly the domain of science, so I found myself in the unusual position of being a young woman in a sea of men—mineral chemists, engineers and research biochemists (I moved around a lot). Not surprisingly, it was not long before I married one of them.

I had a child and, as most women did in those days, I stopped work—or so I thought. Somehow people knew that I was not afraid of the still-mysterious computers (this was the early 1970s) and that I had editing skills. Thus began my time as a voluntary worker, mainly in the environment movement (yes, there was one back then), but also with Sugar and Snails Press.

Sugar and Snails was a small press, run on cooperative lines by a group of women, mainly mothers but some teachers, appalled at the sexual stereotypes in the books available to children at that time. A friend who was a designer for education department magazines did a lot of voluntary work with them and she suggested they needed someone to help with the editing process and that I should come along.

What she didn't tell me was that the cooperative ethos extended to everything and my first experience of editing was conducted with twelve women, all with an equal say in the process. It worked out remarkably well, the group producing an average of four picture books, four information books and other publications such as a nursery frieze and a suggested reading list for worried parents, teachers and librarians. I found the collaborative process not only surprisingly successful, but also a lesson in teamwork that has been enormously valuable throughout my working life. I acquired new experience in old-fashioned cut-and-paste layout, which I have always enjoyed.

This meant that when I began to seek work again, having also obtained a BA in the at-home years, I had two different types of editorial training under my belt—in-house training and voluntary experience. Until the early 1980s these were the most common, in fact really the only, paths into a career in editing. By the time I became a full-time editor in Australia this was beginning to change.

With the newly acquired degree in history and English language I applied for every job I could find that I felt was

remotely within my capabilities, vowing to take the first one I was offered. Only a small number of applications were for editing-related jobs but the first offer came from Pitman Publishing and I took up employment as their science editor. When the senior editor left, I took his place and became the training editor as well, and tried to turn myself into a worthy successor to Mr Lala.

But the days of in-house training were coming to an end and my daughter was growing beyond the after-school care age, so I took the plunge and set myself up as a freelance editor. At the same time, worried about what would happen to trainee editors with no-one available to give them any guidance, I joined the committee of the Victorian Society of Editors and met another training editor with the same worries—Beryl Hill. We became joint training officers for the committee, and were also asked to develop a copy-editing course—two hours one night a week for six weeks.

'We have never revealed who wrote what (though it might surprise you)...'

The first course booked out within a day. We were persuaded to do another and that immediately booked out.

Obviously there was a need not being filled. The committee decided that a textbook was needed. In 1990 they obtained a grant from the Victorian Ministry for the Arts to develop an editing text suitable for Australian users and a publications committee was formed. The first thing they did was to ask Beryl and myself if we would be willing to expand the copy-editing course into a book. Not having any idea of what we were getting ourselves into, we said we would have a go.

The *Australian Editing Handbook* took us two years to write with an enormous amount of input from the committee and many other editors, designers and publishers, who gave generously of their time. We did manage to avoid one problem that commonly occurs with co-authors. We each took the outline that had been devised by the committee after much debate—and took it home separately to list the sections we would prefer to write. Imagine our surprise when we found we

had an almost perfect division. The one of us who did not want to write about structure and style was eager to write about the intricacies of indexing and compiling bibliographies. One of us was interested in the section on science and technology, one in the sections on children's and fiction editing.

We have never revealed who wrote what (though it might surprise you) but I can reveal that we are still friends after all this time and even go on holiday together occasionally. This is rare among co-authors, as many editors will have discovered to their cost.

The first edition was published by the Australian Government Publishing Service in Canberra. This was negotiated by the publications committee and they could not have chosen better. Although the book proved to be an enormous job that completely took over our lives, the support we received from the publishers and their editor, and the generosity of the many referees who checked the manuscript, helped to keep us going. The link to the AGPS Guide would also prove helpful with publicising the book.

The AGPS team took in all our corrections, and all our fussy insistence on consistency of full stops, accuracy of overlays, positioning of artwork, etc. was adhered to. The reward was that the result of all this combined effort and care was then taken up by the target audience with enthusiasm.

AEH reprinted and reprinted as editing courses proliferated around the country and set it for all their students. I joined Victoria College (Deakin University) to establish a postgraduate diploma in professional writing with a major editing component. Courses in publishing, writing and editing became the main way for newcomers to enter the field of editing.

The book was still selling well, but parts of it were beginning to be out of date. We began to plan a second edition then suddenly the AGPS itself underwent changes and shed their educational line of books. Since there was now no publications committee the rights reverted to us—and also, fortunately, the film. Now began a sorry saga, which I won't give in any detail. We entered negotiations with another publisher, then the same thing happened—a takeover and the loss of the educational publications list.

continued on page 4

Membership renewal

Your membership renewal is now due. You should have received a renewal notice; if not please email Bruce Howarth at <editorbruce@optusnet.com.au>.

Please return your subscription promptly so that you can continue to receive the benefits of membership.

As a special bonus, this year all members who renew by 28 February 2008 and new members will receive a voucher to attend one regular monthly meeting for free. Vouchers and more details will be sent out with your receipt. Vouchers do not apply to dinner meetings (or to the free AGM).

We will continue to offer our traditional services to members:

- **a program of lively monthly meetings with good food and wine, interesting speakers and opportunities for networking**
- **quality, affordable professional development**
- **your monthly *Blue Pencil* newsletter**
- **the editor's job market—notification by email of editing jobs**
- **the opportunity to contribute to our national task of improving the professionalism and status of editors in Australia.**

You can transfer to associate membership for a saving of \$20, or you can remain an ordinary member and continue to advertise in our *Editorial Services Directory*. Transfers to professional member grade are now available (see page 4 for details).

We look forward to seeing you in 2008.

We eventually found a new publisher but by then the book was not only out of date but out of print. They decided to do a quick reprint with minor updating while we worked on the new edition. Then they, too, gave up their educational list, and we were once more back on the market. By then we had a pretty complete outline for the new edition and had done much of the research and preliminary writing, but publishers were wary of any kind of educational text at this time. This was the period from the late 1990s to the early 2000s.

Then we were approached by John Wiley and Sons, who had taken over the AGPS Guide, and this time the sequence

was successful—another quick reprint with a few minor updates, then a full second edition.

The second edition is almost twice the extent of the first, mainly because of the necessary inclusion of an extensive section on on-screen editing. We had, in fact, thought that this might comprise the whole of the second edition but the extensive feedback we had from the various state societies of editors while planning the second edition indicated that many people still worked on hard copy, at least some of the time. It will be interesting to see if this will still be the case if there is a third edition. I would expect not, but who knows?

My career after this can be summed up thus—left teaching to complete my PhD; never went back.

* Kerry Biram, Dianne Brown & Jenny Craig (eds), *Editors in Conversation*, Australian Scholarly Publishing Pty Ltd, North Melbourne 2007, p 27).

Elizabeth Flann is a co-author of The Australian Editing Handbook. She has worked as a commissioning editor, training editor and publisher, and as a freelance general, technical and script editor. She has lectured in editing and scriptwriting at Deakin University, the University of Melbourne and the Victorian College of the Arts.

Tiered membership system

The newly introduced tiered membership system will work as follows.

Categories

This membership year (2008) 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 (\$70/75) with the current entitlements;
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 (\$50) 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

Within four years (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 \$300, Corporate Associates of the society will receive five copies of *Blue Pencil* each month and one copy of the *Editorial Services Directory*, five free admissions to each monthly meeting and two free admissions to special events, such as the Christmas dinner. The usual member rates on professional development courses and workshops will apply to Corporate Associates for up to five attendees.

**The Committee
Society of Editors (NSW) Inc.**

Book review: *Subtleties of Scientific Style*

Matthew Stevens, *Subtleties of Scientific Style*, Scencescape Editing, 2007, ISBN 0 9578877 2 8, ISBN 0 9578877 3 6 (online), RRP: \$15, paperback, 112 pp., (Available also as PDF for \$7), order via Matthew's web page: <www.zeta.org.au>.



Matthew Stevens' book *Subtleties of Scientific Style* is for those who edit scientific manuscripts. It is a book that would serve to rescue those who find themselves in turmoil over just how to approach scientific editing. Further, it is an excellent aid to the writers of science. An important part of its value lies in its conciseness; the more than 100 pages are packed with highly practical information.

Stevens draws on his many years of experience as an editor of scientific publications, first with the NSW Department of Agriculture and now as a freelancer. He was awarded the ELS(D), the highest accreditation offered by the US-based Board of Editors in Life Sciences and his was the first to be awarded outside North America.

He explains the difference between substantive and copy editing, giving reasons for the importance of substantive editing and the characteristics required of the substantive editor. For copy editors it covers spelling, punctuation and grammar, and for the substantive editors it covers how to tackle the meaning and logic of written work. These include critical thinking, logical approach, subject knowledge and the ability to concentrate on meaning and consistency. The series of steps—under the topics of structure, content, and figures—and tables would be particularly useful as a checklist for those embarking on editing at this level.

Stevens presents a systematic approach by taking seven passes to work through a complex set of editing tasks, each dealing with a set of details, from simply checking the completeness of the publication through understanding the meaning to checking the references. Finally, the seventh reminds editors to check their own comments for potentially embarrassing typos and other errors that might have crept in.

Common errors are analysed with suggestions for how they can be corrected. The topics he deals with

fall under the headings of 'danglers'; filler words and phrases; hesitancies; misapplied modifiers; shortcuts; and stacked nouns and adjectives. Stevens outlines each topic concisely and then gives excellent examples to explain the errors: 'While paddling his kayak, the whale approached.' The dangler, 'his', requires a referent.

Filler words and phrases are all too common. Who hasn't been tempted to write 'it was reported that...', or 'it is known that...'? Stevens advises: 'get rid of them'. Similarly, hesitancies or uncertainties cover some common misuses with suggestions for how they should be dealt with.

Apart from the many common errors, there are also those errors that fall into the categories of substance or sequence and reasoning. Included in the 12 listings for 'Errors of substance or sequence' are unsupported statements, contradictory data and incorrect page numbers in references. Non sequiturs are dealt with of course under the heading of 'Errors of reasoning' together with tautologies and pleonasm, and teleology and anthropomorphism, all very useful to both the editor and the writer. There is also a very useful section on 'Times smaller?' It covers those very common errors made when comparing measurements such as weights or sizes.

The book is not just about errors. There is also advice on how to improve expression and visual presentation. I am sure I am not alone in my loathing of word processor graphics and the difficulties they cause when preparing documents for publication. Stevens gives excellent reasons why these should not be used.

He finishes up with 'Errors in classical languages'—platypuses not 'platypi' that is used so commonly. Finally there are five excellent appendices (not appendixes!), a bibliography covering resources from books, the web, and software all offering the essential

The Editor's Job Market

The Society of Editors (NSW) Inc. offers publishers and other individuals or companies the opportunity to advertise Positions Vacant, by email, free of charge. You can 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: <editorbruce@optusnet.com.au>

basics to writers and editors. The appendices cover 'Editing techniques'; 'Wordy phrases'; 'British or US spelling?'; 'Unicode values and non-displaying characters'; and 'Character charts in logical grouping'—both for Mac and PC.

Already my copy of *Subtleties of Scientific Style* has that well worn look of a much-used book. I heartily recommend it as an essential guide to all editors and writers, scientific or not. Although I like to think errors never ever (a pleonasm) creep into my writing, I am sure Matthew is going to have a field day with this, my review!

Robyn Stutchbury is a manager at Peripatus Productions Pty Ltd (email <rstutch@ozemail.com.au>) and is also involved with the annual Whitley awards for zoological publications.

Freelancers do lunch, 11 February

The next freelancers' lunch will be held at Cafe Delize, 142 Elizabeth Street, Sydney, on Monday, 11 February 2008. Mains start from about \$12. The cafe is near the corner with Liverpool Street, next to the Salvation Army and a few minutes' walk from Museum Station.

The society organises these informal freelancers' lunches every second month or so.

The invitation to lunch is cordially extended to other freelancers who work in the publishing industry. There is no need to RSVP. See you there!

Society's new direct deposit payment option

The society now offers three options for payment:

- 1. By credit card over the phone (or mail or email).**
- 2. By cheque.**
- 3. By using our new direct deposit facility, which is the most secure.**

Using your own bank's online funds transfer option, make the payment direct 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, and that's it!

The account is checked regularly for deposits, but if you want confirmation of your deposit, please email <treasurer@editorsnsw.com> to receive a return email. This confirmation email will also serve as a receipt. If you need a paper receipt, advise your address in your email and one will be provided.

If you have any questions on this process, please contact the Treasurer, Owen Kavanagh, by email or phone 0418 440 151.

REP 2008: An Elite Editorial Mentorship Program, closing date 28 January

The Australian Publishers Association together with the Literature Board of the Australia Council has announced that the fifth Residential Editorial Program (REP) will be held from 26 to 31 May 2008 at Varuna—the Writers' House, Katoomba NSW.

This prestigious biennial program—the only training opportunity in Australia devoted to such mentoring for editors of quality fiction and non-fiction—has been enormously beneficial to previous participants, mentors and speakers.

Mid-career editors will take part in an intensive five-day program to develop literary editing skills with highly respected industry practitioners, including Judith Lukin-Amundsen, Bruce Sims and Jo Jarrah. Alexis Wright, 2007 Miles Franklin Award winner, will speak at this elite editorial mentoring program. Other speakers will address topics such as editing young people's literature; indigenous publishing issues; and story structure.

Closing date for applications is 28 January 2008. Advice to participants will be forwarded by mid-February 2008.

The REP is administered by the APA, and supported by the Literature Board of the Australia Council and the Australian publishing industry. Chair of the 2008 REP Committee, Linda Funnell, said that: 'Nurturing a strong editorial culture is vital for writing and publishing, and since its inception in 1999 the REP has consistently provided high-level development for mid-career editors, focusing on the particular demands of editing creative work.'

The cost per participant is \$1,800, including meals and accommodation for the week. Publishers are invited to sponsor the attendance of their editors. A limited number of scholarships will be available. Guidelines and application forms are available from the APA website <www.publishers.asn.au> or by contacting Robyn Sheahan-Bright, Program Manager, phone 07 4972 9760 or email <rsheahan@tpgi.com.au>.

The APA Book Design Awards, closing date 18 January

The Australian Publishers Association's 2008 Book Design Awards, held in May, recognise excellence and innovation in contemporary Australian book design. Entries for the 56th Book Design Awards close on 18 January 2008. Visit the website <www.publishers.asn.au> for details and registration forms or email <kathy.fulcher@publishers.asn.au>.

Tax matters for freelancers

Good news for freelancers preparing their next tax return: from 1 July 2007, businesses with an annual turnover of less than \$75,000 will no longer be required to register for GST. The GST registration threshold for businesses has increased from \$50,000 to \$75,000.

This is one of the most significant changes to the GST base since its introduction. Another change that will simplify tax matters for the self-employed is that entities which register for the GST, even though they are below the proposed thresholds, may have the option of remitting GST only once a year. Details are at <www.aph.gov.au/Library/pubs/RB/BudgetReview/GSTConcessions.htm>.

For more information about how changes to the GST might affect your business visit the Australian Taxation Office website <www.ato.gov.au>.

Walkley Non-Fiction Book Award winner announced

The Walkley Foundation and the Media, Entertainment & Arts Alliance have announced that the winner of the Walkley Non-Fiction Book Award, which celebrates excellence in non-fiction literature and long-form journalism, is Chris Masters for *Jonestown*. The judges commented that 'managing to get the resulting book published against considerable opposition reveals a courage in Masters that is inspiring to fellow and aspiring authors.'



Christmas Party notes

In December society members celebrated the Christmas season and the end of the calendar year with a fabulous dinner.

Thanks go to Terry Johnston for searching the city to come up with another winning venue.

Encasa Spanish restaurant provided great service and a fabulous meal with masses of tasty tapas.

Our wonderful catering officer Nancy Shearer did a first-rate job in bringing the bubbly, organising the door prizes and decorating the tables. The amazingly erudite bonbons were especially appropriate.

A big thank you also goes to Pam Peters who devised a fiendishly clever quiz that kept everyone on their toes.

Abbey's Bookshop donated the much sought-after book voucher prizes and we greatly appreciate their generosity, as well as the discounts they provide to society members throughout the year!

Society of Editors (NSW) Inc.

PO Box 254, Broadway NSW 2007; Voicemail: (02) 9294 4999
<www.editorsnsw.com>.

Blue Pencil

Editor: Catherine Etteridge

Assistants: Angela Damis, Fiona Doig, Moira Elliott, Meryl Potter, Nicky Shortridge

Printer: Complete Design, Marrickville

Published: 11 issues a year (including combined January/February issue)

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 <bluepencil@editorsnsw.com>.

Copy deadline for the March issue is Tuesday, 22 January 2008

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 375. Please note that the committee reserves the right to decide whether advertisements are appropriate for this newsletter.

Membership

Membership of the Society of Editors (NSW) Inc. is open to anyone working as an editor for publication (print or electronic documents) and anyone who supports the society's aims. Membership is available in different categories.

Membership runs for a calendar year. The 2007 fees are \$70 for ordinary member or professional member renewals; \$75 for new professional members (\$45 if joining after 31 May); or \$50 for associate membership. Interested organisations can become corporate associates for \$300 per year.

To obtain a membership application form, 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 each month. Please contact a committee member for details if you wish to attend the next meeting.

2007 COMMITTEE

President: Michael Lewis

Email: <president@editorsnsw.com>

Vice presidents:

Terry Johnston

Email: <vp1@editorsnsw.com>

Pam Peters

Email: <vp2@editorsnsw.com>

Secretary: Lyneve Rappell

Email: <secretary@editorsnsw.com>

Treasurer: Owen Kavanagh

Email: <treasurer@editorsnsw.com>

General members:

Catherine Etteridge

Email: <committee1@editorsnsw.com>

Julie Harders

Email: <committee2@editorsnsw.com >

Susan Irvine

Email: <committee4@editorsnsw.com >

Pauline Waugh

Email: <committee3@editorsnsw.com >

Membership secretary: Bruce Howarth

Phone: (02) 4731 5406 (h)

Email: <membership@editorsnsw.com>

Newsletter editor: Catherine Etteridge

Phone: (02) 9555 4071

Email: <bluepencil@editorsnsw.com>

Publicity officer: Terry Johnston

Email: <publicity@editorsnsw.com>

Meetings coordinator: [Vacancy]

Email: <meetings@editorsnsw.com>

Professional development coordinator: Pauline Waugh

Email: <education@editorsnsw.com>

Website coordinator: Abigail Nathan

Email: <web@editorsnsw.com>

Editorial Services Directory coordinator: Cathy Gray

Phone: (02) 9331 4731

Email: <esd@editorsnsw.com>

Catering officer: Nancy Shearer

Email: <catering@editorsnsw.com>

Copy deadline for the March issue of

Blue Pencil:

Tuesday, 22 January 2008

Professional development

Grammar essentials

Presenter: Pam Peters, Professor of Linguistics, Macquarie University

Date: Friday, 15 February 2008

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$195 members, \$265 non-members

Editors often feel that they need more grammar, but how much is enough? The major grammars of contemporary English consist of more than 1000 pages, with vast networks of grammatical terms. Editors probably don't 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.

Smart marketing for freelancers

Presenter: Terry Johnston

Date: Saturday, 22 March 2008

Cost: \$195 members, \$265 non-members

Cancellation and refunds

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

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).

Payments for attending the workshops can now be made by direct deposit. See page 6 for details of our new direct deposit facility.

For more information about the workshops, email Pauline Waugh at <pauline.waugh@corporatecommunication.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 <bluepencil@editorsnsw.com>.