

## Freelancing challenges

*At the society's September Freelance Forum, held at Italian restaurant Buon Gusto, we heard four experienced editors discuss the challenges of freelance editing. Panellists Robin Appleton, Robert Pullan, Julie Stanton and Shelley Kenigsberg addressed problems such as copyright, defamation and retaining the writer's voice. Following are edited highlights from the forum (to be continued next month).*

### Robin Appleton

The telephone rings, the fax machine squeals and you ignore both. You do not want to be interrupted. You are reading the last chapter of a harrowing typescript. There are problems: the adjectives, the modifiers, the passive voice. . .and yet you want to keep reading. Why? Usually you would pick up a pencil and start crossing out so much of the text. This time you choose not to. You are enjoying the story. Consider why that is so. The story is good, overwritten, yet it is readable.

You have been included in the story. You have become part of the action. The characters are believable and there is a tension in the theme that engages you. The dialogue has an edge to it. Not overdone and yet racy. The clues are subtle. You cannot predict the ending. You want to know what happens and that is why you want to finish the tale and yet you do not want the story to end. Could there be a sequel? As you do not have your pencil in your hand you

respond to the typescript as first reader, rather than judge it by criticising the writer's way of expressing the action and the setting. After all, when you think about it, it is not the way you would say it, is it?

Responding to the essence of the work before possibly, unwittingly, becoming the co-author or acting as an interventionist when not invited to be, is one way to work through a typescript.

### **'Many freelance editors do not even meet their writers'**

Check the brief. If the brief does not describe the contractor's expectations clearly, ensure you understand the role that you are to take in the work. Write a brief for the client or contractor and discuss the contents, describing the level of work that you would do to prepare the work for publication. Make sure that you know how much work is required on the computer. Some contractors expect you to become the

Jack or Jill of all publishing departments, including promotion. All aspects of the brief must be accounted for in the quote that you present to the contractor.

Not every project is as simple as having a good story, hampered by superficial editorial matters such as overuse of adjectives and modifiers and the passive voice. That would be too easy.

Many freelance editors do not even meet their writers, or have contact with them by email, fax, or telephone. These editors still need to set out some guidelines for the contractor to send on to the writer about how editors work and what they do and to explain that many of the marks on the typescript are suggestions to be negotiated.

Be sure that the contractor's style sheet is included early in the project so that there is no misunderstanding about -ise or -ize endings on verbs and matters such as 'program' versus 'programme' or if the Macquarie Dictionary is the dictionary used by  
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**Next meeting: Tuesday, 1 February 2005**

**'Books I work by': Irene Wong will share with us her thoughts about her favourite communications books. Irene will discuss why she has found them essential at work and outline the benefits gained from reading widely on communications topics.**

Irene Wong is Internet Manager for the Australian Securities and Investment Commission's two websites. She has worked at ASIC and the Australian Bureau of Statistics in a variety of roles including Commissioning Editor.

Sydney Mechanics' School of Arts, 280 Pitt Street, 6.30 p.m. for 7.00 p.m. Drinks and light refreshments provided. \$13 for members; \$16 for non-members and those who don't RSVP; \$7 for holders of a current concession card.

**Please RSVP to 9294 4999 (voicemail) or <brhed@pnc.com.au> (email) by Friday, 28 January.**

**March meeting: AGM, Tuesday, 1 March 2005.**

the contractor. Explain that certain hyphenation is a form of punctuation included to make better sense of a compound expression. It is also wise to indicate that punctuation is often 'owned' by a writer, although some of the punctuation might need attention because it is inconsistently or ungrammatically used.

There is also the problem of fiction that is factious, poorly concealed. People mentioned are identifiable, if not by their real names being used, by the descriptions of their person or their actions and the time in which they are presented. Troubles arise and can be actionable in law when a living character is mentioned and has not seen the copy before publication to be satisfied that what has been written is true. Provide a living person with a clandestine lover, or several, when that 'fact' is fiction and you are in trouble if you do not check the details. Implication is all that is required for a person to take umbrage about a character in a book. If the person is seen to be similar to a living person there can be a legal issue that could endanger the progress of the book, the writer's reputation, and the publisher's financial department. Editors need to be watchful. Wrong birth-dates or the transposition of dangerous words such as 'only' and 'even' can change the meaning and the writer's intention.

### **'Writers can lack the vitality to cooperate in the late stages of editing'**

There is no need for much of the intervention that takes place in editing. The work should remain the writer's. Be on the lookout for matters that need to be questioned, or checked, rather than trying to be clever with outdated rules of grammar that no longer cause the angst to readers that they once did.

Many biographies are unauthorised and many people are named in such publications. The writer's agenda colours how people are presented in the 'report' of the main character's story. Facts need checking. Editors need to be prepared to research eras, details and dates to ensure that editorially the work is accurate. Writers can lack the vitality to cooperate in the late stages of editing.

To move on from the minutiae of editing to something that affects us all, freelance or in-house editors: copyright. Copyright in the USA now covers 70 years after the death of the writer. Will the Free Trade Agreement with the USA affect Australian copyright and will publishers have to follow the US system?

As ideas are not subject to copyright, the essence of a writer's thesis or fiction can be taken and can be used elsewhere. There is implicit confidentiality when an editor works on 'novels' or nonfiction. Be careful not to talk about the essence of the work that you have in your care.

Copyright is a serious matter that editors need to understand and so do writers. Freelancers need to keep informed about changes to copyright and to be ready to discuss matters of copyright with writers.

Editors know that writers need to acknowledge sources and need to apply for permission to reproduce text, words or lyrics, but we need to tell writers of that responsibility and the costs that it might entail. Writers often do not understand that they have to pay for the rights to reproduce previously published material and that there is a protocol in citing the material.

The fees to reproduce poems and lyrics in part or whole, for instance, can be much greater than for text. Encourage writers to replace poems or lyrics as they might not have been essential to the work and were put into the work for effect.

Readers are informed people. Editors need to remember that the range in ages of readers of many genres can be three generations apart. Less experienced freelancers and in-house editors can alter the writers' intentions by modernising the language to that which their peer group would use, although the content of the work might be about a different historical time. Jane Austen's works are still read by young people and are enjoyed in spite of idiosyncrasies in punctuation and stilted expressions.

*Robin Appleton is a former president of this society. She has been a freelance editor and teacher of editing courses for many years.*

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## **Festive fun**

We hope you all had an enjoyable Christmas, New Year and holiday break.

Thanks go to those of you who attended the fabulous Christmas Party in December, making it the lively night it was.

The beautifully decorated tables were a hit and the top-notch three-course meal at Cafe Otto, served by accommodating staff, was a resounding success.

Many fun prizes were given away throughout the evening. Among the lucky winners was Bruce Howarth for best Christmas spirit (although Bruce's beard did give him a flying start).

For additional entertainment, Neil James from the Plain English Foundation presented 'Fun with words'. Winners of his highly entertaining Christmas carol quiz, who struggled to make themselves heard above the raucous crowd, included Merry Pearson, Catherine Gray, Judith O'Brien and Judith's fiancée, Michael Lewis.

A great deal of behind-the-scenes work made this a fun-filled night. The Christmas Party sub-committee cruised the streets of Newtown and Glebe searching for a suitable venue, negotiated an excellent feast with Cafe Otto and organised the drinks, prizes, decorations and guest presenter.

Special thanks go to the hard-working committee members Julie Stanton, Deborah Edward, Terry Johnston and Pauline Waugh for their efforts.

### Robert Pullan

For books, the liability for defamation, is invariably on the author. The author promises to pick up both their own and the publisher's costs should there be a suit for defamation. Your responsibility, my responsibility, as editor is simply to identify bits which might be defamatory or breach of copyright or contempt of court. Don't worry—I have never heard of an editor being sued; an editor of a newspaper—of course, an editor who is the head of a publishing house—certainly, but never a text editor.

Contempt and breach of copyright are much less common than defamation, which is published material which tends to injure reputation. If you say that Robert Pullan is an underground drug dealer who corrupts the Premier of New South Wales—that is certainly defamatory. If you even say I am incompetent, that is defamatory. Anything which adversely affects a reputation and is not legally protected may put you at risk.

If something, especially a reference to a person, makes you flinch, point it out to somebody responsible, probably the publisher, and ask the question 'might this be dangerous?' I have found in years of teaching and editing that the material which makes the reader wince is often defamatory and should be looked at.

The thing that you cannot defend against is the mistake. The commonest mistake in newspapers is mistaken identity: a reporter convicts a witness instead of the accused. There is little that newspaper editors or anybody else can do about errors like that. What you want is the wrong done remedied as quickly as possible.

The courts and the judicial system in New South Wales and the other Australian States have made no effort to have the quick remedy to the wrong done by defamation in those circumstances. The emphasis is on intimidating writers to stop them saying what they know to be true and sculpting the flow of information through courts, royal commissions, ICAC, Parliament House—all of these are completely protected. But material written by poets, lecturers, scientists, historians and biographers is not protected.

With book contracts, I have been giving members of the Australian Society of Authors advice about how to fix up the flaws in the publishing contracts for 20 years. The commonest question that I hear about contracts is 'what does this mean?'

Publishers are not famous for the lack of ambiguity, the clarity, the plain English of their contracts. In fact, book publishers are considerably behind banks and the dear old NRMA on the road to plain English. I guess it is partly because of inertia. Everybody knows at some level that plain English saves a lot of money but who is going to get the credit for saving that money? Is it going to be the executive who decides to do something about it and calls in an expert or is it going to be the expert on the staff?

Nothing is being done, now, for the cause of plain English even though the lack of it costs the Australian economy an estimated \$2,000 million dollars a year. Perhaps before the end of the election campaign we will have some creative politician talking about it.

*Robert Pullan advises members of the Australian Society of Authors on publishing contracts.*

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## Question and answer session with the forum's panellists

**Q: Is there an industry standard range of fees?**

**SK:** The range is extraordinarily large. It goes from \$25 an hour to \$100 an hour. I would think for someone who has a reasonable amount of experience that anything less than \$40 an hour is derisory—it would very much depend on what you are doing. If you are doing a great deal of rewriting you need to be charging more and if you are doing project management you certainly need to be charging more. If you are doing proofreading, and this seems a paradox to me, people seem to charge less for proofreading—although I think the skills are as intense as they might be for editing. So it really is a personal judgement but that is my range.

I itemise what I imagine the tasks will be. It is pretty edifying for people to know what it is we do and it is a really good task for us to list 'I do this; I do that; and then. . .' Talk about the hierarchy of the tasks—the level of edits: 'I do a light, I do a medium, I do a heavy edit, I involve this, I do a style sheet. . .' Tell them what you do and they will be encouraged.

There is a list on, I think, the Canberra website which talks about the value editors can add. It is a fabulous thing to just wave in front of people and say, 'When we talk about edits you may think it is just crossing t's and dotting i's but this is really what you are hoping for. This is how I can save you.'

**Q: I am new here and I was lucky enough, when I first arrived in Australia, to get a job from a very big accounting firm to edit a book that they were doing. After completing the job and submitting the invoice they told me: 'I am sorry but we cannot pay you unless you have an ABN number'. I said 'What? Should you have said that to me upfront?' and they replied, 'Yes, probably'. Anyway, I did get an ABN and they paid me without further problems, but is this common in Australia?**

**RP:** Yes, it is a business number which signifies to the Tax Office that you are serious about what you do; you are not a hobbyist. If you do not have the ABN, and it is certainly preferable to have the ABN, they will deduct 45 per cent. So you can do without it and get 55 per cent of your fee or get an ABN.

**Q: I know that some publishers have budgets of maybe \$2000 dollars for editing a book but I never seem to be able to earn that much. Why?**

**SK:** The point is that there are people doing work for less. Let us be honest, there are. So we can be very courageous and we can be very bold and think, well I will send a quote. But there will always be people who will undersell. The more we work to raise the profile the less that is going to happen.

Where you can make a difference is to start talking to managing editors and

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to senior editors and to publishers and say, 'I can do an edit for a grand but this is the quality of the job you will get'. So people will sometimes respond, 'Okay, I would rather you, as an experienced person, do a light edit than someone who works cheaply do a bad edit. . .'

**Q: I was just wondering if accreditation could possibly make a difference to that. People would know there was a grading system and that they would be paying a set amount for a 'grade A' editor whereas for a 'grade B' they are paying less. This might make it easier to quote and also to have people know what they are paying for.**

**SK:** Yes. I think it is most likely that people will recognise this is a certified profession and you expect to pay because there is a standard that has been verified. I think it should encourage people to go for accreditation.

**RA:** I would like to say that there are many people who are not accredited who are going to get work.

I have worked for a publisher whose thinking is still in the 1960s. You are going to get, maybe, a 500-page manuscript on some erudite subject such as Australian wildlife that has been researched. You learn a whole new vocabulary for it. You buy the dictionary and a text book so you can deal with it but they want to pay you the equivalent of what turns out to be \$10 an hour because they will not acknowledge that all this work is in order to make a readable book for students at the university. You have done your darndest but they are still thinking that you are 'only an editor'. And you are only an editor—whether you have an A grading or not—if the publishing house does not believe in the quality of editing.

There are publishing houses that do not use editors. They prefer to market than to use editors. They do not use proofreaders either. They use the disk that is sent to them from the person who wrote the work and has designed it.

**NEW MEMBERS**

Kathy Kramer  
Sue Cartledge

**Q: Almost every job I have done as a freelancer has been a kind of two-for-one deal involving a really good language edit because the writing is terrible and a really good copy edit because usually there is something quite complex in the material. When you say something, it sounds like whingeing. I am wracking my brain for something new to say because it is not sustainable; burning yourself out doing double the amount of work for such paltry pay. Do you have any ideas?**

**RA:** Nobody ever promised that you would become wealthy as an editor.

**JS:** No. Ten years ago when I was involved in costing books, the minimum print run allowable where I was, was 4,000 or 5,000 copies but it is often higher now. If the book did not make between \$1,200 and \$1,500 profit, then the book did not get published. Now \$1,200 to \$1,500 is not a lot for a publishing company to make on the whole publishing process. There may have been fat built in somewhere in the costing formula, but still, they couldn't survive if every book made only that amount of money. If the editor then asked for another \$500 or \$1,000, the book didn't make the company any money. The problem with Australia is that it doesn't have the population.

Much of Australian publishing done through the international companies is marketing- and sales-driven. Most of the publishing comes from overseas product and the marketing and sales people have a lot to say. In the parent companies overseas, publishers and editors generate most of the money for the company by the books they commission and they have more say. For much of the time, Australian publishing has been the poor relation. It is not just that Australian publishers are stingy, they often literally do not have the money.

In America, the booksellers pay for freight of the books and other things. Here the publisher pays for everything. The books are sold on a sale-or-return basis and can come back up to six months later although the books may not have made any money or even paid for the author's advance. Just ask the authors. More than the editors, the authors often get a raw deal because of the bottom line. After three or four months, their

book looks to have sold out as there are none in the warehouse and there appear to be few in the shops. They ask about a reprint. The publishers may have none in the warehouse but they want to wait until they see the books 'sell through' the shops. That is, there are still a lot of books out there that may come back. The publisher decides not to reprint and this means, unless the book starts selling like hotcakes, that is the end of the book. The author may have spent two or three years on their book and it has gone off the market within three to six months. They get a month or so of publicity time and then it is someone else's turn. The book shops only want to keep what's current. It is brutal and it is not getting any easier.

**RA:** I would like to remind you that the writer who is successful in being accepted for publication may pay for the cover, although the publisher decides what is going to be on the cover and what the title of the book is going to be. The writer does not really have a say in that. The writer will pay for the index, will pay for the artwork, will pay for many different aspects of the work which previously the publisher would have paid for. The writer quite often does not have the finances to pay privately for an editor to go through the work and yet sometimes the publisher will ask for edited work. This is the ordeal of the writer, who may have been developing the thoughts that go into that book for anything up to twenty years.

This is why I say to you, in another way, gently gently when working with writers because you are not treading on someone's typewriter, you are treading on their souls. It is a great privilege to be sharing someone's writing and someone's thoughts and if they do not say it the way you say it—who cares? It is not your work, you know.

The other side of the process is the publisher. The publisher is lucky to get eight and a half per cent gross after everything has been paid. The book sits for six weeks, maybe, on the shelf in the shop. Think of the time you have put into the work and the writer has put into the work and it sits six weeks on the shelf, if it is lucky enough to get onto the shelf. So those of you who are

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# CASE notes

January 2005

## ACCREDITATION VOTE CARRIED IN ALL STATES

Members of all State and territory societies of editors have voted in favour of the introduction of accreditation for Australian editors.

A secret ballot on the scheme developed by the CASE Accreditation Working Group and accepted by CASE was held during late November to early December 2004.

Some 400 (29 per cent) of the almost 1400 society members eligible to cast a vote did so.

The vote to adopt the accreditation proposal was carried nationally by 307 votes to 91; that is, for every vote against the proposal, there were 3.4 votes in favour of it.

Since the members' vote was overwhelmingly in favour of the proposal, CASE is now seeking the endorsement of the executive committees of all state and territory societies to proceed forthwith towards implementing a national accreditation program.

CASE will be meeting in Melbourne on 12 to 13 February to discuss this and other matters and we will keep members informed of progress.

Janet Mackenzie  
Liaison Officer  
Council of Australian Societies of Editors

[www.case-editors.org](http://www.case-editors.org)

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thinking of becoming writers, do not mortgage your houses or your units. It is a painful trip and it is one that is often not rewarded. I think we need to be respectful of how far we walk into that writer's life and just how much we decide that what we have to say is better than they say it.

**Q: I have a legal question. What is the difference (if there is a difference) between defamation and libel? Does it have to be untrue to be libellous or if you say something that is true but is taken offence to, can you be done for libel?**

**RP:** 'Defamation' and 'libel' for printing purposes are identical. Defamation used to cover slander but nobody sues in NSW for that any more.

In NSW it is a complete defence to say that it is true and for the public benefit. In Victoria, truth alone is a defence. The difference between truth being a defence and truth plus public benefit is so tiny that you could not slide a cigarette paper through it, but it has been the major difficulty between NSW and Victoria coming to an agreement on uniform defamation law. I am sorry to say that it does not look like it is going to be any time soon that we are going to get over that.

Defamation is the generic term: libel is written; slander is spoken, except that when you speak on television and radio slander becomes libel because that is where the money is.

**Q: I have a question about copyright, mostly it relates to marketing and corporate writing. I am not quite sure where the copyright rests. I recently put together a booklet for a company and did not even address the copyright issue with them. Someone from another company asked if they could buy the contents of the booklet. I have no idea, as the author, whether I can go back to the original company and say 'I wrote this; the copyright rests with me', so I can then sell it to the other company. I did the job on a freelance basis but did not negotiate any ownership at the time.**

**RP:** There would be an implied contract but to ascertain what the terms of that implied contract are, you would have to go through the exchanges, the conversations, the letters (if any) between you and the initial publisher.

Under Australian law the creator has copyright axiomatically. No act of registration is necessary. Just by putting the words on paper the writer/creator or illustrator/creator owns

copyright, or the bundle of rights that copyright is. Until you alienate those rights, until you sell them by contract or until you give someone else rights over them by agreement spelled out or implied by conversations or actions, you own all the rights. In your case, certainly, there is an implied contract but ascertaining what the terms of it are is the difficulty.

**Q: So, it is a good idea, obviously, to always address the copyright issue?**

**RP:** Yes. Always make it clear. Spell out what rights you are selling. I have been guilty myself of selling freelance journalism and not signing a contract with publishers. The only issue which worried me was the money. If *The Australian* publishes a piece of my freelance journalism and sells it to *The Times* in London, I want some of that money. But, if I am selling it under no agreement at all, just an exchange over the telephone, I am not going to get a share of the action. I should be signing a contract. In freelancing, many people waive their rights.

**Because we have limited space, highlights from the September forum will be continued in the next edition of *Blue Pencil*.**

## **CASE Editing in Context conference: 13 to 15 October 2005**

The Editing in Context conference will be held in Melbourne on 13 to 15 October 2005. Conference organisers will be calling for papers in April/May and early-bird registrations will open around July.

Details will be available on the website <[www.socedvic.org/editingincontext/](http://www.socedvic.org/editingincontext/)> If you have any suggestions or questions, please contact the conference convenor, Lan Wang, at <[editingincontext@optushome.com.au](mailto:editingincontext@optushome.com.au)>.

## **Indexing conference 18 to 19 March 2005: engage, enlighten, enrich**

The Australian Society of Indexers will hold its next conference in Melbourne at Rydges Riverwalk, Richmond, from Friday 18 to Saturday 19 March 2005. Full details can be found on the society's website, <[www.aussi.org](http://www.aussi.org)>.

The conference program is designed to consider indexing in a diverse range of disciplines, not just the traditional indexing spheres of back-of-book and database indexing. The keynote address will be given by Professor Neil Archbold, Professor of Geology, Deakin University. The conference program will be updated from time to time. For the full program download the PDF (Conference Program - 119 KB - <http://www.aussi.org/conferences/2005/Conferenceprogram.pdf>).

An optional Cindex workshop conducted by Frances Lennie will be held on Thursday 17 March from 3 p.m. to 5 p.m. (Extra charge)

The conference will be held at Rydges Riverwalk, Bridge Road, Richmond ([www.rydges.com/riverwalk](http://www.rydges.com/riverwalk)). Located only 4 km from the Melbourne CBD, Rydges Riverwalk provides easy access by tram to a number of local attractions. More information is given in the PDF (Rydges Riverwalk - 150 KB - <http://www.aussi.org/conferences/2005/>

[RydgesRiverwalk.pdf](#)).

Registration (received before 31 January 2005) includes all conference materials, lunches, morning and afternoon teas.

Costs for attending the conference are as follows:

- Australian Society of Indexers Member: \$363
- Non Member: \$440
- One day / speaker registration: \$225
- Cindex Workshop, Thursday, 17 March: \$70
- Conference Dinner, Friday, 18 March: \$77
- Guests for Conference Dinner, Friday, 18 March: \$77

A late fee of \$55.00 will be charged for registrations if application is received after 31 January 2005.

To register, download the registration form in PDF (79 KB - <http://www.aussi.org/conferences/2005/RegistrationForm.pdf>) and fax or mail to the Conference Office.

Contact Margaret Findlay for further enquiries, email: [findlay@acer.edu.au](mailto:findlay@acer.edu.au) <<mailto:findlay@acer.edu.au>> Phone: 03 9277 5549 or 03 9818 1760, Fax: 03 9818 1760

## **The Asham Award (UK) 2005**

The Asham Award 2005 to 2006, the prestigious biennial short story competition for new women writers, celebrates its tenth anniversary with the 2005 to 2006 competition and a £1,000 bursary offered to the writer who shows particular promise and originality.

The bursary, which is in addition to £3,600 prize money offered, is sponsored by the Asham Trust and the Arts Council and will enable the winner to travel, undertake research or study, or devote more time to writing.

The Award will be judged by Lynne Truss, author of *Eats, Shoots and Leaves*, novelist Louise Doughty and director of Booktrust, Chris Meade.

The closing date is 30 January. For more information see the official website <[www.ashamaward.com](http://www.ashamaward.com)>.

## **A history of 'Black Dog' competition 2005**

The Black Dog Institute is holding a writing competition.

Entries are to be in the form of a written essay (of between 1500 and 5000 words) and must address the history of 'black dog' as a term used to describe depression. Prizes will be awarded for the three best entry essays: 1st place will be awarded \$5,000, 2nd place will be awarded \$3,000 and 3rd place will be awarded \$1,500.

The closing date is 31 January. For further details about this competition see the official website, [www.blackdoginstitute.org.au](http://www.blackdoginstitute.org.au).

## **Writers' Week, Perth International Arts Festival: 17 to 23 February 2005**

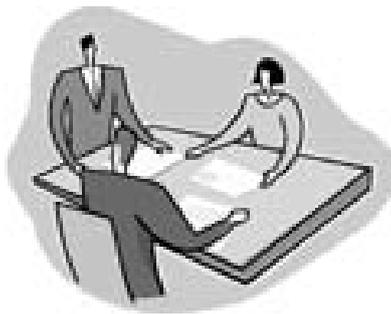
Guests for the 2005 Writers' Week, part of the Perth International Arts Festival, include Bill Bryson, David Mitchell, Marianne Wiggins, Pico Iyer, August Kleinzahler, Liz Jensen, Salley Vickers, Gregory David Roberts, Don Watson, Helen Garner and scores more. They will be responding to the Festival theme of 'transcendence and transformation'. For further information see the Festival's official website <<http://www.perthfestival.com.au/>>.

## **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'

# C O N F E R E N C E   D I A R Y



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](http://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](mailto: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.

Society of Editors (NSW) Inc.

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

## **Blue Pencil**

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**Copy deadline for the March issue is Wednesday, 19 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. 2005 fees are \$65 for new members (\$40 if joining after 30 June) and \$60 for renewals.

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

## **Listing in the Editorial Services Directory**

The society's Editorial Services Directory is available online at <[www.editorsnsw.com/esd/](http://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](mailto: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.

## 2004 COMMITTEE

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**Copy deadline for March issue:**

Wednesday, 19 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.

**Because of the holiday break we have had difficulty arranging dates for the onscreen workshops. Dates will be posted on the website early next week.**

**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>