

Blue Pencil

Newsletter of
The Society
of Editors
(NSW) Inc.

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Careers outside mainstream publishing

At the October meeting Professor Pam Peters and four recent graduates from the Macquarie University editing and publishing program presented profiles of the different kinds of professional careers into which editing skills can be woven. The variety of options for those with editorial skills include freelance and in-house jobs in the corporate sector and working in print and online.

Pam Peters

People come to our editing courses from all kinds of perspectives. They then take their training forth into different job sectors (government, educational, community, business and corporate). These speakers will give lively demonstration of their individual career developments.

Training is not the only requirement. Showing initiative and the ability to seek opportunities are important, but training helps to develop any editors' resources.

The Macquarie program in editing and publishing comprises two part-time courses designed to go alongside people's work in editing. The certificate in editing and the diploma in editing and publishing both involve evening

work, at the university and/or online study. We select our students on the basis that they have a degree and a little experience of editing somewhere. They might be working in magazines or newspapers as journalists or writers, working in publicity or as publications officers.

Very often changes happen to our students while they are in the course.

'...doing a course shows the employer that you have staying power...'

They get promoted or start new jobs. As well as giving you confidence, doing a course shows the employer that you have staying power and a commitment to the type of work you

are doing. Employers feel positive about people who take training into their own hands.

There are many job opportunities in publishing that are not mainstream roles. These four graduates show different possibilities for people with editorial skills in Sydney. Charmaine Teogh works for an independent corporate and technical writing group. Phillip Adams works inhouse in corporate communications. Lily Ng is doing an internship for a large publisher and working for a small book publisher. Frances Doyle is a freelance editor doing corporate contracts. They work in interestingly different worlds. I'll leave it to them to show you how their careers have taken off.

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Next meeting: Tuesday, 7 February 2006

Authors, editors and the Australian publishing industry

Jeremy Fisher, executive director of the Australian Society of Authors (ASA), promises to reveal what authors think of editors and how they see the publishing industry. He will discuss contracts, author-editor tensions, and other tantalising details.

Jeremy Fisher is a former president of the society. He started his career in publishing as an editor at the *Medical Journal of Australia*. He won the first medal awarded by the Society of Indexers and has a doctorate in creative writing from the University of Technology, Sydney. Jeremy has been on the board of the Australian Publishers Association and general manager at Harcourt and McGraw-Hill. His many publications include *Perfect Timing*, a book aimed at young adults, and *Current Publishing Practice*, a report on the Australian publishing industry.

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; \$20 for non-members and those who do not RSVP; \$7 for holders of a current concession card.

Please RSVP to (02) 9294 4999 (voicemail) or <brhed@pnc.com.au> (email) by Friday, 3 February.

March meeting—The AGM: Tuesday, 7 March 2006.

Charmaine Teogh

I completed a Communications degree at Macquarie University in 1991 with a focus on print journalism. Upon graduating, I worked in market research within the advertising industry for about four years, before moving to a custom publishing company called POL Publications in Redfern. At the time POL Publications published Ansett's inflight magazines.

I was hired as an editorial assistant, which meant I did everything from buying coffee for the boss to organising photo shoots and commissioning, writing and editing stories. Starting at the bottom proved to be a great training ground because it gave me the chance to learn how a magazine is put together, from conception to production and delivery. It also taught me valuable client management skills.

After Ansett folded I started work at my present company, Editor Group, an editorial services firm that produces corporate communications materials such as advertising copy, annual reports, brochures, case studies, manuals and technical documentation, media releases, newsletters, speeches, websites, and so on. We also offer writing training and media training courses. Editor Group was founded by an ex-*Financial Review* IT editor, so we specialise in IT, telecommunications, and finance.

I am primarily a writer but found myself being asked to edit and proofread a range of documents. I quickly discovered there was a big difference between editing a travel story and editing a technical document!

I decided to do the editing and publishing course at Macquarie University to sharpen my editing skills.

I chose the course because it also offered a book publishing component, an area I am interested in exploring. Some people said editing can only be learnt on the job, but I felt I still needed some formal guidance.

The editing course was valuable because it taught me technical skills (grammar, sentence construction, style, voice, and so on) and gave me a better theoretical understanding so I could explain to clients why I rewrote a paragraph or restructured a document. I could apply what I learnt in the course to my everyday work immediately, which was very helpful.

I work with technical documents that often have a set structure so there's not much room to be 'creative'. Still, the editing course showed me how I could better structure documents so the story flowed better and the argument presented was stronger and more compelling. I think it has made me a better writer too.

Based on my experience, I would recommend formal training for anyone considering a career in editing. It is possible to learn on the job, but it is still important to have some formal instruction so you understand what editing involves. Editing is an under-appreciated skill that deserves more recognition within the media and publishing industries.

Phillip Adams

I had worked as a writer, editor and speech writer, and was working as a journalist with Australian Associated Press (AAP) when I first started the Macquarie University course.

The nature of the workforce is such that I was very reliant on the relationship I had with my superior in terms of the mentoring role that they would offer. Mentoring depends upon the person acting as mentor, the culture of the organisation and the value the organisation places on mentoring and development.

In my experience, the quality of the mentoring I received really varied from employer to employer. In one company the person who checked my copy didn't talk to me for six months. One day I knew I had done the right thing when he didn't grunt,

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Christmas party roundup

Our members, friends and partners enjoyed another great Christmas party in December. A night of wine, Christmas crackers, superb seafood, and song put everyone in a festive frame of mind.

The sparkling evening was punctuated by fabulous prizes. Quiz maestro Julie Stanton devised challenging questions especially tailored for an audience of editors. The winning contribution to the intriguing and hotly debated question: 'What ending of a novel would you most like to change?' was suggested by Julie Harders who offered Thomas Hardy's *Tess of the D'Urbervilles*. The winner for the best slogan for editors was Patricia Potts with (a timely piece of advice): 'Don't drink and edit.'

Special gifts were awarded to members of the committee who have worked hard all year to support our functional, fun and rapidly expanding society. Ranging from bottles of wine to some highly coveted glowing snowperson earrings, the gifts were a thoughtful tribute to our behind-the-scene workers.

The party's success resulted from the efforts of Jennie Begg, Pauline Waugh and Julie Stanton. Jennie Begg liaised with the restaurant and produced wonderful four-page songsheets to keep the society carollers on track. Pauline hosted the evening and ensured that all the committee members were acknowledged. Julie Stanton once again did a sterling job, shopping for more Christmas presents than Santa, setting out the sensational decorations and conducting the quiz and prize presentations.

Big thanks Jennie, Pauline and Julie—it was a great night.

Best wishes to all for 2006!

NEW MEMBERS

Mark MacLean

Margaret Malone

Kersi Meher-Homji

Neil Nivison-Smith

but patted me on the shoulder instead (it didn't last very long—the next day he was back to grunting). That was an example of poor mentoring. More recently I have had positive experiences with management, but the fact is that mentoring is very dependent on the people involved.

I came to the course at Macquarie because I realised that I was in some ways inadequate when it came to particular jobs and I needed a more solid foundation. I wanted formalised training that would give me that solid foundation, so I could have confidence in my abilities as a contractor in negotiating the expectations of different workplaces.

I also wanted a course that engaged with the industry. I had done a postgraduate degree in journalism at another institution while working at AAP. However, many students of the course found that there was a great discord between what we were taught and what we were asked or expected to do the next day at work, particularly in terms of ethics. The Macquarie University course has a much greater engagement with the industry. On the publishing side, students were given a good understanding of how the industry works. That is certainly something I found very valuable.

The formal training and industry background gave me greater confidence in my technical skills and my knowledge of the procedures involved.

At the moment I am working in the corporate environment and the demands are quite significant. I manage the organisation's flagship magazine and look after the intranet. We produce industry publications that are effectively books of about 200 pages, and have four or five different projects of this scale going through at any one time. Certainly I would not have had the technical ability to manage that many projects before the course.

From where I started as a journalist to where I am now, the course has enabled me to take advantage of many opportunities. I even found my current job through someone I met at the course, so the contacts that you build while studying are also important.

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Membership renewal

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

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

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 professional development
- your monthly *Blue Pencil* newsletter.

As a special bonus, this year all renewing members 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!)

If you are a freelancer and not already promoting your services in the *Editorial Services Directory*, take the opportunity to secure your listing at the same time.

We look forward to seeing you in 2006.

Lily Ng

Before I started the course I was working in the events industry doing big creative events like premieres and after-parties. I also worked with the manager of an independent theatre group. Publicists have to be really aware of how to communicate when writing documents, publishing information on the website or liaising with clients. I came from a background of linguistics and was really interested in the publishing sector and how I could enter it. I felt fairly confident with my communication skills and what I thought was editing, but the Macquarie course gave me a whole new level of skills and new ways to approach things.

You cannot overestimate the usefulness of training. During the Macquarie course we learnt about structural editing, the clarity of your material and readability, and author–relationship management. All this really helped me at work. During my course I helped to edit short film scripts and found that often I might understand what someone is trying to achieve creatively but it doesn't come across when they try to write it. The idea behind author–relationship management is to help the writer achieve what they want to achieve. You have to be sensitive about how they will take your comments—even who that say 'I am open to your comments' when they really aren't! I could apply certain editing techniques and skills I learnt through the course to what I was doing. I also did a creative writing course at the same time, standing in the position of a writer and being critiqued for that writing. I certainly understand why people get sensitive about it. I need to approach them in the same way.

Through the Macquarie course I did a work practicum with a publisher. I was able to work through different departments and go to meetings you would not normally be able to attend, such as acquisitions meetings.

I made the contacts for both my current jobs through the course. I landed an internship at CCH and that is where I am currently working four days a week. On Fridays I work in publishing for a trade publisher of parenting texts. The publisher, Rex Finch, came to speak

at one of our classes. I was so moved by the books he brought in that I said 'I'd love to work for your organisation.' It was great timing and they hired me. Before this course I had tried for so many positions in editing and publishing and would not even get a response.

Finch Publishing is a very small niche publisher and CCH is a professional non-fiction publisher. The differences between working for those two organisations are amazing.

The course gives you a good sense of perspective. When I am working with an editor on a project I understand what they need and the demands placed on them, as well as what they demand and how they go about their work.

Doing a course like this also strengthens your links with other students as they are going through the same issues that you are going through.

'In the process of doing the course I extended my problem-solving skills.'

Frances Doyle

I've had a long career, more than 20 years as a writer/editor. I started off as a copy writer but really did not develop my sense of language until I studied journalism. I went from working on magazines to working in the corporate sector.

I was able to translate writing skills from advertising and journalism into the marketing communications area. Corporate communications is divided into internal and external communications. External is aimed at getting business and persuading customers to buy. Internal is aimed at focusing employees on the goals of the business.

I was taking on more responsibility editing when the internet medium came on the scene. I was dealing with different media and starting to feel a little bit outgunned. The internet is for the company information and the intranet is for all the internal stakeholders. Then there is the extranet, which is servicing specific business people who hook in via special passwords. So you have quite diverse audiences within a tight network and you are managing random content.

I looked at the Macquarie course and it offered interesting information on

structural issues as well as web usability. I enrolled on the basis that if I could get on top of some of the language issues, such as tone on the internet and how you translate it into print, and could work through some of the technical issues I was dealing with, I would be happy with the course.

What happened is that in the process of doing the course I extended my problem-solving skills. We looked at different solutions and learnt how book publishers approach problems. After about a year of doing the course I realised that I was solving problems that I could not have solved the year before.

All writers and possibly editors experience the problem of arbitrary editing of your work. Before the course I worked for a consultancy on newsletters where I am sure they changed the style requirements every week just to annoy me. I had no idea about style guides then.

In doing the course I accumulated some reference materials, such as the *Chicago Style Manual*, so when I was doing the style guide for an internet company that was launching a new site and going international, I used the *Chicago Style Manual* as a reference book.

In the course curriculum we covered everything including tone, language, grammar and structural issues. I think the biggest thing that came out of the course for me was writing style guides, be it for the internet, a book, a publication, or a business. At the end of the course last year I did some consulting work and the junior staff members were going through exactly what we were going through as writers and editors, wondering what they were doing. After I wrote their style guide the junior members of staff came up to me saying it had changed the experience for them when they were editing and working things out. We even provided guidelines so that writers now receive a page that explains the process and tells them who to go to and what style guides and what reference books to follow.

In a world becoming increasingly complex, especially with internet communications, it is important that you know what you are doing as an editor and you can offer quality guidance. The editor can be dictatorial and is often seen to be 'lording it over' people. Whereas, everyone can follow

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CD-rom review

The Macquarie WordGenius Reference Library (Macquarie Dictionary, Thesaurus and Spellchecker), Eurofield Information Solutions, 2005, CD-Rom, ISBN: 1-875810-22-6; PC; runs on all versions of Microsoft Windows, Win95 to WinXP. The price is \$69.95 (plus \$10 postage and handling) for a single user. It can be networked for multi-users at a special price, visit <www.wordgenius.com.au>.

The *Macquarie WordGenius Reference Library* package consists of the *Macquarie Dictionary, Thesaurus* and *Spellchecker*.

Although reasonably experienced with software package installation, I approached this task from the perspective of the software novice, insofar as I could.

The installation instructions were printed, as recommended in the start-up menu. They are succinct (at one page), and effective, and the whole process was completed in a painless 10-minute period. The platform used was Windows 98 running the Office 2000 suite of applications, and the storage required was just over 12 Mb, as suggested in the marketing notes. As yet there is no Mac version of the package.

The only hiccup in the installation was when trying to set the Spellchecker as the default option. The expected confirmation message was not received, although the new default option actually did get set. This may have been a 'user

error', or a function of not using the more current Windows XP, but it is not a major issue.

A novel feature of the package is the appearance of two icons on the screen, one each for Dictionary and Thesaurus. These icons remain visible during the use of any of the Office applications, and took just a few minutes to get used to. They can be moved to the user's preferred position on the screen (after trying a few positions, mine ended up on the very top of the screen, slightly right of centre), or deleted if they become a distraction.

They are, however, a very useful initiative. To use them, the user simply selects a word (by double-clicking the left mouse control) and 'drags' it onto the appropriate icon, which immediately initiates the reference check. Packages tested were Word, Adobe Acrobat, PowerPoint and Excel. Both Dictionary and the Thesaurus performed without a hitch in every case, and the only hiccup was when the Dictionary icon was 'lost' when using Excel. Exactly how this

happened is unclear, but it was quickly restored by clicking on the appropriate installation library (C:\Program Files\Macquarie Library\WGMB).

A sample of the words checked in the *Thesaurus* includes: analog, crook, pub, airplane, and in a concession to Telstra's commercial for its Sensis search engine, olga. In each case the correct Australian spelling and idiom was returned.

The Frequently Asked Questions (FAQ) file was used, but not extensively. The answers were helpful, but the package is so user-friendly that there was little need to use the FAQ facility.

The Sound Pronunciation option was also trialled, and seems to function correctly, although it was not exhaustively exercised.

In summary, The *Macquarie WordGenius Reference Library* package is a very useful option for a range of people, including editors and proofreaders.

Owen Kavanagh

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the same established rules with a style guide. I found that when editing technical writing, the rules help to depersonalise the editing process. When a writer knows that everyone is going through the same filter they don't take it personally. It creates a productive, harmonious working environment with everyone focused.

The greatest thing I have taken from the course is that style process, and now I am applying it to different companies and I think it has been a wonderful experience.

It would have been possible to work in book editing but it just doesn't pay much. I could not believe how little editors were paid. I think it is diabolical. Once you have learnt editing skills you can apply them anywhere, including corporate contracts.

The focus of corporate communications is on language, tone and culture and this is becoming more pervasive. Companies use certain

language in the way they write and the way they talk to each other. With internal communications it is important that the workforce knows where they are going and talks the same language about where they are going. Internal communications, such as the intranet, need to replicate the company's leadership style.

Pam's style of teaching is exceptional. She has this great approach to language where she appreciates the dynamic and the evolution of language and how it applies to different mediums—she is quite hip really! Rather than being prescriptive she would give options—looking at things in an exciting way. Ultimately, language is about getting the message across.

Pam Peters

In these four sets of experiences you can see different connections between formal training and employment.

You can see the issue of negotiating your editorial position in a work situation.

People find their identity in editing slowly but surely. Opportunities arise from a special interest or the particular training someone has.

This offers a very optimistic view of editing where there are many opportunities. Institutions everywhere can increasingly see they need an editor, especially with the online dimension. There may be fewer positions with big mainstream book publishers, but there do seem to be opportunities with niche publishing, and interesting jobs in many communications areas.

Professor Pam Peters is director of the Macquarie University Postgraduate Program in Editing and Publishing, phone (02) 9850 8773. For more information, please see the website at <www.ling.mq.edu.au/editing>.

Residential Editorial Program (REP) at Varuna, closing date 30 January 2006

The 4th biennial Residential Editorial Program (REP) will take place at Varuna—the Writers' House in Katoomba, New South Wales, between 29 May and 3 June 2006.

The program allows mid-career editors to take part in an intensive five-day program to develop literary editing skills with highly respected industry practitioners, including three of Australia's most accomplished editors as mentors. The closing date for applicants interested in attending the REP is Monday 30 January 2006.

REP Chair, and HarperCollins Fiction Publisher, Linda Funnell, praised the achievement of the program to date: 'Each REP is a revelation of the talent and generosity of the editors who participate. And it has become an important benchmark for standards in the profession: REP alumni are now recognised as "the cream of the crop". This unique industry-based program develops editors' skills and confidence to make good books better—and that can only be good news for the publishing industry, Australian writers and readers.'

Participants will be selected by the members of the 2006 REP Committee: Chair, Linda Funnell (HarperCollins), Jane Palfreyman (Random House), Meredith Rose (Penguin Books Australia), Annette Barlow (Allen & Unwin), Kathy Fulcher (Australian Publishers Association), Rowena Lennox (freelance), Nicola O'Shea (freelance), Peter Bishop (Varuna), Nicola Evans (Literature Board of the Australia Council), and Robyn Sheahan-Bright (Program Manager).

REP is administered by the APA with the assistance of the Literature Board of the Australia Council and members of the Australian publishing industry. Guidelines and application forms are available from the APA website, or by contacting Robyn Sheahan-Bright, Program Manager, phone (07) 49729760 or email <rsheahan@tpgi.com.au>.

The Australian Publishers Association Book Design Awards, closing date 20 January 2006

The Australian Publishers Association's Book Design Awards recognise excellence and innovation in contemporary Australian book design. The 54th Book Design Awards will be presented on 23 May 2006 during the Sydney Writers' Festival.

The awards for books published during 2005 will cover 22 categories from best-designed children's series to best-designed cookbook with educational, non-fiction and multimedia categories included. The best-designed book, best-designed cover and best-designed children's cover of the year will be judged from the winners and finalists in different categories. The Joyce Thorpe Nicholson Design Hall of Fame award will be given periodically to a designer who has made a significant contribution to the standard and quality of Australian book design.

Visit the website <www.publishers.asn.au> for entry requirements and online registration forms, or contact Dee Read by phone (02) 9281 9788, or email <dee.read@publishers.asn.au> for more details.

Kathleen Mitchell Award, closing date 10 February 2005

Entries for the Kathleen Mitchell Award, worth \$7500, will close on Friday, 10 February 2006. Details and application forms are on the website <www.trust.com.au/awards/kathleen_mitchell>.

Winner of inaugural Walkely Award for non-fiction book

Making Black Harvest (Bob Connolly, ABC Books) has won the inaugural Walkely award for a non-fiction book. The book was chosen from the 65 titles submitted for the prize. The judging panel then shortlisted six titles before

selecting an overall winner. Using the diaries of his late wife Robin Anderson as his inspiration, Bob Connolly has written about the time they spent as film-makers in the highlands of Papua New Guinea. The judges commented that: 'beyond its force as a piece of creative non-fiction, *Making Black Harvest* is a wonderful piece of information gathering—ethical, humorous and poignant'.

Joe Cinque's Consolation (by Helen Garner) was highly commended.

For more information on the Walkely awards, visit <www.walkleys.com>.

Freelancers do lunch, 16 February 2006

The next freelancers' lunch will be held at Dick's Hotel, 89 Beattie Street, Balmain at noon on Thursday, 16 February 2006. Meals are available in the beer garden, under the dome. Mains are about \$10 to \$14.

Buses to Balmain leave stand B behind the QVB every 10 to 15 minutes. Hop on a 441 or 442 then alight at the intersection of Beattie and Mullens streets, right near the hotel.

There is no need to RSVP. See you there!

International Oral History Association Conference, Sydney, 12 to 16 July 2006

The 14th conference of the International Oral History Association (IOHA) will bring together people who have worked with oral history in various environments. The conference theme investigates that 'dance with memory' which occurs between the speaker and the listener, and between the performer or product and their audiences.

This international conference will be organised by the University of Technology, Sydney. For details about attending the conference please contact Paula Hamilton, email <IOHA@uts.edu.au>, PO Box 123, Broadway NSW 2007; or visit the website <www.ioha.fgv.br/>.



UK editors issue revised *Code of Practice*

In the UK, the Society for Editors and Proofreaders (SfEP) has recently published a revised version of its *Code of Practice* (CoP), which is now available as a download from its website <www.sfep.org.uk>.

It provides a useful resource for all editors, proofreaders and project managers, whether working in-house or freelance, and for their clients. The new CoP has been endorsed by the SfEP Council and although it is not a legal document, it is considered binding on members and associates.

This timely update of the CoP takes into account changes in professional and business practices, and within the Society itself, since its first publication in 1995. A team of experienced editors from a range of backgrounds worked with project manager Mary Korndorffer to revise the existing document completely.

Mary says: 'The purpose of the *Code of Practice* is to establish and maintain standards of best practice for members and associates of the SfEP and to encourage good professional relationships. Good communication between client and supplier is essential—the CoP discusses the merits of clear briefing and agreement of terms to ensure that both parties are able to maintain the high standards expected.'

The CoP now includes not only sections on professional behaviour of both supplier and client, and standards of proofreading, editing and project management, but also website editing, electronic file handling, email etiquette, confidentiality, and computer security.

Society of Editors (NSW) Inc.

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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 March issue is Tuesday, 31 January 2006

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, \$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. 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 runs for a calendar year. 2006 fees are \$75 for new members (\$45 if joining after 31 May) and \$70 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 <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, generally held on the second Tuesday of each month. Please contact a committee member for details if you wish to attend the next meeting.

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Professional development

InDesign

Date: Friday, 10 February

Presenter: Alpha Computer Consultants

Venue: Level 3, 123 Clarence Street, Sydney

Cost: \$300, lunch not included

Courses include: course notes, certificate, 12 months help desk (via email to reinforce the learning) and repeat any public course within six months for free (conditions apply).

Professional Proofreading

Date: Friday, 7 April

Presenter: Tim Learner

Advanced Editing with MS Word

Date: TBA (tentatively, May or June)

Presenter: Bruce Howarth

Writing for the Creative Industries

Date: 29 & 30 July

Presenter: Ginny Lowndes

Writing and Editing Memoir

Date: 19 August

Presenter: Rae Luckie

Typography for editors

Date: 16 September

Presenter: Bruce Howarth

Effective Writing: structure, style, and plain English

Date: 18 November

Presenter: Pauline Waugh

Regional members living more than 200 km from Sydney will receive a 40 per cent discount on the cost of the society's workshops.

For more information about the society's workshops, please 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 <cje_editing@hotmail.com>.

Copy deadline for the March issue of
Blue Pencil:

Tuesday, 31 January 2006