

## Publicity and promotion

*Anne McCullagh Rennie is one of Australia's internationally best-selling authors. At the society's April meeting Anne gave a dynamic talk on her experience of the role of the editor and author and how they can work together to explore opportunities for publicity and promotion.*

When I decided to become a writer I realised I had to get close to real writers and people connected to them. I joined every organisation I could or attended their meetings. One of those was the Society of Editors. At your meetings I listened in awe, trying to understand the process that gets a book from my head to the bookstore shelf. I am honoured to be invited to talk to you today. My topic is 'Publicity and promotion—Do most editors really know what to do?'

### **The role of the editor and author— who does what and how they mesh**

When I started writing I thought my job as an author was to write the words and then hand over the manuscript to someone who would look after everything else. That included publishing the book, promoting it and

getting it out into the bookstores. I had no idea how the publishing industry worked and that there were different sections within the publishing house; editing, publicity, graphic art... I really didn't understand the role of the editor,

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### **'I have been astounded at the understanding and commitment an editor brings to an author's work...'**

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or the depth of their involvement. I had to learn that by working with an editor.

Over the past sixteen years I have worked with editors who get involved at different levels depending upon what the publication was. Some have fallen in

love with my characters, others taught me how to write recipes that were easy to follow. I had one magazine editor dismiss my short story as unbelievable and sentimental, only to have her leave, and the new editor publish it declaring she was enraptured by my style. I have fought editing, negotiated chapters to stay and paragraphs to be cut.

I have been astounded at the understanding and commitment an editor brings to an author's work, and daunted by thousands of little yellow stickers throughout my edited manuscripts! Now because I understand the process, I get less daunted. I like to think I am more willing to accept changes and am able to work much more constructively with my editor. This includes using their expertise for topics like writing the back blurb,

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**Next meeting: Tuesday, 6 June 2006**

### **Accreditation: preparing and applying**

**Accreditation will affect us all. At our next general meeting Robin Bennett, chair of the Accreditation Board and Shelley Kenigsberg (NSW delegate) will lead a workshop focusing on preparation for the accreditation process.**

This is an excellent opportunity to find out about what's involved in preparing your portfolio and fulfilling the application terms. All members are encouraged to begin developing an evidence-based portfolio for their accreditation application and the workshop will explore that process. The workshop will include: a report on the progress of the Accreditation Board to date; an explanation of the application process; types of evidence to include in a portfolio (and what not to include); a question and answer session; information gathering; and feedback on revisions to *Australian Standards for Editing Practice*.

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, 2nd June 2006.**

**July meeting—Editing oral history: Tuesday, 4 July 2006**

discussing ideas for shout lines for the front cover—both essentials for publicity and promotion.

I have realised there is no such thing as an isolated author. To become published you have to become part of the team. Author, agent, editor, publisher, publicist, sales and marketing, reader...

What is your position? Are you a novice or well-established editor. Are you editing for self-publishing, for in-house publications or trade articles. Do you get heavily involved in your projects? Do you understand your industry? Do you know the best market for your client's works? Do you come up with ideas for publicity and promotion? Do you even think it is your job to do so?

Often the editor is the primary link between the author and the publisher. Some projects involve simply making grammatical and punctuation changes with no opportunity for interaction with the author, but what I would like to focus on are those editing jobs where you have a chance to influence the final manuscript and help the author from the outset.

You are dealing with writers. Toss them an idea and the smart ones will write something! Do you know if your client understands the whole editing process? Or do you just go with the flow? Remember 'the pie gets bigger'. If their book becomes a huge success and your name is in it that can only be good for you too.

The more you can prompt your author to act on promotional ideas at an early stage the better it is for all concerned. But do editors understand that many seemingly knowledgeable, confident authors often have no idea of how the publishing industry works?

Opportunities for publicity and promotion have already started to appear by the time you receive the manuscript. By publicity I am talking

not only about the press releases that the author will need to write or assist with at the end of the process, or radio and TV interviews if they are fortunate enough to be invited. I am talking about the ability to sell the book from the outset. Examples of this include snappy in-house sales pitches, and simply becoming aware of what you need to do as you progress through to the finished publication.

The world of publishing is changing rapidly, with more being expected from the author and freelance editors and less time allotted to producing each new book.

If you, the editor, can point out some of these publicity opportunities, you can help your author be more successful, demonstrate your knowledge and professionalism, make your client happy and be more likely to receive repeat business.

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### **'Publishers want credibility. Thousands of dollars change hands in lawsuits in the publishing world.'**

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I'd like to share my favourite tips that continue to work for me in promoting my novels, cookbook and family biography.

#### **Which book should your author's book sit next to on the bookstore shelf?**

I wanted my first novel *Reach for the Dream* to sit next to *The Thornbirds*, *A Town like Alice* or Evan Green's *Alice to Nowhere*. *Reach for the Dream* went straight into the Australian bestseller list alongside *A Town like Alice*. It has also gone into the bestseller list in Switzerland and Germany alongside *The Thornbirds*.

Wanting to publish short stories for women's magazines, I bought all the magazines I could find and analysed them. Whether you are dealing with a book for a publishing house, in-house publications of reports, articles or self-publishing, the goal is to get the material read. So, you need to understand the market your author is aiming for to do the best editing job.

Establish where your book sits in the bookstore and where it fits in the

marketplace. Then, talk about the book, short story, report as though it does. If the title is still undecided use a working title. You never know what useful person you may talk to at one of your editors' networking groups. Until the very last minute the title of my third novel *Song of the Bellbirds* was *Beyond the Song* and I actually published the title in my second novel. Mistake? Possibly but it didn't stop *Song of the Bellbirds* from going on to be an international bestseller. And the title *Beyond the Song* – well it sounds like another novel.

#### **Sell your client's book in one sentence!**

Being able to say what your client's book is about in one sentence will impress a prospective publisher or reader. You never know who's listening. Make it snappy. 'Our family biography *You Can Call Me Ellie* is one Australian family's story of love and determination.'

#### **Credibility—does your client have it?—Why do you need to worry?**

Publishers want credibility. Thousands of dollars change hands in lawsuits in the publishing world. Your author needs to work out their credibility.

Take our family biography *You Can Call Me Ellie*. Ellie is the name of our younger daughter. She has Down syndrome. I have over 30 years experience of raising children, one of whom has Down syndrome. I went to school with a girl with Down Syndrome who could play the piano better than me. Our daughter Ellie went through regular school and received her school certificate. She can ski, swim and cook, has a regular job and is emerging as a talented Australian artist.

*Pain Free Living* is a cookbook for arthritis sufferers. I was diagnosed with osteo-arthritis when I was in my early thirties. I got rid of all symptoms of arthritis and with my doctor's help weaned myself off all medication, by making simple changes to the foods I was already eating. For the past 14 years I have been free of arthritis pain and misery and I take no medication for arthritis.

*Song of the Bellbirds* is 'a bittersweet tale set against the wheatfields of Queensland and the opera houses of

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#### **NEW MEMBERS**

Rebecca Lang

Wendy Monaghan

Sally Murray

Europe and America'. I studied singing at the Royal College of Music London and the Akademie für Musik, Vienna. I researched the area around Toowoomba. For *Ride with the Wind* ('from pony club to Melbourne cup and an unforgettable woman') I talked to jockeys and race-horse trainers and owners. I visited stables and racetracks. What is your author's credibility? Do they really know what they are talking about?

### Show and tell

I thought I'd demonstrate a bit of publicity and promotion at this point. I have brought along my novels, the cookbook for arthritis sufferers, the family biography, business cards and some postcards.

Authors are shy, discerning, brash and insecure. Help them understand how they can help themselves at the outset. Tell them after the event, which in my experience so often happens, and they will not thank you!

I have three business cards with colour photos of my novels and non-fiction. When I started handing them out I quickly discovered people will accept more than one card. In fact if you don't give your cards to all the group the ones you don't offer cards to for fear of being too pushy, will feel left out!

When you give out your cards explain briefly about your books: '*You Can Call Me Ellie* is our family biography and these are my novels and my cookbook for arthritis sufferers. Plus I have a book of short stories written by some of the biggest names in Australian popular fiction...' My business cards are my greatest marketing tool. I have given away over 14,000 of them. At first others laughed politely at my blatant self-promotion, then they criticised, then they copied!

Encourage your authors to create their own business cards. Check your business card. Does it say what you do? Does it capture interest? Good business cards are money well spent.

### Don't assume—communicate

You're an established editor. You've worked with major publishing houses, magazines, journalists and corporations. You know your area of editing expertise and you have

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## CredAbility

This is the first of the Accreditation Board's regular columns in our quest to reach the grail of accreditation for editors. Any quest is a challenge, and any challenge becomes easier if we all know as much as possible about what it entails. The aim of this column is to involve you by telling you what the Accreditation Board is seeking to do, how it is trying to do it, and asking for your input. Our initial topic covers what has become a FAQ: how were the first assessors chosen?

### Establishing our first pool of assessors

As set out in page 4 of the *Accreditation Working Group's Final Report* (2004), the Accreditation Board was charged 'in consultation with each state and territory to set up an interim pool of assessors comprising distinguished editors acceptable to their peers'. Once accreditation is granted, any accredited editor will be eligible to be appointed as an assessor. 'The aim is to ensure that the profession as a whole regulates itself, and that accreditation is not controlled by a small and possibly unrepresentative group.'

Each member of the Board went back to their respective committees and asked them to nominate individuals who met the criteria of 'a distinguished editor'. It was clear that we needed senior career editors who were endorsed by their societies, who were accomplished and respected by their peers, who were ethical, professional and active supporters of editing standards.

The obvious choices were the honorary life members of each society. However, as some societies had fewer such people to draw on than others, the various committees nominated appropriate people from among their peers. Those people, now deemed to be distinguished editors, were then invited to be among the first assessors, and the list of acceptances was provided to the Board.

As you can see from the following list, we have a superb group of people who have agreed to take on the task of being the first assessors. This inaugural pool of editors has effectively been accredited by virtue of having been identified by their societies as 'distinguished' and nominated as assessors.

Feel free to use CredAbility as a forum to raise your comments and queries. Contact the NSW Accreditation Board representative Shelley Kenigsberg at <shelley@skpublishing.com.au> with your feedback. The Board wants to know what your concerns are, so we can address them and discuss them via CredAbility. You can also visit the IPEd website <www.iped-editors.org> for the latest information on what is happening nationally.

### First cohort of assessors for accreditation

#### ACT

Elizabeth Murphy (generalist)  
Chris Pirie (generalist)  
Loma Snooks (generalist)

#### NSW

Heather Jamieson (literary fiction, generalist)  
Sybil Kesteven (educational, vocational)  
Pam Peters (generalist)  
Meryl Potter (generalist, education)  
Julie Stanton (generalist)

#### QLD

Susan Addison (legal, humanities)  
Paul Bennett (education, business)  
Rosanne Fitzgibbon (fiction, history, education)  
Jill Morris (children's and adult fiction)  
Barbara Ker Wilson, AM (generalist)  
Ruth Ridgway (sciences, generalist)  
Jan Whelan (generalist)

#### SA

Jane Arms (generalist)  
Karen Disney (generalist, technical)  
Celia Jellett (generalist)  
Susan Rintoul (generalist, education)  
Kathie Stove (generalist, sciences)

#### TAS

Janice Bird (generalist)

#### VIC

Elizabeth Flann (generalist)  
Beryl Hill (generalist, writer)  
Janet Mackenzie (generalist, writer)  
Renée Otmar (generalist)  
Susan Keogh (education, non fiction)

#### WA

Anne Surma (generalist)  
Janet Blagg (fiction, non-fiction)

developed a solid base of clients. You know the process. You are in danger of assuming! Don't assume. Ask questions.

The world of publishing and editing continues to change with no warning. When I started writing I worked with editor/publisher Julia Stiles from Random House, who took me through the whole editing process. I got to understand in-house promotion and publication and the stages of editing and she talked to all the relevant people including me.

In November 2004 my freelance editor sent the finished manuscript of my family biography *You Can Call Me Ellie* to my publisher. My editor whom I had worked with before, put in a lot of effort improving *You Can Call Me Ellie*, with me. All was good, I thought. I decided to take a holiday on our boat in Lake Macquarie.

The day before I got the final proofs back from the publisher I found that a number of my punctuation and text corrections had not been included. The in-house editor didn't seem very fussed. I panicked and rang my agent! The whole thing was quickly sorted out but with a certain amount of heartache on my part as I frantically proof-read on our catamaran while my younger daughter and my husband holidayed around me.

The explanation was that it had been two years since I had finished a book and the publishing industry had changed without my knowledge. As part of normal publishing and editing cost-saving practice, my excellent freelance editor had only been paid to edit to a certain level, and she then handed the manuscript to the in-house editor who was supposed to complete the correction. Through lack of communication and assumptions on my part and on the part of the relatively inexperienced in-house editor, a whole level of editing nearly got left out. Don't assume. Ask questions.

On a lighter note, returning to my earlier editing experiences, not all mistakes are potentially bad. Include big margins down each side and double spacing. Use a clear font (Times New Roman 12 point or similar font) for easy reading. Type the title, chapter, page number, your name and contact

details and date of this edit on each page. Editors and publishers will drop your manuscript, spill coffee on them have their children scribble on them! I didn't believe it. Then it happened to me!

When pages came back in the wrong order I felt hurt. Then my longtime editor and friend and now a young mother, Julia, sent back a manuscript complete with yellow stickers, coffee stains and scribble on, not one, but two chapters! With a little note 'sorry Anne, my son drew a picture when I was editing and I wasn't quick enough to stop him—I hope you like it (ha! ha!)'.

This was the woman who has fallen in love with my characters and turned three pages of my turgid prose into two gleaming paragraphs. Suddenly I saw her as human. From then on our communication grew. I haven't worked with her for five years but I am hoping she will edit my next novel.

#### Why bother?

Presumably you are an editor because you love to edit. It is a valuable skill. Writers write, editors edit and improve. Writers don't want to do what editors do, but we do want to employ your skills. But why bother with the extra publicity and promotion stuff?

The publishing industry is a very small world. Everyone talks to everyone else and the players regularly change places. Often the only link between author and publisher is the editor. Stay attractive to both authors and publishers. Stay polite despite battles with authors to change scenes, cut chapters, stay focused. Rework manuscripts and make suggestions for how to place the manuscript for publishers.

Remember, the pie gets bigger. If you do a good job publishers will want to employ you. Your name will be included in the acknowledgments, (encourage your author to write an acknowledgments page and fill in some of the publishers and editors' names for them).

All my novels are selling well in Europe. My German translator has her own website in which my books are featured alongside other best-selling authors. My editors are all are praised in the acknowledgments in every

## What word is that?

with Michael Lewis

I recently had cause to reflect on a common saying (so this is more of a 'What saying is that?'). The saying in question is about 'shooting yourself in the foot'. Nowadays, we use it in reference to an accidental self-inflicted injury—but that's not what it used to mean.

During World War One, life (and the attendant risk of death or appalling injury) in the trenches was utterly unbearable for many soldiers. The fear and danger broke their spirits. Rather than living with the constant expectation of death or excruciating pain, many chose to have an 'accident' with a loaded rifle. Better to blow off one's own big toe than risk having the enemy blow off one's head—it was a small price to pay for a ticket home. If it could be proved that the injury was deliberately self-inflicted, it was probably a capital offence, but proof was rarely easy.

So, ninety years ago, 'shooting oneself in the foot' implied cowardice. Now, it implies stupidity. Somerset Maugham once described courage as 'the obvious virtue of the stupid', so for him at least it's not just a shift in meaning; it's a complete reversal.

### 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>.

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# The Editor's Job Market

**The Society of Editors (NSW) Inc. offers publishers the opportunity to advertise Positions Vacant, by email, free of charge. Reach the editors of New South Wales by using this free service to our members.**

- **Publishers: please send us your ad as a PDF or Word document and we will distribute it by email to our members. You are assured of wide distribution among your target audience.**

- **Members: please supply or update your email address so that the society can email you notices of jobs for editors.**

**We welcome advertisements for all editorial roles from trainee to publisher, for permanent, temporary or freelance jobs.**

**Email Bruce Howarth:  
<editorbruce@optusnet.com.au>**

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one of those books. Guess where my friends and colleagues go to look for good editors. Remember the 80 to 20 rule. 80 per cent effort for 20 per cent of the project. It is worth making that extra effort even when you are unsure of the outcome.

## **Who writes the back blurb?**

So you've decided to look long term as well as short. You're building a client base of successful authors. There is considerable debate about who writes the back blurb but my advice is:

Encourage your author to write their own back blurb and shout line well before the final proofs stage, and run your eye over it. Present the publishers with a back blurb and they can fine-tune it with the author before the mad panic of production. Authors know their work better than anyone else and the audience they want to reach. You as their editor know where they sit in the marketplace so you are well placed to know the style of shout line, back blurb and so on that will work.

Books get sent to book fairs and promotional events without warning. I learnt the hard way. When my second novel *Ride with the Wind* was sent to a book fair, no one talked to me until it was too late and it was all in a frantic rush. There was no book cover, just the title on a white page. The back blurb, hidden inside, was far too long. I get my back blurb to my editor and publisher way in advance these days.

## **Think right to promote your business and your clients' books**

As an editor where do you want to end up? In 1992 I decided I wanted to be one of Australia's top internationally best-selling authors of popular fiction. I had written a cookbook for arthritis sufferers. Shortly after making that decision I met my agent Selwa Anthony. I then published four novels. My first novel *Reach for the Dream* became an instant bestseller and won a SASSY Award. Last year *Reach for the Dream* and *Song of the Bellbirds* went into the bestseller list in Germany and Switzerland and my family biography *You Can Call Me Ellie* was published and won the 2005 SASSY Award for Strength of Spirit. *Ride with*

*the Wind* comes out in hardback in German in mid-2006. I am on track for what I dreamt of back in 1992. If you know where you want to end up as an editor, you will attract the people you need to help you get you there and you will be successful.

My suggestion is: learn as much as you can about your industry not just as an editor but through the eyes of the author and the publisher too. Watch out for changes that occur and alert your authors and the companies you deal with. Ask questions. Keep communicating. The more good, professional advice you offer, the more attractive you become to publishers and authors and the more your own business spirals upwards.

## **Conclusion**

You are part of this whole team process but it doesn't need to weigh you down. Actually, I'm sure you'll agree parts of it are fun! The more knowledge you have, the more you can pass on to the author and publisher.

Start thinking 'Publicity and Promotion' at the START of your project. Toss ideas to the writers. Talk to the publishers. Add your insights. Editors are a vital ingredient in the whole publishing process.

At whatever level you choose to become involved, keep enjoying what you are good at—editing. We need you! It has been a pleasure talking with you.

*Anne McCullagh Rennie is one of Australia's internationally best-selling authors. She has written four pacy family sagas, Pain-Free Living, a cookbook for arthritis sufferers and her own family's biography You Can Call Me Ellie. Over the past 16 years Anne has worked with editors, both freelance and in major publishing houses including Random House, Harper Collins, Simon & Schuster, and New Holland, and in magazines such as Woman's Day, Family Circle, New Idea and Who. A motivational speaker and regular guest on television and radio, Anne's story was featured on ABC TVs Australian Story.*

*For more details and a full transcript of Anne's talk to the society visit her website <www.annerennie.com>.*

# Response to 'IPEd progress with resolution'

The following letter is in response to the article 'IPEd progress with resolution', published in the April issue of Blue Pencil. Blue Pencil welcomes further contributions to this debate.

The response 'IPEd progress with resolution' (*Blue Pencil*, April 2006) was signed by most of the people in IPEd; the exceptions were the NSW and Qld Delegates and the Chair of the Accreditation Board. As one of the two dissenting delegates, I should like to contribute to the discussion of 'unresolved issues with IPEd'.

The claim that 'a large majority' of members supported accreditation was only one of a number of major points of disagreement which prompted Pauline Waugh (then NSW Delegate), Robin Bennett, Chair of the Accreditation Board, and myself, the Queensland Delegate, to refuse to support the draft response. We strongly opposed its publication, even in the modified form in which it was published.

The signatories to 'IPEd progress with resolution' permitted and supported publication of the statement that 'a large majority of members with an interest in accreditation voted in favour of the [accreditation] scheme proposed by the AWG [Accreditation Working Group]' despite

my telling them well before publication that the claims were specious.

What are the facts? How large is the 'large majority'? Go to <[www.editorsnsw.com/case.htm](http://www.editorsnsw.com/case.htm)>, click on Report on and results of the December 2004 vote. These are the official results of the accreditation vote referred to by Mackenzie et al.

No. of members (approx)	1378
No. of valid votes registered (Note b)	398
Percentage of membership voting	29
Votes for	307
Votes against	91

Note b: Eleven late votes were declared invalid.

The claimed 'large majority' in favour is actually based on a turnout of 29 per cent. Of these, 307 (22.3 per cent of the total membership of 1378) voted 'yes'. To claim a vote of 22.3 per cent as 'a majority' is bad enough; to claim it as 'a large majority' is far removed from truth. The claim would be met with open-mouthed incredulity if it were made by anyone, but it is even more astounding

because it was produced by a group of editors intent on forming the peak body of the editing profession, the Institute of Professional Editors (IPEd). Over 70 per cent of members did not vote at all. Those who did not vote, summed with those who voted 'no', totalled (1060/1378) = 77 per cent of total membership—now that is 'a large majority'. The signatories to the IPEd letter therefore have to accept that a large majority (77 per cent) of members are not 'interested' in accreditation.

IPEd is claiming, on the basis of its 22.3 per cent 'mandate', to have the support of 'a large majority' of members, and that it is 'accurately reflecting members' aspirations'. The membership of societies supporting IPEd is composed almost entirely of editors. We know that 22 per cent is not 'a large majority'.

Michael Kuter  
Queensland Delegate to IPEd  
Vice President  
Queensland Society of Editors

## From inspiration to publication

**The next National Editors Conference is less than a year away. Start planning to attend 'From Inspiration to Publication', the 2007 National Editors Conference, on 9 to 12 May in Tasmania. The conference will be held at the Wrest Point Convention Centre, Hobart.**

**The Society of Editors (Tasmania) Inc. invites editors from interstate and abroad to beautiful Hobart to explore the many pathways from idea to publication. The Tasmanian society will also be celebrating its 21st anniversary during the conference, and looks forward to national and international colleagues sharing in the festivities. This will be a 'coming of age' conference for the society and for the profession as it takes further important steps.**

**Conference information is available on the website <[www.tas-editors.org.au/Conference07](http://www.tas-editors.org.au/Conference07)> or from <[info@tas-editors.org.au](mailto:info@tas-editors.org.au)> or the Society of Editors (Tasmania) Inc.  
PO Box 32  
Sandy Bay  
Tasmania 7006.**

**The Society of Editors (Tasmania) Inc. invites you to contact them by email or post at the above address with expressions of interest in attending the 2007 conference.**

# Discovering Beatrice Davis

*Jenny Craig discusses Anthony Barker's monograph on one of Australia's first book editors and what we can learn from her.*

Anthony Barker's biographical piece *One of the First and One of the Finest: Beatrice Davis, Book Editor* is a wonderful introduction for those who are not familiar with Australia's literary and publishing scene in the 1930s to the early 1970s, and Beatrice Davis's contribution to the editing profession.

Before reading *One of the First and One of the Finest* I knew virtually nothing of Beatrice Davis, other than that she was regarded as a doyen, if not the doyen, of Australia's book editors and that she had worked with many of Australia's eminent writers.

I was intrigued. What had made her 'one of the first and one of the finest'?

In this short work, skilfully interweaving Davis's personal and professional life, Barker provides the answers.

As for many editors after her, and in particular before the existence of editing and publishing courses, Davis's route to editing was via a number of fortuitous connections and choices.

Although her first love was music—she was a gifted piano player—Davis needed to earn a living, and on completing high school applied for a Teachers College scholarship. She soon discovered that teaching was not her forte and after graduating as a BA from Sydney University set about learning some commercial skills.

After working as a stenographer with the French Trade Commission, she moved to the *Medical Journal of Australia* following a conversation with an acquaintance, Mervyn Archdall, the Journal's then assistant editor.

From stenographer she became assistant to Archdall, by then the Journal's editor, who trained her in editing. While working for the journal, Davis did some freelancing for publisher Angus and Robertson (A&R). In the late 1930s A&R appointed her as the company's first full-time editor.

Barker charts the thirty-six years of Davis's career at A&R, emphasising now and then, as did Davis herself, that she worked with a cross-section of authors and edited books on a wide range of subjects, not just literary ones.

Nevertheless, Barker makes very clear the importance of Davis's role in nurturing and providing critical advice to writers who became well-known literary figures. She was also responsible, with Douglas Stewart, in instigating publications of Australian literary works such as the poetry and short story anthologies *Australian Poetry* and *Coast to Coast*.

As an editor, I was most interested in Thea Astley's comment on Davis's skills with authors:

'She had the capacity to advise without hurt, to correct without making the author feel ashamed or inadequate.' (Barker, p15)

I was also impressed by (and envied) writer Margaret Trist's comment that Davis's edited manuscript 'looked so beautiful' with its tiny, neat and unobtrusive handwriting (Barker, p13).

Barker goes on to detail Davis's working life after she and other talented editors were dismissed from A&R in 1973, following a takeover. Davis worked for Thomas Nelson (Australia) Ltd for a number of years and freelanced (still doing so in her late seventies).

The biography is full of interesting detail about Davis's way of working, her relationships with her writers and her colleagues (Barker worked in the editorial department at A&R when Davis was its head) and provides a fascinating glimpse into Australia's publishing world at that time. It is well worth reading.

Limited copies of *One of the First and One of the Finest: Beatrice Davis, Book Editor* by Anthony Barker, the Society of Editors (Vic) Inc, Carlton, Victoria, 1991 can be ordered through the society's website. Visit <[www.socedvic.org](http://www.socedvic.org)>.

*Jenny Craig is a member of the Occasional Series on Australian Editors (OSAE) subcommittee of the Victorian Society of Editors. The committee is interviewing honorary members of the society with a view to publishing these interviews in several forms over the coming year.*

## Special notice from the president of the society

Those who attended our April meeting were treated to a most interesting talk by our guest, Anne McCullagh Rennie. That talk is reported in detail elsewhere in this issue. They also heard a shorter address, by one of our own members. This second address was fraught with inaccuracies, which it used to justify or explain the formation of a competing society for editors in New South Wales.

The proposed name of this new organisation, and the way in which it is being promoted, might give the impression that it enjoys the support of the nascent national body, IPEd. Having participated in a teleconference of the IPEd Interim Council on 30 April, I can inform you that the new group does not have the support or approval of the council. The council confirmed that the name of IPEd has been included in the new organisation's name without the prior knowledge or consent of the council. I was also assured that the formation of the group has not even been discussed, much less supported, by the IPEd Interim Council.

As reported briefly in the April *Blue Pencil*, your committee supports the objectives of IPEd, while insisting that the pursuit of those objectives reflects the views and wishes of the society's members. This is contrary to the major claim made by the splinter group.

I'm disappointed by the fact that one or two members of our committee are involved in this splinter group, and I'm depressed by their failure to recognise or deal with the massive conflict of interest that this entails. At least you now know that the great majority of the committee are working to ensure that this splinter group does not jeopardise the strength or integrity of the Society of Editors (NSW) Inc.

**Michael Lewis**  
President  
Society of Editors (NSW) Inc.

## **Walkley Book Award, entries open 26 May**

The Walkley Foundation is calling for entries in the 2006 Walkley Award for Best Non-Fiction Book. The award is open to non-fiction titles produced by a journalist or writer, published in the year from August 2005 to September 2006. The 2006 intake deadlines are: First round—Friday, 26 May, Second round—Friday, 25 August. Download the entry form at <[www.walkleys.com](http://www.walkleys.com)>. For more information contact Mary Cotter at [mary.cotter@alliance.org.au](mailto:mary.cotter@alliance.org.au) or call (02) 9333 0913.

## **Sydney Writers' Festival, 22 to 28 May**

The ninth Sydney Writers' Festival will bring 70 international guests to Sydney from all corners of the globe to talk about their work. They include the authors Naomi Woolf and Alain de Botton. Festival events range from the NSW Literary Awards Dinner to a talk on 'Desperate Husbands' featuring Richard Glover and James Valentine. The keynote address from British author Steven Poole, who wrote *Unspeak!* will discuss the misuses and abuses of language. Visit the website <[www.swf.org.au](http://www.swf.org.au)> for more details of the festival program.

## **Freelancers do lunch, 31 May**

Freelance editing is, for the most part, a solitary occupation and for some it can be a lonely one. The society recognises this and is keen to promote interaction between members. Meeting other editors is a good opportunity for discussing developments in the industry and the many issues which arise in our work. It also facilitates 'networking' which can be of lasting benefit to the individual member and to the society as a whole: as a professional group we benefit from referring work and contacts to each other.

Not all members are able to attend the monthly meetings, so the society has introduced regular lunchtime meetings—the Freelancers' Lunch.

The Freelancers' Lunch is a very informal affair: there is no agenda, no guest speaker and no need to reserve a place. You don't even have to eat—simply come along to the nominated venue when it suits you. The notional starting time of the lunches is noon but this arrangement really only exists to beat the city crowds to a table!

The next freelancers' lunch will be (upstairs) at Rossini Restaurant, Alfred Street, Circular Quay at 12 noon on Wednesday, 31 May. Rossini is licensed and mains cost about \$12 to \$14. There is no need to RSVP. We hope to see you there.

## **The C&C Offset Printing 30th Galley Club Awards for Excellence in Production, 23 June**

The Galley Club of Sydney has been celebrating excellence in book and magazine production for 30 years. This year's C&C Offset Printing Galley Club Awards for Excellence in Production will provide an even greater opportunity for publishers, repro houses and printers to showcase their work and honour their peers.

The awards will be presented at a gala evening on 23 June 2006 at Rydges Jamison Sydney. Entries are judged on the function and quality of their design, production, prepress, printing and binding in accordance with established industry guidelines. Awards are presented for each winning publication. Only publications in mint condition can be entered. See the Galley Club website for more details on the awards presentation <[www.galleyclubsydney.org.au](http://www.galleyclubsydney.org.au)>.

## **The Editorial Services Directory online version updated**

The *Editorial Services Directory* has now been updated online; visit <[www.editorsnsw.com/esd](http://www.editorsnsw.com/esd)>.

A few specialities have been added to the online index (atlases, children's

books, fiction, poetry, scripts and training materials). These will remain under 'Types of material' in the print edition, but are included under 'Subject specialities' as well in the online version.

The hard copy edition is about to go to print, so please check your own listing and let Cathy Gray know immediately of any errors. We cannot accept any substantive listing changes at this stage; just contact details please.

The next online update will be made in July (deadline 30 June) so you can make any further amendments then. Please email Cathy Gray <[cgray@mpx.com.au](mailto:cgray@mpx.com.au)> for details.

## **New report on publishing industry**

A major new report on the Australian publishing industry is being prepared by industry specialists, Bloom Partners. Data is being collected on the state of publishing in Australia and the position of publishing as a major employer. When completed the *Bloom Report* will be published by THORPE-Bowker as a standalone publication.

## **THORPE-Bowker's Weekly Book Newsletter now only available by email**

In May the *Weekly Book Newsletter* published by THORPE-Bowker become part of the 24-hour online book industry news service, with its own website <[www.booksellerandpublisher.com.au](http://www.booksellerandpublisher.com.au)>.

The *Weekly Book Newsletter* is known affectionately as 'the blue newsletter' and after 35 years it is still viewed as essential reading in the book publishing industry. The newsletter is no longer available in a printed edition; however, subscribers will receive a weekly email version that can be downloaded and printed for individual use. Best of all, the email version is still blue!

To subscribe or obtain further information phone (03) 8645 0301 or email <[subscriptions@thorpe.com.au](mailto:subscriptions@thorpe.com.au)>.



## **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.

ASA Executive Director Dr Jeremy Fisher says that mentorships offer crucial support for new authors. 'The ASA Mentorships are open to novelists, non-fiction writers, poets, young adult and children's writers and picture book illustrators. We especially encourage applications from indigenous writers and illustrators. We're looking forward to an avalanche of applications.'

Thanks to a donation from Gillian Rubinstein, and bequests from the estates of Michael Dugan and Mouni Sadhu, the ASA is able to maintain its Mentorship Program for 2006.

The 2006 ASA mentorships have no upper age limit. To be eligible to apply, applicants must:

- be aged 18 or over on 14 July 2006;
- have no more than two books published (or be unpublished);
- have a substantial work in progress completed to at least first draft stage;
- be an Australian citizen or permanent resident; and
- be an ASA member.

For application forms and more information please contact Jill Dimond at the ASA on 02 9318 0877 or email <jill@asauthors.org>. Application forms will not available be online this year.

Society of Editors (NSW) Inc.

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

### **Blue Pencil**

Editor: Catherine Etteridge

Assistants: Robin Appleton, Janice Beavan, Moira Elliott, Julie Harders, Meryl Potter

Printer: Complete Design, Marrickville

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

Your comments and contributions are welcome. Mail them to the Editor, *Blue Pencil*, Society of Editors (NSW) Inc., PO Box 254, Broadway NSW 2007, or email Catherine Etteridge at <cje\_editing@hotmail.com>.

**Copy deadline for the July issue is Tuesday, 13 June 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 on the second Tuesday of each month. Please contact a committee member for details if you wish to attend the next meeting.

## **2006 COMMITTEE**

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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

**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 July  
issue of**

*Blue Pencil:*

**Tuesday, 13 June 2006**