

Reading the silences between words

The dynamic Mark MacLeod addressed the subject of children's publishing in Australia at our February meeting. Drawing on his many years of experience as a publisher, Mark offered valuable advice for aspiring children's book editors. He also intrigued the audience with his insights into the role of silence in communication within a child's world and the importance of understanding it.

It is good to be able to encourage potential children's book editors once again, because for a while there it didn't look like a wise career move. But it seems that the plateau is over and even picture books have publishers smiling.

However, the news isn't all positive. Young adult literary fiction is still a major challenge and some publishers who are not willing to gamble on a Children's Book Council short listing—or are not interested in doing so—talk about refocusing on more profitable areas of the list. But it's an exciting time to talk to people in children's publishing and to consider whether you have the right qualifications to edit books for young people.

One of the most important qualifications you could have is an interest in the spaces and silences between words. This is true of all

editors working with imaginative literature, but especially so of those working with children. Although Australian children are more confident

'Wherever children are marginalised, in some adult company for example, or where their language skills are still developing, silence can be coded speech.'

about speaking up than they were when I was young—as is painfully evident on any train or bus before and after school—Australian speech still values the taciturn. You need to be able to read Australian silence.

There is a specific cultural context, but communication through silence is not restricted to Australian children, of course. Wherever children are marginalised, in some adult company for example, or where their language skills are still developing, silence can be coded speech. And considered more broadly still, silence is now more significant than ever, since contemporary urban society seems driven to fill each moment of the day with noise and sound.

So if silence doesn't interest you, move on.

Many adults believe that their best qualification for working with children's books is their own experience as children. If you share this view, you'll find that your childhood memories often put you at a surprising disadvantage.

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Next meeting: Tuesday, 5 June 2007

Winter dinner

We are holding a special dinner in June, as a variation from the usual meeting format. The dinner provides a great opportunity for all society members to interact and enjoy great food, wine and fun.

The venue is the lively Dancing Zorbas Greek restaurant in Mosman. Meet at 6.30 for 7.00 p.m. The cost is \$38 a head for a fabulous three-course meal with coffee, and includes drinks (basic beer, wine and soft drink). Booking is essential.

Please RSVP by Friday, 1 June. Booking forms are enclosed in this issue of *Blue Pencil*. Please return to Society of Editors. Enquiries to Bruce Howarth: (02) 4731 5406 or <editorbruce@optusnet.com.au>. If you are using a credit card to book, you may phone the society's treasurer, Owen Kavanagh, on 0418 440 151. You can pay on the night (but you must book beforehand).

July meeting: Tuesday, 3 July 2007—Glenda Browne will discuss indexing and the process of writing *The Indexing Companion*.

Childhood is not a constant. Attitudes change with the culture, so we need to be aware in the editing process that some authors might be writing about values from their own childhoods that are no longer current.

One good qualification for editing would be some knowledge of the changing ways we have perceived the child in history. But simple observation will complicate your perception of childhood too. Some adults are children at sixty, while some children are old souls and appear to be middle-aged from very early on.

The most successful people in the production of children's books have what we used to call an 'inner child' palpably present. I won't name and embarrass the people in children's publishing who are big kids, but look around at the next writers' festival or book week. You'll see who they are at once and in my opinion they are the best. They may not win the most awards from the adult arbiters of good children's literature, but young readers know them—by their books.

The greatest strength of these publishers, editors, writers, illustrators, booksellers and others is that they can still enter into the emotional experience of what it is like to be a child. The novelist Lilith Norman once told me wisely that this is the one ability a writer for children cannot do without.

NEW MEMBERS

Hollie Zondanos
Mangai Pitchai
Samantha Skinner
Mathew Hewson
Veronicah Larkin
Lynn Edwards
Susan Oong
Julia Arensen
Kathryn Stokes
Kerrie Mann
Hillary Goldsmith
Jenny Exall
Roslyn Walpol

If you are writing or editing children's books and have forgotten what the street you lived in as an eight-year-old looked like, or what clothes children wore ten years ago, what music they listened to—then library and internet sources will help you out. But if you have forgotten what it feels like to lose your bus money and have to walk home, or what it feels like to wet your pants in kindergarten and have to be given dry ones in front of the whole class, sourcing that emotional experience will be difficult. And sometimes impossible.

As an editor you must be alive to the words children actually use in the times and places created by a story, but you must also be alive to the joys and distresses of those children.

Writers for teens and judges of books for teens are clearly aware of the distress in the lives of young fictional characters. But I often wonder if their own adult preoccupations prevent them from hearing the laughter as well.

We laugh when we stand back from our own experiences and see them from different perspectives. Even the painful experiences. One of my favourite bits of advice from the self-help decade was, 'If you are going to be able to laugh about it in three months or three years time, why not try laughing now?' We don't do it ourselves—and we don't encourage young readers to do it—often enough.

I blame the relentless use of the first person.

Those of you who went to school in the pre-postmodern era were probably taught that while the third person was the 'normal' storytelling mode, the first person could be used to make a story more immediate or more 'personal'. I wanted to hug Maryanne Fahey when she had her narrator buck the twentieth century convention and choose the third person for his autobiography in *I, Nigel Dorking*. I'm so tired of these past generations of first person narrators.

Self-centred teens who, like pre-schoolers, are at the centre of the universe—obsessive—take themselves so seriously, they think that every step of their journey from the bedroom to the bathroom must be described in riveting detail.

I think of Tom Keneally telling student writers early in his career that one of the hardest decisions in fiction was whether your character should go

'Ethical and moral questions are particularly important in children's publishing, however, because the buyers of the books are parents and educators. So if such questions seem quaintly old fashioned, again you might be in the wrong place.'

to the bathroom. And, if so, how did you actually get him or her there? I think also of Jennifer Paterson's response to those who criticised her for not washing her hands while she cooked on *Two Fat Ladies*. She said of course she washed her hands constantly in the kitchen, but did her critics stop to consider what fabulous television that would make?

If every act is described, each one loses some significance in fiction. And we long for silence.

The one interesting use of the first person is of course when the narrator is unreliable and becomes the story. But as a parent I have sometimes wondered about what this does to our attempts to teach children about the truth. Is the concept of truth irrelevant? When, from our politicians down, communication seems to be all a matter of 'spin', is there any point to talking about such absolutes? Are all storytellers—including our children—relating more or less beautiful lies?

These are not issues pursued only by those concerned with children's books—as the controversy surrounding writers like Norma Khouri and James Frey indicates. Ethical and moral questions are particularly important in children's publishing, however, because the buyers of the books are parents and educators. So if such questions seem quaintly old fashioned, again you might be in the wrong place.

We now live in a world in which the main reading done by children every day is on the internet. Anyone with access

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Results of meeting motions May 2007

The following motions were passed at the meeting of the Society of Editors (NSW) Inc. on 1 May 2007.

Motion 1:

That the national accreditation scheme shall have two levels: Accreditation, achieved by examination, and Advanced Accreditation, achieved by portfolio; provided that this society agrees to the procedures and budget yet to be prepared.

(Results: 18 for; 6 against; 2 abstained)

Motion 2:

That this society endorses the proposed model for the incorporation of the Institute of Professional Editors Limited, provided that this society is satisfied of the adequacy of constitutional safeguards in relation to budgets, expenditure, liability, and overall protection of this society's interests.

(Results: 21 for; 4 against)

National results

The motions for the national accreditation scheme and to endorse the formation of IPEd were passed by all state editorial societies. The national results were as follows:

Motion for the national accreditation scheme

Society	No. of votes	Votes for	Votes against	abstentions
Canberra	89	72 (81%)	15 (17%)	2
NSW	26	18 (69%)	6 (23%)	2
Qld	28	25 (89%)	1 (4%)	2
SA	48	40 (83%)	8 (17%)	—
Tas	44	39 (89%)	2 (5%)	3
Vic	58	50 (86%)	4 (7%)	4
WA	20	19 (96%)	0 —	1
Total	313	263 (84%)	36 (12%)	14

Motion to endorse the formation of IPEd

Society	No. of votes	Votes for	Votes against	abstentions
Canberra	90	86 (96%)	4 (4%)	—
NSW	25	21 (84%)	4 (16%)	—
Qld	27	27 (100%)	0 —	—
SA	48	43 (90%)	5 (10%)	—
Tas	44	43 (98%)	1 (2%)	—
Vic	59	55 (93%)	1 (2%)	—
WA	20	20 (100%)	0 —	3
Total	313	295 (94%)	15 (5%)	3

Conference notes

Another successful National Editors Conference has entertained and enlightened editors from around Australia, thanks to the efforts of the Society of Editors, Tasmania. 'From Inspiration to Publication' showed what great things can be achieved by a small organisation with willing volunteers, lots of ingenuity and bags of energy. It was followed by the stimulating Style Council 2007 conference organised by Pam Peters.

The next national conference, 'Getting the Message Across' will be held in Adelaide from 8 to 10 October 2009; visit <www.editors-sa.org.au/conference09.html>.

And, don't forget we will be holding the national conference in Sydney in September 2011. Please contact the committee if you attended the National Editors Conference, or Style Council 2007, and have some ideas for the Sydney conference. We would especially like to hear from all society members with a proposal for the conference theme. **Please forward theme proposals to '2011 conference in Sydney' care of the Society of Editors (NSW) Inc.**

Tiered membership system

The newly introduced tiered membership system will work as follows.

Categories

This membership year (2007) 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;
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

Within four years (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 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 Professional Editor Membership flyer for more information 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 \$300, 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.**

to the technology can post on the net, and this is both its greatest strength and weakness. Clearly, understanding the text has become a more complex business than ever. And in pursuit of accuracy—particularly of information—young people need to read more than ever before.

'Some days I feel like giving up my desire to help preserve the Australian version of English...'

Generally at this point, what you get on the net is raw, unmediated data. There will be more frequent opportunities for editors on the net in the future—witness the way Wikipedia's co-founder has now moved on to found Citizendium, with stricter editorial controls. But because there are few editorial filters applied to what is posted, children need to read widely and critically in order to assess what they are reading.

Of course not all the filtering that adults may wish to apply to children's reading is to ensure the reliability of the text. Censorship of children's books is still prevalent enough to persuade the authors of *Brought to Book* (Dillon and Williams, 1993) that there is a need for a second edition. This first study of censorship in Australian school libraries identified 'censorship by stealth', which still occurs at many points in the production of children's books. Adults make choices in writing, illustrating, editing, designing, marketing, selling, buying, reviewing and recommending

books that are intended for children. And while they make these choices in what they consider the best interests of children, children themselves are rarely consulted about the criteria used.

One of the consequences has been the power of nostalgia in contemporary children's publishing—an attempt by adults to impose an innocence on childhood, which they would say they were restoring, but which they may never have experienced themselves in the first place. There are far too many cute books about children that are pretending to be for children.

I feel assaulted by adults who impose cuteness on children and their world and diminish childhood in doing so.

I feel assaulted by other less important features of writing for children at the moment: the tide of cultural imperialism that rolled over us with American technology and the American popular culture it brought in its wake. Some days I feel like giving up my desire to help preserve the Australian version of English; but most days I want to resist the Australian authors who have their characters 'go watch television', or 'holler' to their friends. I can't tell you how many manuscripts I have read that include this American synonym for 'shout'. And yet I have still never heard an Australian child or adult actually use the word in speech.

Similarly, every second Australian school story I read refers to the head teacher as 'Principal Smith'. I realise that journalists have begun to use the American style 'Prime Minister Howard', 'Minister Downer' and so on. But I am yet to encounter an Australian school where this style is common. The head teacher is 'the principal' or 'the principal, Ms Smith' or just 'Ms Smith'. 'Principal Smith' is being modelled directly on 'Principal Skinner' from the ubiquitous *The Simpsons*.

I ask myself, too, as an editor whether our fondness for American language has dulled our ironic Australian sense of humour. Outside New York and the Jewish community, Americans are not noted for their irony. Why else would we have added 'not' to the end of a sentence in the late 80s and 90s? 'Great party—not.' Traditionally Australians would simply have used intonation to indicate their true feelings when they went home disappointed, saying, 'Great party!'

And when did we change from putting ourselves last in the list and start saying 'me and Principal Smith

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had a talk'? Must be when I started to get old, because I want to make a moral judgment about it!

Perhaps you're thinking it's an easy life if an editor can work up energy over such small points. But, silenced on the margins of adult power, children spend so much of their time noticing tiny details. That thread hanging from the teacher's jumper, Mum's not-quite-matching socks. The little veil of silence drawn over some subject of conversation when the adults notice that the children are listening. The meaning of intonation when the child who is normally addressed as 'Jenny' is suddenly called 'Jennifer'. The significance of that vast empty space that John Brown sees in the double bed next to Rose, as she pines for the Midnight Cat. The unspoken exasperation of the mother who thought she was going to enjoy a holiday at Sandy Beach, using baby Gerald himself like a stick of driftwood to write the baby's name in the sand.

Despite the frustrations of relatively low pay, minimal marketing budgets, the disappearing backlist, the dominance of Harry Potter, adults who think they know what children should read and so on, I wouldn't miss such moments of insight that are enjoyed by children's publishers and editors in the spaces and silences between words for anything.

Mark MacLeod is an editor, publisher, lecturer and radio and television presenter. A past president of the Children's Book Council of Australia, he now works as a freelance editor and speaker.

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>.

Editors in Conversation

Edited by Kerry Biram, Diane Brown & Jenny Craig

Australian Scholarly Publishing

Australian editors are rising to the challenge of the knock-on effects of massive global shifts in the media and publishing industries.

With the rapid uptake of information and communication technology, editors are playing an increasingly crucial role in managing the transmission of print and online content, from creator to consumer.

But in this context and in the face of the big squeeze, how do publishing companies, government and non-government organisations and the corporate sector perceive the added value of editors?

At the second national editors conference in Melbourne 2005, eight editors came together to discuss various issues and to reflect on their extraordinary working lives:

- Sheila Allison & Pamela Ball
- Beryl Hill & Wendy Sutherland
- Renée Otmar & Loma Snooks
- Robyn Colman & Lee White

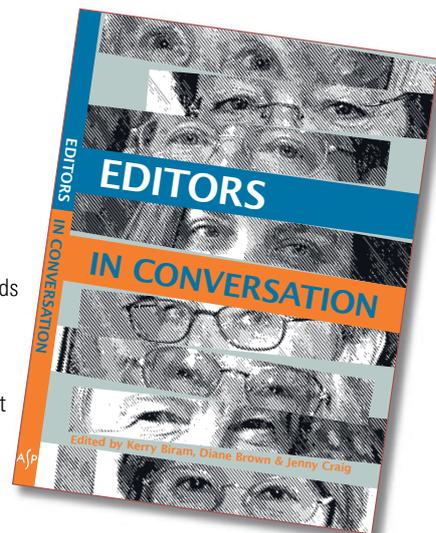
From diverse backgrounds in publishing, they have won major awards, and raised the level of knowledge management and knowledge presentation issues at the heart of what editors do.

The conference panel, Some of the Finest: Honorary Life Members, is also published in this collection.

Editors in Conversation is sponsored by the Centre for the Book (Monash University), the Society of Editors (Victoria), the Canberra Society of Editors and the Society of Editors (Tasmania).

Note: Available for direct sale in Australia after the mid-May launch release.

May 2007, Paperback, ISBN 1-7409-7137-X, 202 pages, \$22



Order form

Please send me: _____ copies of *Editors in Conversation* @ \$22 each \$ _____
Postage and handling (within Australia \$6 per copy; for multiple copies please enquire) \$ _____
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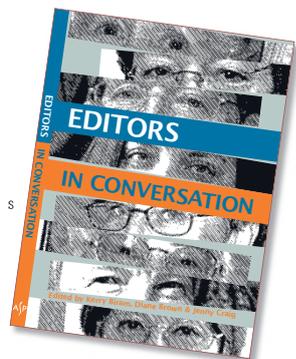
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Please return this form with payment to: The Society of Editors (Vic.) Inc., PO Box 176, Carlton South VIC 3053
<www.socedvic.org> | ABN 92 015 006 730

The Occasional Series on Australian Editors

Editors in Conversation (Australian Scholarly Publishing) was launched in Hobart on 10 May at the IPEd National Conference. Gina Mercer, editor, *Island* magazine, delivered a memorable address and officially launched the first book in the planned series.



Honorary Life Members from Victoria, Canberra, Tasmania and South Australia are featured:

- Beryl Hill in conversation with Wendy Sutherland
- Loma Snooks in conversation with Renée Otmar
- Robyn Colman in conversation with Lee White
- Sheila Allison in conversation with Pamela Ball.

This is the first publication in a planned Series, edited by Kerry Biram, Diane Brown and Jenny Craig.

Copies can be ordered using the form on page 6, or ordered direct from the Society of Editors (Victoria) website <www.socedvic.org>. Click on 'Publications' and follow the prompts to *Editors in Conversation*. Please return order form with payment to: The Society of Editors (Victoria) Inc., PO Box 176, Carlton South VIC 3053.

The book would not have been possible without the generous support of sponsors, including The Centre for the Book (Monash University), the Society of Editors (Victoria) Inc., the Canberra Society of Editors and the Society of Editors, Tasmania.

In 2007 the Occasional Series on Australian Editors (OSAE) working group will continue its interview program with Victorian honorary life members. And we will seek publication of Occasional Series oral, print and digital material, with a view to profiling Australian editors and more widely promoting the editing profession.

Diane Brown (Convenor),
phone (03) 9718 1358,
email <dianeb@netspace.net.au>.
OSAE 2007 working group:
Kerry Biram, Diane Brown, Jenny Craig, Deborah Candy.

IPEd notes

News from Institute of Professional Editors, formerly known as CASE, May 2007

At the time of writing, IPEd is forging ahead on all fronts as the national conference in Hobart in the second week of May looms as a deadline for various projects.

The delegates to the Interim Council have been working with their society committees to conduct a vote by their members that will endorse the formation of IPEd as a not-for-profit company. By the time you read this the verdict will be known [see page 3]. The national conference offers the Council a rare chance to talk directly with a large group of individual members, both to hear their concerns and to explain IPEd's activities, and much thought is being given to the Council's presentation for the plenary session on Friday, 11 May.

As with any new organisation, many principles and practices have to be decided. A start has been made on a procedures manual to maintain the consistency and continuity of IPEd's operations. Drafts have been prepared of various items—position descriptions for delegates and potential employees, policy on reimbursing expenses, guidelines for accreditation—and these documents are being discussed and refined.

Meanwhile the delegates to the Accreditation Board have been seeking endorsement from the members of the societies for the amended accreditation scheme, which includes a copyediting examination, and the Assessors Forum has been drafting, testing and marking a sample exam paper. Once the accreditation scheme becomes established, it is likely that the Board and the Forum will be merged or streamlined; at present, though, there is so much to be done that it is convenient for the Board to handle administrative and financial matters and report to the Council and the societies, while the Forum works on the content and standard of the exam.

The Education, Training and Mentoring Working Group is surveying training provision in all sectors: higher education, vocational, private providers, societies of editors and industry bodies. The working group has begun drafting an issues paper for circulation to members nationally, to identify gaps in provision, in terms of sectors, geographical coverage and mode of provision. The issues paper, which will be presented towards the end of the year, will also canvass a proposal

for keeping the survey information up to date and a mechanism for working with providers in the future. The group is also investigating models for mentoring schemes. It will report to the conference at the Friday afternoon session on education and training.

The Communication Working Group is collating the results of its survey of clients' perceptions of editors. It is also supervising the preparation of flyers containing background information on IPEd, assessment and accreditation, which were placed in the Hobart conference satchels.

Janet Mackenzie
IPEd Liaison Officer

Tell us what you think...

If you would like to find out more about the recommendations proposed by the Assessors Forum (March issue of *Blue Pencil*), or if you wish to comment on the recommendations, please visit <www.iped-editors.org> or contact your state society of editors.

CAL announces new Publishers' Career Development Fund, closing date 25 May

Copyright Agency Limited (CAL) has announced a new Publishers' Career Development Fund that will offer \$50,000 in grants each year.

The fund will offer publishers grants for staff career development and training. CAL Chair Brian Johns said the new fund would provide a wealth of opportunities for publishing staff wanting to hone their skills and expertise: 'To keep the distribution of Australian literature alive and thriving, it is vital that our publishing industry develops appropriate skills and stays apace with new publishing technologies and methods.'

Applications for a maximum of \$5000 are invited from Australian book publishers, nominating staff members for in-house and external group training programs. Applications are also open for staff participation in local or international mentoring programs, secondments or attendance at conventions and book fairs. The Publishers' Career Development Fund is open to staff from all areas of publishing from editorial, management, and marketing to distribution.

The new fund has been introduced following the success of CAL's Professional Development Fund, the equivalent fund for individual creators. Since its introduction early last year, the Professional Development Fund has seen 16 authors from across the literary fields share in a total of \$50,000 for career development.

Allocations for the Publishers' Career Development Program are competitive and in two separate rounds. Applications for projects and events commencing after 1 July 2007 must be submitted by Friday 25 May 2007.

A selection panel will consider all applications and recommend a shortlist for final approval by the CAL Board.

More details on how to apply are available from CAL's website at <www.copyright.com.au> or phone (02) 9394 7600.

Sydney Writers' Festival, 28 May to 3 June

The tenth Sydney Writers' Festival will feature more than 60 international writers who will join an ever-expanding contingent of Australian authors for a week of passionate debate and lively conversation. Many events will again take place at Pier 4/5 and Sydney Theatre at Walsh Bay, alongside other city venues and locations beyond the CBD. Presenters include Richard Ford, Andrei Makine and Rachel Seiffert. Visit the website <www.swf.org.au> for more details of the festival program.

Free CAL Seminar, 29 May

Copyright Agency Limited (CAL) will be holding a free seminar to provide a rundown on recent changes to the Copyright Act and its impact on the industry, along with updates on what you need to be aware of when providing work digitally. There will also be plenty of time for questions from the floor and networking over refreshments afterwards. The Sydney seminar is on 29 May, 12 p.m. to 2 p.m., at the CAL offices. To book, email <events@copyright.com.au> providing your name, organisation, address, contact number and email.

Walkley book award, closing date 1 June

The Walkley Foundation is now calling for entries for the 2007 Walkley Award for Best Non-Fiction Book. The Award is open to all Australian journalists and writers whose book is published between 1 September 2006 and 31 August 2007.

Entries can encompass a range of subject matter, from true crime and biographies to political analysis, business writing, war reporting, investigative journalism and foreign correspondence. First round entries close Friday, 1 June at 5 p.m.

For details see the website <www.walkleys.com> or phone Louisa Graham on 02 9333 0945, or email <louisa.graham@alliance.org.au>.

McPherson's Printing Group Galley Club Awards, 15 June

The McPherson's Printing Group Galley Club Awards will be announced at a glittering gala dinner on 15 June at the Amora Jamison Hotel, Sydney. Pre-dinner drinks start at 6 p.m.; awards start at 7 p.m. Guest speaker is Samantha Brett, author and columnist of *Sam and the City*. Tickets (including three-course dinner, wine, beer and soft drinks) are \$85 for members and \$115 for non-members. RSVP by 31 May to <president@galleyclubsydney.org.au>.

This year, categories have been updated with two categories for digitally printed books and a new award for Innovation in Publishing and Printing.

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

Freelancers do lunch, 27 June

The next freelancers' lunch will be held at noon on Wednesday, 27 June 2007. The venue is Blue Orange Cafe at 49 Hall Street, Bondi Beach. Take the 333 or 380 bus from the city and ask for Hall Street, which is right opposite the beach. Mains cost about \$15. 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!

Society of Editors (NSW) Inc. editing prize awarded

The 2006 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 on 2 March 2007 to Ms Deirdre Mowatt. [Please note this was incorrectly reported in the April issue of *Blue Pencil*.] Deirdre has won this award for the second year in a row.



Bloom Report exposes the glass ceiling

The perceived 'glass ceiling' that prevents women from reaching the highest-paid jobs in Australian publishing is quantifiably real, according to the *Bloom Report*, which was released this week.

According to statistics from the *Bloom Report* (available from Thorpe-Bowker), a report into business and employment trends in the Australian publishing industry, only 32 per cent of those earning over \$100,000 a year in publishing were women, even though women accounted for 78 per cent of those earning over \$45,000 a year, and 62 per cent of all employees in publishing.

These figures are part of a wider survey of salaries across the book publishing industry. The report was compiled from confidential interviews with senior management and human resources managers in Australian publishing houses. It was put together by industry consultants Bloom Partners, and published in association with the University of Melbourne's Publishing and Communications Program. It also includes qualitative information on staff retention, training and educational qualifications, as well as business confidence, growth projections and the key issues faced by publishers.

This inaugural report, to be published annually, is the first concentrated attempt to produce qualitative information on business and employment trends in Australia's billion dollar book publishing industry. Copies of the *Bloom Report* can be purchased by emailing Jessica Broadbent at <jessica.broadbent@thorpe.com.au>.

Society of Editors (NSW) Inc.

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<www.editorsnsw.com>.

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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 July issue is Tuesday, 12 June 2007

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 2007 fees are \$70 for ordinary member or professional members renewals; \$75 for new professional members (\$45 if joining after 31 May); or \$50 for associate membership. Interested organisations can become corporate associates for \$300 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 <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.

2007 COMMITTEE

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Catering officer: Nancy Shearer

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Call for volunteers

If you believe that the society adds something worthwhile to your life, think about helping us to run it. We also need you to consider how you can contribute to the 2011 national conference to be held in Sydney. We need energetic and committed people. We need you.

Professional development

Structural editing

Presenter: Shelley Kenigsberg

Date: Wednesday, 20 June 2007

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$195 members, \$265 non-members

Every piece of writing needs to be shaped and formed if its best features are to shine. While copyediting looks at words and sentences, structural editing looks at the 'big picture', the overall architecture of a piece of writing and tries to find the most intelligent design.

Grammar essentials

Presenter: Pam Peters, Professor of Linguistics, Macquarie University

Date: Friday, 13 July 2007

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$195 members, \$265 non-members

Editors often feel that they need more grammar, but how much is enough? The major grammars of contemporary English consist of more than 1000pp, 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.

Copyediting

Presenter: Shelley Kenigsberg

Date: Thursday, 23 August

Typography for editors

Presenter: Bruce Howarth

Date: Friday, 21 September

Effective writing: structure, style, and plain English

Presenter: Pauline Waugh

Date: Friday, 16 November

For more information about the workshops, email Pauline Waugh at <pauline.waugh@corporatecommunication.com.au>.

Please return your Member Survey

Have you sent in your 2007 Member Survey yet? Processing the results has begun but there is still time to return your survey. All society members were sent a stamped envelope with their survey. Please contact the newsletter editor at <cje_editing@hotmail.com> if you require a copy. We need your help to work out what members want and what current rates are, and how we should calculate any future suggested rates. If you only have time to fill out some of the form we would still appreciate your response.

Copy deadline for the July issue of
Blue Pencil
Tuesday, 12 June 2007