

Authors and the publishing industry

Former society president Jeremy Fisher spoke at our February meeting. Now executive director of the Australian Society of Authors (ASA), Jeremy explained how the ASA champions the cause of the author and outlined some current trends in Australian book publishing that affect both authors and editors.

Twenty years ago I was an editor at the *Medical Journal of Australia* and president of the Society of Editors (NSW). When I was president we decided on the name for *Blue Pencil*. Since then I have moved around in the publishing industry and have been on the board of the Australian Publishers Association (APA) and general manager at Harcourt and McGraw Hill. Now I represent those people who are responsible for publishing in its genesis, the authors.

The role of the ASA

The Australian Society of Authors (ASA) was formed in 1963 by a group of authors, some of whom are now great names in literature. At the time

Australian authors were unhappy with the contracts they had, mostly with British publishers, which gave the authors only half the royalties for any of their books sold in Australia—even if most of the books were sold here. The authors wanted to make a living

'The average annual income for an Australian author is \$11,000—that is below the poverty line.'

wage in Australia but they had to deal with these anachronistic contracts.

Even now, current Australia Council statistics suggest that authors shouldn't give up their day jobs. The average

annual income for an Australian author is \$11,000—that is below the poverty line. Many authors are competing for a small pool of work and royalties have dropped below 10 per cent, despite the profits made by publishers. The Australian Bureau of Statistics and the APA recommended rates suggest that editors are better off than the authors, whose work they live on. However, the way the industry is balanced, sales and marketing people earn far more than either authors or editors.

The ASA is working to improve the lot of authors. It has an industrial role and advises on workplace contracts. The ASA also took issue with sedition and anti-terror laws, supporting more

continued on page 2

Inside

| | |
|---|---|
| Tiered membership | 3 |
| The doctor is in | 4 |
| Further response to 'IPEd progress with resolution' | 4 |
| CredAbility | 5 |
| IPEd notes | 5 |
| News, notices and conference diary | 6 |
| Professional development | 8 |

Next meeting: Tuesday, 4 July 2006

An introduction to editing oral history for publication

Oral history transcripts are essentially verbatim renderings in written form—albeit sometimes edited lightly for readability. Oral history interviews for publication are polished productions that need to be edited, contextualised, and interpreted. These secondary sources represent an author/editor's controlling intelligence, although the narrator's voice may dominate the text. Linda Shopes, historian at the Pennsylvania Historical and Museum Commission, will discuss the art of editing oral history for publication.

Linda Shopes, past president of the Oral History Association (USA) is visiting Sydney as a presenter at the International Oral History Association Conference in July. She has worked on, consulted for, and written about oral history projects for more than twenty-five years. Linda currently co-edits Palgrave's *Studies in Oral History* series; has served as book review editor for the *Oral History Review* and co-contributing editor for oral history for the *Journal of American History*; and is co-editor of *The Baltimore Book: New Views of Local History*.

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 the new email address <editorbruce@optusnet.com.au> by Friday, 30 June 2006.

August meeting—Editing gardening books: Tuesday, 1 August 2006

continued from page 1

freedom for writers to express the truth. (It is interesting to note that in the Soviet Union authors were paid a living wage as long as they passed the test of loyalty to the government. This shows the conflict between a living wage and the desire to write and express ideas.)

The ASA, like the Authors Guild in the USA, regards Google's digitisation of works without a licence from the creator as theft. The Authors Guild has taken up the case against Google <www.authorsguild.org>. Technologically, though, Google print is a marvel.

The ASA engaged in the recent debate over the Books Alive campaign. Only 25 of the 50 books put forward for the Books Alive campaign were Australian. As a result of our encouragement, 75 per cent of those books will now be Australian. The ASA also encourages Australian literature being taught in schools.

The ASA is not limited to representing literary novelists. We represent a diverse range of authors who work on cookbooks, biographies, picture books and so on, as well as poets.

'Most contracts ask for an arm, a leg and many other parts of the body!'

Contracts

We encourage members to keep thinking about professional issues. Authors need to be aware of what their contracts sets out. Most contracts ask for an arm, a leg and many other parts of the body! The ASA is arguing for more appropriate contracts rather than something onerous. Ideally, authors and publishers would not need to refer to a contract once it is signed.

There is actually very little conflict between authors and editors (although there is the odd problem on either side). The real conflict is with the publisher at the beginning of the contract and at the end with the payment of royalties.

The ASA publishes *Australian Book Contracts* (Keesing Press, 2001), a guide to print publishing and digital contracts for authors and illustrators. It contains the ASA's minimum approved print and digital contracts, with plain English commentary on what each clause means and what to watch out for

in publishers' contracts. There is up-to-date information on negotiating with your publisher, indigenous copyright and problem clauses, plus sample agreements for commissioned works, joint authors and ghostwriters.

Trends in book publishing

Worldwide trends in Canada, the USA and UK suggest that although more books are being published each year they are not selling as well as in previous years. Any growth is coming out of small publishers doing smaller print runs.

Non-fiction publishing

In Australia non-fiction outsells fiction. Non-fiction has a longer shelf life and titles like *The CSIRO Total Wellbeing Diet* have been very successful.

Education publishing

Education publishing is becoming more difficult for authors and publishers. People have been predicting the death of education books in print form within ten years. Contracts are getting tougher, tighter and less rewarding. It is not uncommon to assign all rights to a publisher for a flat fee. Publishers say that they cannot afford any other way because of heavy losses, but basically they are protecting their bottom line. Education publishing in Australia had reduced revenues of 35 million dollars last year compared to the previous year. There is a move away from printed books, as scholarly publishing is now more economic if it is online rather than in book form. Computer manuals and student textbooks are particularly suited to electronic publishing.

Fiction publishing

In Australia fiction publishing is also in decline. Works of fiction are competing with DVDs, which are also based on narratives. DVDs are also cheaper and have pictorial value. There is a decrease in people reading fiction for pleasure (although when you consider the impact of technology on young people it is a slow decline in reading rates).

The old publishing model was based on a backlist supplemented with speculative new books. Now the backlist is diminishing. Most publishers do not want to sit on their inventories—they prefer to pulp them. The shelf life

for a new literary work is six weeks on average, so publishers only want fiction that can sell 50,000 units in a very short time. It is impossible for new Australian writers to achieve this.

These conditions have an impact on the willingness of publishers to spend money. There have even been cases of publishers trying to pay the author a lower royalty on the reprint, which costs the publisher less. The market also affects what publishers are prepared to pay editors.

'There is a trend towards editors getting work from aspiring authors rather than being employed by publishers.'

Authors are desperate to get published. However, for fiction we do not recommend vanity publishing as novelists need mass distribution.

Literary agents are taking the role that publishers used to take in fiction publishing. *Between the Lines*, written by Lynne Spender (Keesing Press, 2004), is a guide to the law for authors and illustrators that covers issues such as dealing with a literary agent.

There is a trend towards editors getting work from aspiring authors rather than being employed by publishers. The ASA's concern is that a lot of people claim to do manuscript assessment but we have no way of assessing the quality of these people. There is a big discrepancy in editorial standards and we don't want any authors being ripped off.

Jeremy Fisher is executive director of the Australian Society of Authors. His many publications include Perfect Timing, a book aimed at young adults, and Current Publishing Practice, a report on the Australian publishing industry.

The ASA provides excellent information for aspiring and published authors, especially on contracts, and is a useful resource for editors. For details on membership of the ASA and useful publications, such as Australian Book Contracts and Between the Lines, visit the website <www.asauthors.org>.

Tiered membership

During the last few years the majority of editors' societies in Australia have offered tiered membership, but the Society of Editors (NSW) Inc. is yet to introduce a tiered membership system. The committee has been looking at tiered membership and wishes to open discussion of this topic with members.

A tiered membership system offers different levels of membership for different kinds of members. For instance, it differentiates members working as editors from those who have an interest in editing and/or are training or hoping to become working editors.

Tiered membership models

Editors' societies in Canberra, Queensland, South Australia, Tasmania and Victoria, and also in Canada and the United Kingdom, all have membership models that differentiate members.

The two basic distinctions common to the above models can be described as:

- Associate membership
- Full professional membership

Additional options for membership used by other societies include:

- Distance membership
- Student membership
- Advanced professional membership
- Corporate membership
- Honorary life membership.*

*The society's constitution already provides for honorary life membership.

Tiered membership and accreditation

Tiered membership is quite separate from the proposed system of accreditation, and it need not be affected by accreditation. However, it does dovetail with the aims of state societies seeking common national goals and the view that all state societies should have a similar membership system before becoming part of a national organisation. It will also support the goal of making editing more professional and credible.

What is the committee proposing?

The committee of the Society of Editors (NSW) Inc. is developing for consideration a proposal that our membership model be changed to a tiered system. However, this proposal must reflect the wishes of the society, and the final proposal will be voted on by the membership.

Before we can draft a proposal, we need to hear your views. We are now asking members to look at the systems in place elsewhere so they can let us know what model they think the New South Wales society might offer.

The model will need to reflect the members' views in terms of:

- How many tiers we include.
- How changes might be implemented.

The committee is also proposing the introduction of a new category, Corporate Associates (see below). Note that this will not affect existing membership but is part of the proposed update of our membership system.

Corporate associates

The committee of the Society of Editors (NSW) Inc. is proposing that we introduce a new category, 'Corporate Associates'. Publishing companies and other businesses and organisations that support the society's aims can become Corporate Associates.

The aim behind Corporate Associates is to strengthen ties with employers in this state by extending the arm of civility, friendship and respect. For an annual fee, Corporate Associates of the Society of Editors (NSW) Inc. will in return receive copies of *Blue Pencil* and *The Editorial Services Directory*, free admission to monthly meetings and special events such as the Christmas dinner, and a discount on professional development courses and workshops. It is hoped that the Corporate Associates category will lead to greater involvement of organisations that employ editors, particularly with training and career development.

Implementing a tiered system

A tiered membership system would, if accepted and implemented, require the society to differentiate between members when they renew membership or join/rejoin the society. This raises several questions.

- How do you define a 'professional' editor?
- What are the advantages and disadvantages of being a professional editor member rather than an associate?
- Should professionals and associates both pay the same fee?
- What would be the time frame for the introduction of any new system?

Criteria used by other societies include the following:

- A possible yardstick for a 'professional editor' is a minimum of

two or three years experience in full-time paid employment as an editor, or equivalent (proven by two written references). Some societies also take formal training in editing into account.

- Professional members are principally distinguished from associates in having the right to vote and to serve on the committee and being permitted to have a listing in the freelance register.

- Associates may pay a lower fee, partly because this group will often include those on a lower income, such as job seekers and students, and because associates usually do not have voting rights.

If implementation of a tiered system is endorsed by society members there would be no change to the status of current members this year. The system would be implemented gradually during three or four years, giving members who lack professional experience ample time to gain work experience.

The committee is aiming to develop a proposal that ensures membership of the society is equitable and easy to administer under our existing voluntary system, and that will meet the needs of current and future society members.

Have your say

Please make the time to look at the membership requirements of other editors' societies so that you can consider the different membership models and how they might suit the New South Wales society (websites are listed on below). The committee is relying on feedback from you, the members, so that later this year we can put forward a proposal for changing the membership model.

ACT <www.editorscanberra.org>

Queensland <www.editorsqld.com>

South Australia <www.editors-sa.org.au>

Tasmania <www.tas-editors.org.au>

Victoria <www.socedvic.org>

The Society for Editors and Proofreaders (UK) <www.sfep.org.uk>

The Editors' Association of Canada <www.editors.ca>

We urge you to have your say. Please send responses to 'Tiered Membership', Society of Editors (NSW) Inc.

The doctor is in

with Michael Lewis

Someone recently asked whether it might be possible to reintroduce this column. In fact, the column never really lapsed; it was always intended as an occasional column inspired by readers' queries. At last, here's one; it was sent by a reader with a refreshingly self-deprecatory sense of humour.

Q: I'm editing a short article in British English to do with reviewing MRI scans of tumours. I'm sitting here thinking about hyphens. The following list represents my decisions.

- low signal
- markedly low signal
- low-signal areas
- markedly low signal area(s)
- marked low-intensity area
- markedly low intensity areas

If anyone asks me, I'm basing some decisions on the grammatical influence of 'markedly' versus 'marked' but I'm not sure if I'm being quite erratic.

A: I'm a life member of the non-existent organisation called HARPies (those who believe that Hyphens Are Readers' Pals), but my support for hyphens is contingent on their being used appropriately—inappropriate

hyphens are possibly worse than misplaced apostrophes.

So what do we do here?

The only decisions that I'm uneasy about are

- markedly low signal area(s)
- markedly low intensity areas

These are both open to the interpretation that the areas are markedly low, whether they are signal areas or intensity areas. Both interpretations are rendered unlikely by semantics (and probably by context), but the reader is still likely to be given pause, because the semantic issue doesn't arise until later in the word stream. Rather than fixing by hyphenation, I'd be inclined to restructure:

- area(s) of markedly low signal
- areas of markedly low intensity

The underlying message here is that hyphens, like any other punctuation, can't be relied on to resolve all problems. They are best used to support or clarify, not to repair.

Incidentally, a problem I've been engaged with for quite some time is the dual role of hyphens—we use them to link the elements of a compound, but we also use them to signal that a word has been split across a line break. I see this dual nature as a problem

because there are cases where a letter sequence with a hyphen in the middle does not mean the same as the same letter sequence without the hyphen. If a line-break hyphen falls in the same location as the possible compounding hyphen, the reader has no immediate way of knowing which interpretation is correct. (Finding examples is left as an exercise for the reader.)

Not entirely unrelated, I'm trying to find a rational way of thinking about en-rules. I don't argue at all with the principle of using an en-rule rather than a hyphen in a range (as in 1939–45, or the Sydney–Melbourne rail service). But there's also a widespread (and surely legitimate) idea that en-rules can also be used as a kind of 'super-hyphen'. When you want to include a compound as an element in another compound, you use an en-rule at the 'higher level' join: we need a high-speed rail link, but the high-speed–rail link will be expensive. I'm unhappy with this because, while the need exists, the en-rule is a typographic nicety, not a punctuation mark. Most readers won't even notice it; they'll think it's just another hyphen. The question of to en-rule or not to en-rule remains open, in my mind at least.

Further response to 'IPEd progress with resolution'

This letter addresses Michael Kuter's response to the article 'IPEd progress with resolution', published in the June issue of Blue Pencil.

The following statements appear on page 7 of the 2001 *Survey Report of the Society of Editors* (NSW): [Copies are available from the Society of Editors (NSW) Inc.]

'Development of an accreditation program and participation on CASE were both assigned very low priorities (less than 10% "high"). There was also a small but significant core of opposition to both of these items, particularly accreditation, which received the highest "unacceptable" ranking (17%).

'The rankings for accreditation and CASE participation are somewhat surprising given the recent strong 'yes' vote for the *Australian Standards for Editing Practice*. Whatever the reasons for the low rankings and the core of opposition, the members who support accreditation and participation on

CASE will have to convince the rest of the membership that these activities should have a high priority before the society can justify expending any more of its resources on them.'

The statistics quoted by Michael Kuter (*Blue Pencil*, June 2006) indicate that the proponents of accreditation have failed to sell it to the membership at large. Five years would be more than enough time to do this if the type of accreditation being offered had any real value.

It is time for the society to stop allocating resources to this dubious product that the vast majority of members have little interest in.

Bob Pearson

Former membership secretary of the Society of Editors (NSW) Inc.

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>.

CredAbility 2: Confidentiality

CredAbility is the Accreditation Board's forum for discussing its current thinking on concerns members have raised, and seeking your input as we work through the issues that arise on the road to accreditation. From the accreditation workshops already held (in the ACT, Queensland, Victoria, Tasmania, Western Australia and NSW), it has become obvious that many editors see confidentiality as a problem.

Applicant confidentiality

Even though editors work in a broad range of areas, publishing often seems like a small world. Collegiality and broad editing networks have been and will continue to be encouraged. But to make the process of assessment as fair and objective as possible, accreditation applications will be sent interstate, to assessors experienced in the applicant's area of expertise but with no knowledge (personal or professional) of the applicant. An assessor who knows the applicant in any capacity will be expected to disqualify themselves from that particular application.

Applicants will not find out who assessed their applications; there will be no channels for contact between applicants and assessors. All applications and ongoing negotiations will be handled through the Accreditation Board.

The board is continuing to investigate other ways of ensuring the confidentiality of the process, such as the use of numbered applications and the removal of identifying markers. However, as participants at various workshops have pointed out, complete anonymity is not always possible, especially in the more specialised areas of editing.

Client confidentiality

Part B of your application for accreditation requires the submission of evidence demonstrating that you can meet the five standards in *Australian Standards for Editing Practice*. This means that you will be submitting samples of your editing work (as well as reports, correspondence and so on), and you will need to obtain permission from the clients, employers and authors involved.

Some editors have expressed concern that certain publishers or authors might be reluctant to allow edited drafts to be scrutinised. Many editors who work on

classified or commercial-in-confidence material feel doubtful that permission to use drafts will be granted. Editors in the latter situation have the option of using a less restrictive project for evidence or even of seeking out such a job for accreditation purposes. In respect of documents that have already been published at the time an application is submitted, the Accreditation Board will be seeking clarification from the Arts Law Centre on whether the use of edited drafts constitutes a breach of agreement.

The board encourages you to discuss these matters with clients, employers and authors in the lead-up to accreditation. We suggest that you stress the following:

- The submitted material will be made available to a very small audience: the board's secretary, several assessors and, in the case of an appeal, members of the Accreditation Board and the IPed Council. Everyone concerned will have signed a confidentiality agreement undertaking not to discuss applications or evidence with anyone other than members of assessors' panels, the Accreditation Board and the IPed Council.
- The number of pages of any one manuscript submitted may be as low as 20.
- Identifying information can be deleted from drafts, if requested.
- Applications and evidence will be stored in locked filing cabinets while in the hands of the Accreditation Board and assessors, and evidence will be destroyed or returned after a specified period, still to be determined by the board. We will be seeking to minimise this period.

The Accreditation Board is preparing an information sheet, to be included in the kit for applicants, which will fully explain these arrangements and will serve as a declaration of the Accreditation Board's commitment to confidentiality and the integrity of the process. The information sheet can be filled in by the applicant and distributed to clients, employers and authors.

If you have any suggestions or comments on these matters, or any others, please contact your Accreditation Board delegate, Shelley Kenigsberg <shelley@skpublishing.com.au>. We welcome your input.

IPed notes

News from the Institute of Professional Editors (formerly known as CASE) May–June 2006

At the Interim Council's teleconference on 30 April we heard of steady progress on all fronts.

The Education, Training and Mentoring Working Group is making progress with its survey of editing courses available in Australia at all levels—postgraduate, undergraduate, TAFE, private, and those offered by the Societies of Editors. The next step is to map the courses against *Australian Standards for Editing Practice*. The group is also looking at methods of mentoring for junior editors.

The Promotions Working Group is refining a draft brief for a PR campaign and obtaining rough estimates of costs.

The Accreditation Board is continuing its program of workshops and is also considering the methodology for assessing portfolios submitted for accreditation. The choice is between peer review and some form of competency-based assessment, which would include performance criteria. Since the yardstick for accreditation is *Australian Standards for Editing Practice*, the revision of that document is central to this decision. The Accreditation Board is working closely with the Standards Revision Working Group to determine the best way to proceed.

The National Organisation Working Group has suffered a setback with the resignation of its dynamic convenor, Trischa Mann, because of family illness. Fortunately, Deborah Edward has stepped into the role.

The Interim Council was disappointed to hear that its application for funds from the Copyright Agency Limited has been refused. We will be revising our application and resubmitting it with hopes for success. The Council has also adopted a code of practice for its internal communications, which has been published as part of the statement on structure and operations on the website, <www.iped-editors.org>. The website is also making progress and we look forward to being able to use the forums.

Janet Mackenzie
Liaison Officer

Public Lending Right and Educational Lending Right deadlines: 30 June

If you are an Australian book creator (author, editor, illustrator, compiler or translator) or an Australian publisher, you may be eligible for payment under the Public Lending Right (PLR) and Educational Lending Right (ELR) schemes. Claims may be made for books published in 2005 or earlier. Obtain further information and claim forms at <www.dcita.gov.au/lendingrights>.

Popular Australian Readers' and Writers' Festival, 1 to 2 July

The Popular Australian Readers' and Writers' Festival will be held by Australian Voices in Print (AVIP) at the Australian National Maritime Museum in Darling Harbour. The festival will focus on books as entertainment. All sessions are free and will feature authors in entertaining panel discussions. For more information email <avip@australiainmail.com>.

Call for nominations: Australian and New Zealand Society of Indexers medal, closing date 3 July

Editors, publishers, indexers and all interested persons are invited to nominate indexes for the Australian and New Zealand Society of Indexers medal for the most outstanding index for a book or periodical compiled in Australia or New Zealand. The index must be in print, first published after 2002 and compiled in Australia or New Zealand, although the text may have originated elsewhere. Send recommendations with bibliographic details, and a copy of the book (which will be returned if requested) to John Simkin, Australian Society of Indexers Medal Competition, PO Box 680, Belgrave VIC 3160 by no later than Monday, 3 July 2006. For further information contact John Simkin on the above address or by email <simmo27au@yahoo.com.au>.

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. Master Classes will be held on Tuesday, 11 July. The conference program from Thursday, 13 July to lunchtime Sunday, 16 July will consist of plenary sessions, parallel sessions, poster sessions, special interest group gatherings and performances. There will be a conference dinner on the Thursday night.

For more details about the conference please contact Paula Hamilton, email <IOHA@uts.edu.au>, PO Box 123, Broadway NSW 2007.

Westfield/Waverley Library Award for Literature, closing date 14 July

Westfield Bondi Junction, Waverley Council and the Friends of Waverley Library are offering a \$15,000 prize for excellence in research in the creation of a literary work of merit, first published in book form between 1 July 2005 and 30 June 2006. Closing date for entries is 14 July 2006. Factors examined by the judges will also include readability, innovation, knowledge, literary merit and value to the community. All kinds of fiction and non-fiction are eligible.

For further guidelines and application forms contact Waverley Library phone (02) 9386 7709 or visit <www.waverley.nsw.gov.au/library/award>. The prize will be presented in November 2006. Additionally, the winning author will be presented with 'The Nib', a specially commissioned statuette.

Australian Society of Authors mentorship program, closing date 14 July

The Australian Society of Authors (ASA) 2006 Mentorship Program will provide twelve mentorships to emerging writers and picture book illustrators. Successful applicants have the opportunity to work closely with an experienced mentor of their choice for 20 hours over a period of up to twelve months. For application forms and more details on the mentorship program please phone Jill Dimond at the ASA on 02 9318 0877 or send an email to <jill@asauthors.org>. Note that application forms will not be available online this year.

Freelancers do lunch, 25 July

The next freelancers' lunch will be held at Jan's Cafe, Crown Gardens, 63 Crown Street, Woolloomooloo, at noon on Tuesday, 25 July. Mains cost about \$10 to \$14.

The cafe is two blocks down from William Street. Buses 324, 325, 326 and 327 for William Street leave the city frequently. There is no need to RSVP. We hope to see you there.

Byron Bay Writers' Festival, 3 to 6 August

The 2006 Byron Bay Writers' Festival will feature some of Australia's best literary talents as well as a selection of the best international writers including Janette Turner Hospital, Henry Reynolds, Mem Fox, Andy Griffiths, Robert Drewe, Luke Davies, Helen Caldicott, Irina Baronova, Janet de Neefe, William McInnes and Kirsty Murray.

The festival will be held in the grounds of the Byron Bay Beach Resort. Visit the website for details: <www.byronbaywritersfestival.com.au>.

You are also invited to submit your poetry to the 2006 Byron Bay Writers' Festival Poetry Prize. Entries close at 4pm on Wednesday, 5 July, 2006.



NSW Writers' Centre 2006 prize for best self-published Australian book, closing date 27 October

The NSW Writers' Centre will award \$500 to the best Australian book self-published between 1 September 2005 and 31 August 2006.

The judges' decision will be based on the quality of the content and production of the book. The winner will be announced at the 8th Australian Publishers and Authors Bookshow on 25 November 2006.

The financial risk of the publication must be borne entirely by the author. Collections or anthologies will be accepted only where the cost of publication has been borne by the editor or joint editors. Works by joint authors will be accepted where the cost of publication has been borne by one or both authors. The book must be first published and printed in Australia in a minimum print run of 25.

Entries must be sent by post or delivered to the NSW Writers' Centre, postmarked by 5.00 p.m. Friday, 27 October 2006. Two copies of the book must be sent for judging. Books entered into the competition will be kept for the Writers' Centre library. If you would like one of your copies returned, please include return postage with your entry.

For more information about conditions of entry and to download an entry form visit the website <www.nswwriterscentre.org.au>. For further details contact Irina Dunn, Executive Director, NSW Writers' Centre on (02) 9555 9757 or email <nswwc@nswwriterscentre.org.au>.

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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 August issue is Tuesday, 11 July 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, \$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 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 each month. Please contact a committee member for details if you wish to attend the next meeting.

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Professional development

Advanced Editing with MS Word

Date: Saturday, 15 July 2006

Presenter: Bruce Howarth

Cost: \$195 for society members, \$240 for non-members

If you have used Word for a while, you will know the feeling that there must be better ways to do common tasks. We will show you how to get more from some of Word's very powerful tools. This workshop assumes some familiarity with Word. Topics covered include advanced find and replace; positioning graphics; using fields; and using track changes.

Writing and Editing Memoir

Date: Saturday, 19 August

Presenter: Rae Luckie

Cost: \$195 for society members, \$240 for non-members

Typography for Editors

Date: Saturday, 16 September

Presenter: Bruce Howarth

Effective Writing: structure, style, and plain English

Date: Saturday, 25 November

Presenter: Pauline Waugh

Professional Proofreading

Date: TBA

Presenter: Tim Learner

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).

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.

For more information about the society's workshops, please email Pauline Waugh at

<pauline.waugh@corporatecommunication.com.au>.

**Copy deadline for the
August issue of**

Blue Pencil:

Tuesday, 11 July 2006