

Successful book marketing

From bookstores and publishing houses to the Books Alive campaign for more Australian readers, Cheryl Akle has considerable experience in the book industry. At our May meeting she provided an engaging rundown on marketing books and examples of different marketing strategies.

I started on the shop floor at Grace Brothers and worked as a book buyer for many years. My first marketing role was with Random House. I also taught book marketing at UTS. Three years ago I started my own company, Cheryl Akle Project Management Australia (CAPMA), which provides marketing promotions and solutions for the industry.

I'm not here to comment on what is a good book and what isn't, but the starting point is a good book, whether fiction or non-fiction. People sometimes blame marketing if their books don't sell, but readers are the market and they determine what sells and what doesn't. You can't fool them. If a book isn't worthy of a good read and there isn't a market for it, regardless of how much you spend on it, it won't sell.

Publishing houses

Within a publishing house there are two main divisions—publishing and sales & marketing. The publishing division is basically R&D and has the final

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This is where sales and marketing have input and their feedback is crucial.'

decision on what books are published. The sales & marketing people also have a say, and their view matters. Relevance to the market is really important. This is where sales and marketing have input and their feedback is crucial.

Market trends

Although most people think they have a book in them, selling any book can be challenging—it could be that the market doesn't want the book at that time. We look at what is selling in the market.

The best way to find out trends is to look at the bestseller list. Nielsen BookScan (which monitors book industry sales around the world) makes a tremendous difference—sales figures used to be based more on memory and experience, or word of mouth. Sales figures help determine print runs and forecasting.

As well as trend setters there are trend followers—particularly in memoir. Trend followers tend not to reach the heights of sales of trend setters but they can still make money.

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Next meeting: Tuesday, 1 July 2008

Winter dinner

Warm up in the winter months with great food, company and door prizes. The society is holding a dinner meeting in July at Trovata Mediterranean Restaurant in East Sydney. We will also be taking the opportunity to discuss briefly the details of the treasurer's report for the last financial year (enclosed).

The dinner includes soft drinks and a Mediterranean banquet: pesto, herb and garlic bread; entrees (barbecued baby octopus & fetta salad and pan-fried calamari & salad); platters of pasta (vegetable penne), risotto (primavera) and stuffed chicken breast with vegetables; dessert; and tea or coffee. This is a BYO event. Please bring your own—wine only. Trovata is also licensed if you wish to buy extra drinks. Booking is essential. You can pay on the night but you must book beforehand. The restaurant is between Crown Street and Riley Street.

Trovata Mediterranean Restaurant, 76 Stanley Street, East Sydney, 6.30 p.m. for 7.00 p.m. Food and soft drinks provided. BYO wine. \$34 a head.

Please RSVP using the enclosed booking form to (02) 9294 4999 (voicemail) or the email address <editorbruce@optusnet.com.au> by Friday, 27 June 2008.

August meeting: Literary agent Lyn Tranter from Australian Literary Management, plus special guest Debra Adelaide—editor, writer, lecturer and the author of *The Household Guide to Dying*; Tuesday, 5 August 2008.

There are still books like *4 Ingredients* that bypass all the systems. *4 Ingredients* (by Kim McCosker and Rachael Bermingham) is a self-published cookery book that made the bestseller list despite very little marketing. It's black and white, has no pictures and costs \$17.95. There will always be some anomalies.

Book formats

Format is really a marketing tool rather than just a publishing decision. To release a book in hard cover, B-format or A-format tells a strong marketing story about that book. Hardcover are expensive and with some literary fiction it might alienate an audience who would perceive it as too highbrow. Subject can also determine format, for instance cookbooks are usually hard cover. B-format is broader market. A-format is perceived as mass market. To put a book out in A format first you're really saying it is mass market. B-format broadens the audience and gives it credibility. In Australia we like trade paperbacks but it varies in the US and UK markets. Format also determines price range. A-format is around the \$20 mark; B-format \$25, trade paperback \$30; and hardcover more than \$40. Sometimes with a well known author there is an obligation to produce it in hardcover. Occasionally books go through trade paperback, B- then A-formats as they are released and resold.

NEW MEMBERS

Deb Armstrong
Gabriel Lacroix
Michelle Hyde
Frans Timmerman
Anitra Nelson
Robert Davis
Agata Mrva-Montoya
David Low
Glenda Guest
Nicola Brew

Cover design

Cover design is the main factor that lets self-publishers down. Our advice is that if they detach themselves and hand the cover over to someone else they will have greater success. One author wanted cover design in the contract and they gave it to him because he was high-profile but it was a publishing disaster. It was so poorly designed that it had to be re-released with a good cover. You can't underestimate the value of a good cover design—and good title as well.

Shoutlines and blurbs

When I ask the students I teach at UTS about what makes them buy a book they always say the blurb on the back cover influences their decision. The cover shoutlines can also market a book—for example, including a quote from another author on the cover.

Taking a book to market

All these factors (good book, good cover, blurb and shoutlines) have to be in place before you take a book to the market. They are just as crucial as the promotion. The next step is to get the buyer to buy it. We won't touch advertising until the processes of selling the books into bookstores have taken place. There is no point if the books aren't out in the stores.

Retail outlets

The relationship between the publisher's salesperson and the retailer who is going to buy the stock is a key factor. There are approximately 1200 retail outlets in Australia—DDS (discount department stores such as Big W, KMart etc); bookshop chains and independents. All these people have to be on side to buy the book and to display it for the publisher. That is a really difficult process. There are many factors to consider, including the personality of the buyer. It is crucial that the buyer trusts the salesperson enough to be guided by what they have to say about that book. Good sales people can really make or break by how they sell to the retailer. Retailers can also make or break a book.

Profit margins

Margins on books are so negligible that there is usually only a difference of one or two per cent in discounts.

'Proof copies are a low-cost, effective way to market a book.'

The industry is so tight with its margins that there isn't that much to give away. Supermarkets are prepared to make a loss—they use books as 'loss leaders' to get people into their store. They also take more copies—a supermarket might take 10,000 copies.

Promotion costs

Investment in promoting a title is usually not above two or three per cent. There are costs associated with having books in a catalogue (about \$2500 per title).

Publicity

One of the most cost-effective ways to promote your books and get your message across is publicity. In Australia TV shows are no longer picking up on books and authors, so vehicles for publicity are shrinking—we don't have an *Oprah* or a *Richard & Judy*. Authors like Tim Winton get good publicity. The media love Tim Winton and the Australian public love him. He writes well and is a nice guy, and has never over-exposed himself.

Proof copies

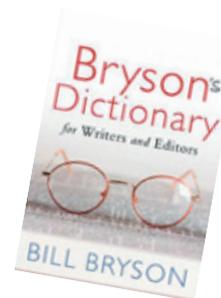
Proof copies are a low-cost, effective way to market a book. Some publishers make quite elaborate proofs to entice retailers. Proofs are also sent to journalists and reviewers. Proofs are a fantastic marketing tool. For a print run of 10,000 a publisher might produce 100 to 300 proofs (the cost is about \$5.50 per copy). Distribution of proof copies is determined by relationship with the seller and the strategic plan.

Consumer marketing

A huge proportion of the population does not frequent bookshops. Many people are too nervous to go into a bookshop but they will buy books in a supermarket—they can pick it up next to an iron in Big W so the experience is a lot less intimidating. That is one reason why the DDS have been successful—that and price.

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Book review: *Bryson's Dictionary for Writers and Editors*



By Bill Bryson, *Bryson's Dictionary for Writers and Editors*, Doubleday, 2008 (Revised), ISBN 9780385610445, RRP \$45.00, hardback, 454 pp., reviewed by Lachlan Jobbins.

Take a browse through an editor's book collection and you'll probably find numerous well-thumbed references: dictionaries; spelling guides; manuals of style and common usage; tomes on punctuation and grammar; thesauruses (or *thesauri*); writers' guides and books of common errors.

You're also quite likely to find books by Bill Bryson, the peripatetic American humorist who has written about everything from culture to science to the history of the English language. As a journalist, editor and writer—rather than an academic—Bryson has always had an interest in the practicalities of language.

His travelogues are dotted with observations of its quirks, and he has written two lay histories of English: *Mother Tongue: The English Language* (1990) and *Made in America: An Informal History of the English Language in the United States* (1994). His *Dictionary of Troublesome Words* (1984, revised 2002) was an alphabetical compilation of common problems and recommended usage. This newly revised edition of Bryson's *Dictionary for Writers and Editors* (first published in 1991 as *The Penguin Dictionary for Writers and Editors*) has a similar purpose.

So, should we make room for another reference? What does it offer to those who already own other, more specialised books?

A dictionary is not the kind of book you would usually read from cover to cover. Most readers would dip into it, and consider it useful as long as they found what they were looking for. In his introduction, Bryson says it is: 'intended as a quick, concise guide to the problems of English spelling and usage most commonly encountered by writers and editors...the answers to all those points of written usage that you kind of know or ought to know but can't quite remember.'

Bearing this in mind, I read the first few 'letters' closely, then jumped around

and checked various words that I have had trouble with in my experience as a writer, an ESL teacher and an editor. Not the most scientific approach, but enough to reveal the good points and a few shortcomings.

What emerges is a book that straddles the border between reference and light reading. Editors and writers will find food for thought, while Bryson fans will enjoy the delivery. Here are two entries:

'basically: The trouble with this word, basically, is that it is almost always unnecessary.'

'time, at this moment in: Unless you are striving for an air of linguistic ineptitude, never use this expression. Say "now".'

A few points to keep in mind: as a guide to written usage, the dictionary mostly avoids pronunciation. Instead of the International Phonemic Alphabet, Bryson uses his own phonetic equivalents where necessary. He admits to occasionally being arbitrary about spelling choices, though most conventions in the UK edition are common to Australia. He also leaves hyphenation to the preference of the individual, but does say to make a choice and then be consistent.

The thing that most frustrated me was the lack of grammatical information. Writers and editors want to know the right way to use language, but they also want to know *why*, and this is a major shortfall in the book.

Bryson assumes that most readers will know the words (often he doesn't even bother with definitions), but sometimes it would be helpful to know whether a word is a noun or an adjective (or both). The dictionary lists *amphibian* and *amphibious* with no explanation—*amphibian*, like *Australian*, can be an adjective or a noun. Later, it lists *anomaly* / *anomalous* (noun / adjective) but *anonymous* / *anonymity* (adjective / noun). At least be consistent.

Editors will appreciate the inclusion of many well-known but hard-to-spell names of people, places, corporations

and events. This is particularly useful for names with accents. Such inclusions do, however, tend to reflect the interests and experience of the person compiling them. Bryson is strong on airlines (*easyJet*, *Aer Lingus*, *AeroMéxico* and *Qantas*) and obscure destinations. It's nice to know there's a place called *Achnashellach* in the Scottish Highlands, but it's unlikely that most of us will ever be called upon to spell it.

Readers will particularly appreciate the many examples of words and phrases that are often misused or confused: *foment* and *ferment*, *perspicacity* and *perspicuity*; *acute* and *chronic*; *averse* and *adverse*; *androgenous* and *androgynous*; and my favourites, *compliment* and *complement*. Bryson points out that an *adage* is old by definition (the expression *old adage* is tautology).

Apostrophes are another common stumbling block, and there are some interesting examples: the first of April is *April Fool's Day* in the UK. In the US it is *April Fools' Day*, but the first of January is *New Year's Day* on both sides of the Atlantic.

The novel by James Joyce is *Finnegans Wake*, and in the US you might read about it in *Publishers Weekly* or buy it at *Borders Books and Music* with a credit card from *Diners Club International* (none have possessive apostrophes). This is helpful, but Australians might prefer to shop at *Dymocks* (no apostrophe) or *Angus & Robertson* (ampersand, not and)—neither of which are included.

There will always be things missing in a personal collection like this. There is no mention of *analog* / *analogue*, though *analogous* is included. It doesn't include *airplane* (US) or *aeroplane* (UK), though *airborne* is there (as opposed to the misspelling *airborn*). According to Bryson (after Eric Partridge), *alright* is never acceptable; it should be *all right*. He includes *prostrate* but not *prostate*.

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Tiered membership

The society's tiered membership system will work as follows.

Categories

This membership year (2008) the Society of Editors (NSW) Inc. will offer members the option of three categories:

1. Existing members (as at 31 December 2006) can remain an ordinary member at the current fee (\$70/75) with the current entitlements; or
2. Existing and new members can become a professional editor member at the current ordinary fee with the current ordinary entitlements, provided you have two years experience in a paid editing role and can supply two letters confirming your experience; or
3. Existing and new members can become an associate member at a reduced fee (\$50) with reduced entitlements (an associate member cannot vote at an election, cannot become an office bearer and cannot be listed in the *Editorial Services Directory*).

Phasing in a new system

Before January 2011 all ordinary members will be asked to choose either:

1. Professional editor member status; or
2. Associate member status.

Four years should be sufficient time for those seeking professional status to gain professional experience if they do not already have it.

Experience

Professional editor members must have at least two years in-house experience as an editor or the equivalent freelance or part-time experience. For example, if you worked half-time as an editor for four years (part-time or freelance) then that would be an acceptable equivalent to two years full-time work as an in-house editor. Professional experience must be in a paid editing role. As professional members may have had career breaks, there is no limit on how long ago the professional editing experience was obtained. Professional editor members will be asked to provide details of their experience and two letters (in English) that can be checked by a subcommittee appointed for this purpose. The subcommittee will simply confirm the statements supplied by the third parties. The letters can just be a statement of the years of experience in an editorial role. See the essential **Professional Editor Membership form** for more details about requirements.

Corporate Associates

A new category of Corporate Associates is also available. Publishing companies and other businesses and organisations that support the Society of Editors (NSW) Inc.'s aims can become Corporate Associates. For an annual fee of \$400, Corporate Associates of the society will receive five copies of *Blue Pencil* each month and one copy of the *Editorial Services Directory*, five free admissions to each monthly meeting and two free admissions to special events, such as the Christmas dinner. The usual member rates on professional development courses and workshops will apply to Corporate Associates for up to five attendees.

The Committee Society of Editors (NSW) Inc.

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The book ends with several handy appendixes: words ending in -able and -ible; major airports (names, cities and abbreviations); temperatures; distances; metric prefixes; monarchs of England; units of currency; and, arabic (no caps) and Roman (caps) numerals.

At 453 pages, *Bryson's Dictionary for Writers and Editors* contains a lot of helpful information, delivered in an easily readable and entertaining way.

However, as a guide to usage, professional editors are likely to find it a bit thin, especially if you already

own a copy of Pam Peters' *Cambridge Guide to Australian English Usage*, Eric Partridge's *Usage and Abuse* or Trask's *Mind the Gaffe: The Penguin Guide to Common Errors in English*. Likewise, it is no match for a comprehensive spelling dictionary. It won't replace your shelf of references, but you might not need to reach for them so often.

Its real strength is the range of material Bryson has gathered, which amounts to a remarkable—if idiosyncratic—style sheet of people, places, spelling and usage. What is

a *Monégasque*? Do parliamentarians exclaim 'Hear, hear!' or 'Here, here'? What is the difference between *Mohave* and *Mojave*? Is it *hippie* or *hippy*? If you're not sure, your local bookshop has the answer.

Lachlan Jobbins is a member of our society. He is a freelance writer and editor with a background in English literature, and has worked as a bookseller, book reviewer, and teacher of ESL. He can be contacted at <www.control-edit.com>.

IPEd notes

News from the Institute of Professional Editors (formerly CASE) June 2008

Council met in Adelaide on 31 May and 1 June. The completion of a busy formal agenda was preceded by a brainstorming planning session facilitated by Jim Hullick OAM, an experienced campaigner in such activities. The major outcome from this was a business plan for 2008–2009 that accords the highest priority to implementation of the accreditation system. Other areas to be targeted by the IPEd Council during the year are publicity and promotion, education and training, and sponsorship and fund-raising. The priorities identified were further discussed in the Council meeting.

Prospective candidates will be pleased to read that Council has set the date for the first accreditation examination: it will be held on 18 October 2008. The examination fee will be \$490 for current members of the societies of editors and \$650 for non-members. Registrations for the exam will open in the first week

of July and close on 18 September. Registrations must be accompanied by a non-refundable deposit of \$100. For the assistance of candidates, a revised sample exam will be made available on the IPEd website. Nuts-and-bolts details of registration procedures will be available on the IPEd website and will be disseminated more widely by other means.

To further its publicity and promotion objectives, Council established CommComm (a new Communication Committee) to be based in South Australia and co-convened by IPEd councillor Rosemary Luke and Kathie Stove, formerly convenor of the now superseded Communication Working Group. It identified a plan to publicise and promote the forthcoming accreditation exam as a first and urgent priority.

The seed fund set up in October 2006 to enable the establishment of IPEd as a formal entity (which happened at its registration as a public

company on 22 January 2008) is now exhausted. The societies of editors contributed some \$29,000 to the fund. An analysis, by broad category, of how the money was spent reveals that about \$17,000 (59 per cent) went to five face-to-face meetings; \$4,000 (14 per cent) to seventeen teleconferences of the Council, Accreditation Board and Assessors Forum; \$6,800 (23 per cent) to legal and registration fees; and the balance to promotion, subscriptions and all other expenses.

The notion that IPEd should have a patron—someone well known in the world of words—emerged during the abovementioned planning session. Several potential candidates whose names will be familiar to all were identified during the Council meeting and a small group was charged with implementing exploratory work.

Ed Highley
Secretary
www.iped-editors.org

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If I could get the marketing formula down pat I would be wealthy. Two case studies show how different marketing strategies and the amount of money spent on them can be.

Case study 1: *The Da Vinci Code*

The Da Vinci Code by Dan Brown was one of the biggest 'word of mouth' bestsellers. It extended the market to people who only read a few books in a lifetime. It is an example of 'viral marketing' rather than investment in consumer marketing. Reasons for its success include content and market trends—the market was ready for a mix of conspiracy theory and religion. The internet was another factor. In Australia we now get reviews from overseas instantly. People were loving *The Da Vinci Code* overseas and starting to write blogs online.

In the USA the CEO of the publishing company Random House read the book and loved it. Even before publication 10,000 copies were produced and circulated to journalists, reviewers and publishers. It made the *New York Times* bestseller list in the first week.

Based on previous sales, only 1500 copies were to be brought into

Australia. Another book, *The Holy Blood and the Holy Grail* (by Michael Baigent, Richard Leigh and Henry Lincoln) had sold well in its time but was classified as non-fiction. However, some astute buyers, such as those at the Dymocks head office, said *The Da Vinci Code* was going to be big. Around 20,000 copies were ordered for Australia. There was a groundswell of interest just through people hearing the story of its success.

Soon the publishers were reprinting 50,000 per month just to keep up with demand. The church billboards denouncing it were also great PR. It really was fun but there was a lot of pressure—when it is going to stop and when are you going to be landed with 50,000 copies?

Case Study 2: *The Schumann Frequency*

Christopher Ride's *The Schumann Frequency* came to me via a publicist. This is an example of high investment in advertising and promotion. It was self-published and came to me finished. The book was distributed through Dennis Jones and Associates. 20,000 copies were produced. Around

\$125,000 was spent, although it netted a little less. Some might say that the author over-invested. However, the book reached number 18 and Random House have signed the author for two books.

Books Alive

A government-funded initiative to get people to read more books, Books Alive is quite dear to my heart. The book industry receives two million dollars to promote reading—mainly to reluctant readers. The campaign runs from 27 July to 31 August. Books Alive is funded by the Australia Council and my business project manages the program. The reward for buying one of books selected for the promotion is a free book—the rights are covered for one year. This year's free book is *Bombproof* by Australian crime writer Michael Robotham.

Cheryl Akle is the founder of CAPMA. She is also the project director of the Books Alive promotion. For more details about the Books Alive 2008 campaign that commences on 27 July see the news item on page 6.

Freelancers do lunch, 25 June

The next freelancers' lunch will be held upstairs at the Firehouse Hotel at 86 Walker Street, North Sydney, at noon on Wednesday, 25 June 2008. Mains are about \$14. The venue is near the corner of Walker and Spring streets, a short walk from North Sydney station.

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

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

Kayell Australia 32nd Galley Club Awards night, 27 June

The 32nd annual Galley Club Awards for Excellence in Book and Magazine Production will be held in Sydney on Friday, 27 June 2008 at the Amora Jamison Hotel. The guest speaker is Peter Berner from *The Einstein Factor*. Tickets (including three-course dinner, wine, beer and soft drinks) are \$85 for members and \$115 for non-members. To RSVP or to obtain more information about this event email <catering@galleyclubsydney.org.au>.

The Galley Club of Sydney has been celebrating excellence in book and magazine production for 32 years. The 2008 awards will provide an even greater opportunity for publishers, repro houses and printers to showcase their work and honour their peers.

Entries are judged on the function and quality of their design, production, prepress, printing and binding in accordance with established industry guidelines. Visit the Galley Club website <www.galleyclubsydney.org.au> for details.

BELS Exam, 5 July

The next Australian BELS (Board of Editors in the Life Sciences) examination will be held on 5 July 2008 at the Mechanics' School of Arts, 280 Pitt Street. BELS certification is evidence of proficiency in editing in the

life sciences. For details about eligibility and registering for the exam contact Rhana Pike <rhana@australianeditor.com>. Applications for eligibility cost US \$25 and accepted exam registrations cost US \$100. For more information about BELS visit the website <www.bels.org>.

Books Alive 2008, commences 27 July

Books Alive is Australia's largest annual promotion of reading, featuring a host of activities to tempt Australians to pick up a book. The campaign aims to introduce all Australians to the joys of reading, and will feature a list of recommended reads, a giveaway feature title, promotions, advertising and author tours throughout August.

Best-selling Australian crime writer Michael Robotham is the 2008 ambassador. He has written the Books Alive feature title, his new short novel *Bombproof*, which will be given away free with the purchase of any of the 50 Books Alive recommended reads. He will also embark on a national author tour. Books Alive is an Australian Government initiative, developed through the Australia Council for the Arts. See the website <www.booksalive.com.au> for more details about the 2008 campaign.

Byron Bay Writers Festival, 25 to 27 July

The most picturesque writers festival in Australia, the Byron Bay Writers Festival is set in the grounds of the Byron Bay Beach Resort, just five minutes from Byron Bay township.

The main Festival program runs from Friday, 25 to Sunday, 27 July and includes panel discussions, conversations, book launches, kids' events, theatre, film screenings and comedy. Featured writers include Debra Adelaide, Bruce Beresford, Morris Gleitzmann, Maggie Hamilton, Danny Katz, Kylie Kwong, William McInnes, Miriam Margolyes, Andrew Riemer, David Stratton, Chris Taylor and Charlotte Wood. The festival also

offers a selection of 22 workshops, beginning Monday 19 July, as well as seminars that provide expert insider knowledge on the business of being an author. Presenters include Dr Jeremy Fisher and Irina Dunn. On Thursday 24 July, the engaging Kylie Kwong presents an afternoon cooking demonstration and conversation.

Among several firsts at this year's event is the Soapbox Orator, an area where people are invited to air their views in the grand tradition of the Domain. You can also explore Lismore's Living Library, where people may be 'borrowed' for a dialogue covering a vast range of topics. Another keenly anticipated first will be the Writers' Cabaret, where authors turn into performers. Come and see wordsmiths dazzle with song, dance, comedy and rap. More details are on the website at <www.byronbaywritersfestival.com.au>.

Westfield/Waverley Library Award for Literature, closing date 28 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 2007 and 30 June 2008.

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. The Alex Buzo Shortlist Prize is presented annually to each of the shortlisted authors. The award is strongly supported by the publishing and writing communities.

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 2008. The winning author will be presented with 'The Nib', a specially commissioned statuette.



Society of Editors (NSW) prize for editing student at Macquarie University awarded

The 2007 Society of Editors (NSW) Inc. prize for the outstanding student in the editing subjects of the Macquarie University program in Editing and Publishing was awarded earlier this year to Simone Lyons. Simone did the Macquarie University Postgraduate Certificate in Editing online from Rome, where she works with the World Food Program.

Accreditation exam

The first accreditation examination will be held on **18 October 2008**. The examination fee will be \$490 for current members of the societies of editors and \$650 for non-members. Registrations for the exam will open in the first week of July and close on **18 September**. Registrations must be accompanied by a non-refundable deposit of \$100. For the assistance of candidates, a revised sample exam will be made available on the IPEd website. Details are at <www.iped-editors.org>. The NSW society are holding an Accreditation Workshop on **22 August**. See page 8 of this newsletter and the enclosed flyer for details.

Society of Editors (NSW) Inc.

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

Blue Pencil

Editor: Catherine Etteridge

Assistants: Angela Damis, Fiona Doig, Julie Harders, Meryl Potter, Nicky Shortridge

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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 the Editor at <bluepencil@editorsnsw.com>.

Copy deadline for the August issue is Tuesday, 8 July 2008.

The views expressed in the articles and letters, or the material contained in any advertisement or insert, are those of individual authors, not of the Society of Editors (NSW) Inc.

Advertising rates

Full page, \$375; half page, \$200 (horizontal only); one-third page, \$125 (vertical or horizontal); quarter page \$100 (horizontal only); one-sixth page, \$75 (half of one column). Inserts: \$200 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 375. Please note that the committee reserves the right to decide whether advertisements are appropriate for this newsletter.

Membership

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

Membership runs for a calendar year. The 2008 fees are \$70 for ordinary member or professional member renewals; \$75 for new professional members (\$45 if joining after 30 June); or \$50 for associate membership. Interested organisations can become corporate associates for \$400 per year.

To obtain a membership application form, phone (02) 9294 4999 or write to PO Box 254, Broadway NSW 2007.

Listing in the *Editorial Services Directory*

The society's *Editorial Services Directory* is available online at <www.editorsnsw.com/esd/>. New listings and updates can be added quarterly as follows:

- online only: July (deadline 30 June); October (deadline 30 September)
 - print and online: January (deadline 31 December); April (deadline 31 March).
- The cost is \$40 per year (\$20 for new listings received from April to September) in addition to the fee for membership of the society. New listings should be submitted using a template available from Cathy Gray at <esd@editorsnsw.com>.

Committee meetings

All members are welcome to attend the society's committee meetings, generally held each month. Please contact a committee member for details if you wish to attend the next meeting.

2008 COMMITTEE

President: Michael Lewis

Email: <president@editorsnsw.com>

Vice presidents:

Terry Johnston

Email: <vp1@editorsnsw.com>

Pam Peters

Email: <vp2@editorsnsw.com>

Secretary: Owen Kavanagh

Email: <secretary@editorsnsw.com>

Treasurer: Hillary Goldsmith

Email: <treasurer@editorsnsw.com>

General members:

Catherine Etteridge

Email: <committee1@editorsnsw.com>

Lachlan Jobbins

Email: <committee2@editorsnsw.com >

Brenda Mattick

Email: <committee3@editorsnsw.com >

Narayanan Sampath

Email: <committee4@editorsnsw.com >

Membership secretary: Bruce Howarth

Phone: (02) 4731 5406 (h)

Email: <membership@editorsnsw.com>

Newsletter editor: [vacant]

Email: <bluepencil@editorsnsw.com>

Publicity officer: Terry Johnston

Email: <publicity@editorsnsw.com>

Meetings coordinator: Lachlan Jobbins

Email: <meetings@editorsnsw.com>

Professional development coordinator: Meryl Potter

Email: <education@editorsnsw.com>

Website coordinator: Abigail Nathan

Email: <web@editorsnsw.com>

Editorial Services Directory coordinator: Cathy Gray

Phone: (02) 9331 4731

Email: <esd@editorsnsw.com>

Catering officer: Nancy Shearer

Email: <catering@editorsnsw.com>

Copy deadline for the August issue of

Blue Pencil

Tuesday, 8 July 2008

Professional development

Editing and publishing children's literature (part 2 of a 2-day workshop)

Presenter: Mark Macleod

Date: Friday, 11 July 2008

Cost: (For last day only) \$195 members, \$290 non-members

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Aspiring children's editors have an opportunity to learn from one of the best in the field in two days of fun, interactive workshops. Mark will cover the basics—and more—in this popular field.

Day 2 (Day 1 has already taken place)

- Copy editing fiction. Your ear for dialogue.
- Fiction for young adults—teens as drama queens
- The editor, the author and couples counselling (including author visit)
- How are new media changing the publisher's and editor's roles?

Grammar for editors

Presenter: Pam Peters, Professor of Linguistics, Macquarie University

Date: Thursday, 24 July 2008

Cost: \$195 members, \$290 non-members

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Editors often feel that they need more grammar, but how much is enough? The major grammars of contemporary English consist of more than 1000 pages, with vast networks of grammatical terms. Editors probably don't need to know all of them—unless they are aiming for a career change. What they do need for the purposes of professional editing is enough grammar to:

- Make the most of dictionaries, style manuals and other language references
- Understand and explain the variable points of current English usage
- Capitalise on language resources for cohesive writing
- Enlarge their repertoire for managing stylistic change.

Accreditation exam workshop

Presenters: Heather Jamieson, Sybil Kesteven, Pam Peters, Meryl Potter (New South Wales Assessors)

Date: 22 August 2008

Cost: \$130 members, \$290 non-members

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

If you are planning to sit for the first Institute of Professional Editors (IPEd) accreditation exam this year, or simply thinking about sitting the exam in the future, this workshop is for you. It will be presented by four New South Wales Assessors who have been involved in the development of the accreditation system and exam, and will be part of the team marking the exam papers. The workshop will be divided into four sections, working through the revised sample exam of 2007 and additional exercises.

Payments for attending the workshops can be made by direct deposit. For more information about the workshops, email Meryl Potter at <education@editorsnsw.com>.

Workshop bookings

Please note that owing to changes in the booking system this year we will be asking participants to reserve their places at the workshops at least three weeks before they take place.