

Blue Pencil

Newsletter of
The Society
of Editors
(NSW) Inc.

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May 2005

The 'glocal' guide to English usage

At the November meeting Professor Pam Peters spoke about the latest of her four books, The Cambridge Guide to English Usage. This report explains how the book takes a groundbreaking approach to international English and reflects the rich diversity of the corpus database on which Pam's research is founded.

The Cambridge Guide to English Usage embraces very new approaches to the language at large. What is different is that it is international in its scope, and it is corpus-based. On these two points this book differs substantially from earlier usage guides.

The internationality of the book makes it really new. Previous usage books typically had their base in Britain or in the USA, with the author an expert on the language there. Other English varieties were very much on the fringe and not greatly mentioned. This book is designed to tackle the need to communicate with readers of all varieties of the English language.

There are other ways in which it is a twenty-first century book. It takes for granted that we are going to be communicating electronically.

Previously published English books relate to working in the familiar print medium, but there are of course differences when we do it electronically—structural and style differences that editors need to think about. The electronic medium presents new issues such as screen-friendly

'It aims to serve as a reference for the twenty-first century'

document structures and electronic referencing styles. They are taken on board in the book as it aims to serve as a reference for the twenty-first century.

The internationality of the book is based on systematically looking at British and American usage and also,

fairly often, at Canadian, Australian and sometimes New Zealand usage. British and American varieties are our chief reference points in the written medium. When editing you need to be quite sensitive to divergences between British usage and American usage, and in that way I hope that the book will serve the needs of Australian editors.

In practical terms the book also provides you with international practices on how time, dates and measurements are expressed. We, in our metric wisdom, certainly need to respect the fact that not everybody else uses the metric system, and it is actually quite vital to be able to translate from one system to another. The book is also intended to help with things like different naming systems, how to address people if they are from

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Next meeting: Tuesday, 3 May 2005

Rowena Lennox talks about the Beatrice Davis Editorial Fellowship

Rowena Lennox is a freelance book editor and writer who has taught the Professional Editing course at the University of Technology, Sydney. Her first book, *Fighting Spirit of East Timor: the Life of Martinho da Costa Lopes*, won the 2001 NSW Premier's General History Award. In 2003 Rowena helped Kirsty Sword Gusmão, Australian-born wife of President Xanana Gusmão of East Timor, write her memoir *A Woman of Independence: a Story of Love and the Birth of a New Nation*.

Rowena will be talking to us about her experiences in New York City as the recipient of the 2002–2003 Beatrice Davis Editorial Fellowship.

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 don't RSVP; \$7 for holders of a current concession card.

Please RSVP to 9294 4999 (voicemail) or <brhed@pnc.com.au> (email) by Friday, 29 April.

June meeting: Tuesday, 7 June 2005.

Thailand, Burma or Holland. It also deals with aspects of geographic style, such as abolishing apostrophes in placenames.

One reviewer refers to the book as 'glocal'. It is neat because it puts in the global and the local and makes a wonderful blend out of them. The book certainly aims to be glocal, to address the needs of people communicating globally, but to identify local regional usages so that you know where you stand on them.

The most important single feature is the fact that the book is corpus-based. A corpus is a big database of contemporary texts. A proper corpus, in most people's view, has a range of texts, everything from highly formal style to newspapers, fiction and perhaps even transcriptions of speech. As the corpus has this huge range of text types, it gives researchers a view of how language varies across those different styles.

The corpus provides a systematic base for talking about the language. Usage books often cite examples, but these are the author's selections, rather than a broad, neutral sample of what other writers do. A corpus is a most vital source of information because it shows what the norms of the language are, the actual idiom of the day.

The British and American corpora I used were very, very big—both over 100 million words—and they gave me a huge array of examples, and enabled me to quantify different levels of usage. You discover through a corpus all sorts of things that are happening in the language. I would claim that this is objective evidence, because it is data that I wasn't going hunting for. The corpus provides evidence of all kinds of variation which the book then describes. It differs from the traditional usage book, which was usually the product of the individual, with the author saying, 'That's how it is'. Their advice was rather personal and subjective, tending to look for a single standard practice rather than acknowledging that there was a whole lot of variety out there.

This book is different in that it encourages people to see variety, and to be able to evaluate it and place it stylistically. Through the databases we could identify regional differences,

and because of the different types of discourse in them, we could also document differences between speech and writing.

Traditionally, people wanting to talk about style have emphasised the difference between the *formal* and the *informal*. That kind of dichotomy prevails in many dictionaries. It meant that if you thought *informal* was dangerous and, even worse, bad because it was like informal voting, you'd be nudged in the direction of taking the formal option.

These days, there are many situations where formal style doesn't seem the right way to go. If you are in business and writing to your clients, the last thing you want is to address them

'To me, it allows editors to adopt a really professional approach to style'

in too formal a way. It sounds as if you are putting distance between you.

Formal, I think, has been overvalued in the past because there was only this two-way split. It is possible to think of style as being at least a three-point scale. The formal style may be necessary for academic or bureaucratic writing, but there is a whole swag of writing in the middle which I would call 'everyday'. It usually has a non-fiction message to get across and it has to be fairly straight because it has to reach many different kinds of readers and listeners. It can't be too informal but it mustn't be too lofty either, or it will lose its second-language audience and/or its non-tertiary-educated audience. So there are plenty of applications for everyday style.

One wants to allow for more possibilities of style than the typical dictionary and the typical usage books of the past. Fowler, for one, was never very interested in the newspaper prose that I would put in the middle range. It is important to acknowledge and legitimise styles of everyday communication that otherwise get left out.

So with that three-point stylistic scale and a broader sense of regional difference, I hope the book will allow

people to calibrate their own style and usage—the practices that they use naturally—and then to adapt them if need be because of particular editorial work that they are doing. To me, it allows editors to adopt a really professional approach to style, so that they can stand back from whatever they do, and forge a style out of whatever combination of elements suits the readership.

The book also provides access to a whole lot of recent scholarship. Among it there is a research study of a set of usage books published between 1957 and 1994, showing that they were not consistent either as to their region or to ongoing developments in usage. A book printed in the USA in 1994, for example, is less tolerant of many usages than one printed in 1957. Usage books that make systematic use of corpus data tend to come out with more accepting positions than those which just say 'it is so'. If people do look at data, they seem to be better tuned in to the language and readier to valorise current usage. By the same token, they do not have to intervene as much in the work that they are editing. There is more interesting diversity in actual usage, much more than you would credit if you look at just one or two older usage books.

That gives you the rationale for my book. I hope that it provides a broad view of usage and a helpful guide in the early twenty-first century, where we all are. I hope it is also a good read!

Professor Pam Peters is based at Macquarie University where she is Coordinator of the Postgraduate Program in Editing and Publishing.

NEW MEMBERS

Monique Gill
Emily Weston
Emma Grahame
Kathleen Bunting
Cassandra Barrett
Pauline Bonner
Suzie Longstaff
Ami Khandhar
Diane Jardine

Editing in Context: call for papers

**Editing in Context
National Editors Conference
13–15 October 2005
Eden on the Park,
Melbourne, Victoria**

Invitation to attend

On behalf of the Council of Australian Societies of Editors (CASE), the Society of Editors (Victoria) invites you to visit marvellous Melbourne in Spring for the Editing in Context National Editors Conference.

The conference will focus on editing as a profession and explore issues that editors face today, including increased outsourcing, the push for accreditation and standards, rapidly changing technologies and content delivery platforms, the public perception of editors, how we promote ourselves, financial and legal issues and health and wellbeing.

The conference sub-themes—transition, consolidation and collaboration—will offer an industry forum for delegates to discuss a range of issues, and to formulate personal and professional strategies for the editing profession and the Australian publishing industry, operating in the twenty-first century knowledge economy.

The timing and location of this conference will allow delegates—local, interstate and overseas—the opportunity to explore Melbourne and surrounds before and after the conference, either individually or in groups, subject to demand.

We plan to make your stay in Melbourne thoroughly enjoyable, with an interesting and diverse range of keynote speakers, panels, and workshop presentations, a lively and entertaining social program, plenty of time for networking with colleagues and the chance to develop new insights, ideas, friendships and opportunities.

Lan Wang
Conference Convenor

Call for papers

This is the first call for papers for the October 2005 Editing in Context National Editors Conference. Interested presenters are requested to submit an abstract of your proposed paper for consideration by the conference

committee. You will be notified as to whether your proposal has been accepted (by **Friday, 1 July 2005**) and will then be required to submit your full paper before the conference.

Papers will be considered for inclusion in the conference proceedings that will be published electronically.

Overview of conference

Thursday, 13 October 2005

Registration and welcome breakfast
Official opening and keynote address
Conference sessions

Friday 14, October 2005

Keynote speaker
Conference sessions
Conference dinner

Saturday 15, October 2005

Keynote speaker
Conference sessions
Trade fair
Associated industry visits and social program

Abstract submission

Abstracts are due by **Monday, 16 May 2005**. Text-only draft abstracts of not more than 200 words are requested. The conference committee will evaluate all abstracts for inclusion in the conference program.

Each submission should identify in which of the following sub-themes the paper is most likely to fit:

- Transition (changing workplaces, conditions, technology and industry norms)
- Consolidation (training, business aspects, skills acquisitions, standards)
- Collaboration (partnerships, mentoring, networking).

Abstracts must be submitted as Microsoft Word or RTF files and emailed to: <confpapers@optushome.com.au>. With your abstract, please attach a cover page that includes the following information:

- Name and address of corresponding author
- Preferred presentation type (panel, presentation, workshop, other)
- Preferred sub-theme
- Approximate duration (standard single lecture-style sessions are 50 minutes and workshops 1 hour 50 minutes)
- Author/s name/s

- Author/s affiliation/s
- Abstract title
- Abstract (with keywords)
- Short biography of presenter/s

Full papers

Full papers are to be submitted by **Friday, 9 September 2005**. Full papers must be submitted as Microsoft Word or RTF files and emailed to: <confpapers@optushome.com.au>.

With your paper, please attach a cover page with the following information:

- Full name(s) of all authors
- Contact details
- Paper title
- Updated abstract (max. 200 words)
- Short biography of author(s)
- Duration of presentation
- Equipment needed for presentation (e.g. data projector, whiteboard)
- Keywords
- Word count

Presenter registration

All presenters will be required to register for the conference by **Friday, 26 August 2005**. Presenters will receive a 5 per cent discount off the applicable registration fee (if no other discounts apply). It will be assumed that any presenter who has not registered by this date has withdrawn, and their abstract will be removed from the program without further notice.

Ethical considerations

Authors must give credit through references or notes to the original author of any idea or concept presented in their paper and proposal. This includes direct quotations and paraphrases.

Conference updates

As planning progresses, conference details will be posted on the website at: <www.socedvic.org/editingincontext>.

Inquiries

If you have any queries regarding the submission process, please contact: Rosemary Noble, Learning Services, Deakin University, Burwood 3125, Email: <rosemary.noble@deakin.edu.au>

If you have queries about the conference in general, please contact: Lan Wang, Conference Convenor, email: <editingincontext@optushome.com.au>

The CASE debate

This month's CASE notes come in the form of answers from Janet Mackenzie to some frequently asked questions. In addition, as debate over the workability of CASE proposals continues, Peter Arnold raises new questions about the viability of a national organisation. Responses to Peter's article are welcome and will be published in the next issue of Blue Pencil.

Proposed accreditation scheme: answers to FAQs (By Janet Mackenzie)

How can trainee or junior editors gain sufficient experience to present a portfolio?

The problem of trying to gain initial experience is not solved by accreditation, but it is not created by accreditation either. This catch-22—no job without experience but no experience without a job—has always dogged the profession. Certainly it is hard to get a start in publishing, but it is not impossible: thousands of people have managed to do it.

Accredited status is not a prerequisite for entry to the profession but a recognition of achievement. As soon as you can demonstrate to the assessors that you can meet the *Standards*, you will be accredited. Eventually, we hope, the national organisation will develop a mentoring scheme to assist junior editors, but at present it does not have enough resources to tackle this.

Voluntary work would also count for the portfolio.

I am working as an editor but I doubt whether I'm good enough to achieve accreditation. Is it worth applying?

The accreditation scheme is designed to include all editors, not just the high fliers. If you are a working editor you understand the requirements of the job, as described in the *Standards*, and you should have no trouble gaining accreditation.

I am an established editor with secure employment and/or plenty of clients. Why should I bother with accreditation?

Successful editors have nothing to fear from accreditation and, in the long term, much to gain. One of the main objectives of accreditation is to protect competent, professional editors and their clients from the fly-by-nighters and incompetents to whom all of us have, from time to time, lost a project that subsequently went bad leaving a smell that, quite unjustifiably, clung to us all.

If the profession as a whole—students, new starters, developers, highly experienced practitioners—commits to and embraces accreditation, one hopes such occurrences will eventually cease.

Sooner or later too, as accreditation gathers momentum and becomes widely known among clients and in the industry, even highly experienced editors are likely to find themselves in the circumstance where, all other things being equal, it's accreditation that tips the balance in winning a job.

As an experienced editor, I no longer edit manuscripts; instead I supervise or teach the necessary tasks. Will this work count?

As the *Final Report* says, the assessors will give due weight to experience and work history. Editors who have taken on a management or teaching role will not be disadvantaged by the lack of recent hands-on editing experience. Their portfolios could include evidence such as instructions to a trainee editor or a course outline or handout.

The labour of compiling a portfolio looks huge. What is the minimum I could get away with?

The extensive list of documents in Appendix 2 of the *Final Report* is intended to show what types of evidence would be acceptable; you do not have to provide all or even most of them. The Accreditation Board will issue an information kit to applicants explaining exactly what is required.

A portfolio might consist of only twenty well-chosen pages, which may or may not be from different projects, such as:

- author queries (*Standards* A, B, C)
- design brief (*Standards* B, D, E)
- 5–10 pages of edited manuscript (*Standards* D, E)
- testimonials (to cover any gaps).

The material that I work on is confidential to my employer or client. How can I compile a portfolio?

The Accreditation Board will set up guidelines to ensure that confidentiality is preserved. Most material submitted

will be from projects that are already published, so commercial confidentiality will not apply. In most cases applicants will submit only a sample, not the whole work, and the author, title and publisher need not be identified.

The scheme may experience teething problems with confidentiality, but employers and clients will be keen to cooperate as they come to see the value of accreditation. For many years anonymous samples of work have been used in training sessions and workshops without any objections, and accreditation will soon operate on the same basis.

Publishing is a small world. What if the assessors know me personally, or we work for the same clients?

The *Final Report* states that assessors must exclude themselves from considering a particular application in the case of a perceived conflict of interest, and the Accreditation Board will direct their exclusion if it becomes aware of a conflict of interest.

What if I decide not to become accredited? How would that affect my prospects for work?

Our hope is that, over time, employers and clients will recognise the superior quality of work done by accredited editors and will be prepared to pay more for this added value. Non-accredited editors may eventually find themselves at a disadvantage.

Isn't the scheme skewed towards those who have acquired their skills through work experience rather than education?

Because formal courses were not set up until the late 1980s many established editors have no editing qualifications, but their participation is essential for the credibility of the scheme. Moreover, many in the profession distrust the adequacy of training courses, believing that subtleties of the editorial art such as negotiating with authors must be learnt on the job. The assessors will take education into account, and qualifications are becoming increasingly important

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as on-the-job training opportunities become rare in the publishing industry.

Not all editors work within the publishing industry and some editors specialise in very narrow areas. Are they to be excluded?

No, the scheme allows for differences in editing practice. The purpose of the work history in Part A of the application is to demonstrate how the *Standards* relate to the applicant's particular areas of work. Applicants do not have to comply with sections of the *Standards* that are irrelevant to them. For instance, an applicant who does not undertake a management role need not meet *Standard* B1.5, how to find and engage members of the publishing team, and one who never works with illustrations or tables need not meet *Standards* D6 or E4.

Wouldn't it be easier to have an exam or require applicants to edit a chapter?

An examination or test is superficially attractive, but difficulties appear when the idea is scrutinised. Some crucial editorial skills, like effective liaison and reliability in keeping deadlines, are simply not examinable. For those skills that are, it would be difficult to devise an exam that fairly tests specialist editors: some work only on print publications and others only on screen publications (web pages), while specialist subject areas range from mathematics, fiction and scholarly books to Aboriginal language materials, business publications and multimedia content. The work of drafting, agreeing on and marking a suitable exam paper each year (or whatever interval is chosen) would be a severe drain on the volunteer labour needed to make the scheme a success.

Moreover, we must assume that accreditation is valuable and that some people will cheat to obtain it, so the questions would have to be kept secret and the exam would have to be held on the same day across the country. An exam would tend to exclude groups such as highly experienced editors whose participation is crucial to the scheme's success, and editors in rural and remote locations.

Surely working as an editor should be accreditation enough?

Yes. Demonstrate in your portfolio that

you are doing that competently and you will be accredited.

Why do I have to reapply after five years?

In a fast-changing world, editors need to exercise their skills in order to stay up to date. To renew your accredited status you do not have to submit another application: you only have to demonstrate continued involvement in the profession by naming, for example, some projects you have worked on or courses or conferences you have attended. If this requirement proves onerous for accredited editors or costly to administer, the Accreditation Board may decide to extend the term.

I usually hand over all my work to my client or employer, or destroy the files. How can I prepare a portfolio?

Now might be a good time to start preserving suitable samples of your work.

When can I submit my application?

The Accreditation Board will hold its first meeting in May 2005 to establish the administration and funding of the scheme. It will then go on to prepare assessment guidelines, appoint the initial panel of assessors and develop an information kit for applicants. It will probably call for applications towards the end of 2006.

Janet Mackenzie is the CASE liaison officer. The proposed scheme was presented in the CASE Final Report, which is available online at <www.case-editors.org>

CASE yes, but a national organisation with accreditation, No!
By Peter Arnold

In the April issue of *Blue Pencil*, Haya Husseini advocates the formation of a national organisation to represent editors and to implement accreditation. I believe that such a move could have disastrous consequences for our members. I suspect that my view is reflected in the significant percentage of NSW votes against accreditation.

Haya asserts that a national organisation would carry out activities which would benefit Australian editors at a national level... advance the

editing profession and...ensure a highly regarded and sustained presence in related business and professional spheres, and that accreditation fosters recognition of and confidence in the profession, and would confer credit on editors.

I hold contrary views. I do not believe that editors are so different from other professionals that they could successfully establish a national body without extremely costly consequences. Nor do I believe that such a body could successfully establish any meaningful system of accreditation. I do not accept that there is any valid argument for turning CASE (the Council of Australian Societies of Editors) into a national *organisation*. It can achieve its goals, and more, by coordinating the work of the State and Territory societies where they relate to one another. As for accreditation, this would be better tried locally, by one of the larger societies. If it works at affordable cost, the successful formula could be extended to others.

I speak from an extensive background in State and national organisations, and in setting and maintaining standards. My experience is primarily with the medical profession, but I have also been involved with the legal and nursing professions.

Why isn't a national organisation a good idea?

Australia, because of the 'tyranny of distance', has a poor record of harmonious national organisations.

How are members to be represented? Equal numbers from each State or Territory body, or proportionate to the number of members in each society?

How are membership dues to be reckoned? A flat fee per society, or in proportion to each body's paid-up membership? What impact will this have on local membership subscriptions?

How expensive will this national body be? Will its members meet in person, and, if so, who pays for travel and accommodation?

Of course, these are 'just practical issues' which can be solved. Undoubtedly, but at what cost! Anyone running a national organisation knows the practical difficulties and the substantial costs involved.

Who will manage the organisation? Are they to be paid commensurate with their work? If someone is appointed

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to a paid position, how long before, with the usual rotation of honorary office-bearers, that person becomes the font of corporate knowledge, more influential than the elected officers? A common enough story, alas!

An informal and inexpensive coordinating committee, such as CASE, is a lot safer proposition. There is much less chance of interstate squabbling and jealousies and of escalating individual membership fees—and almost no chance of going broke!

Why accreditation should first be tried locally to see if it works

Devising standards is not too onerous; accrediting is relatively easy; determining criteria for assessing continuing competence is harder; handling appeals is inordinately difficult; and taking action against misbehaving members is fraught with expensive legal impediments.

These tasks require a group of committed people who meet frequently and regularly. This can initially best be done in one city. There are well-established societies throughout Australia. Let one of us try, if it is our general wish, to establish our own standards and to recognise the competence of colleagues in our own society. If it works, without great expense, we can then share the experience with the other societies. If it doesn't work, we would have failed despite our best efforts, not just because of the tyranny of distance, and it would not have cost a fortune.

A national standards-setting body is doomed to prove impractical and ruinously expensive. There is nothing so special about editors that our national organisation would avoid the often insoluble problems encountered by other professions.

I caution you most sincerely against setting up a national organisation and against national accreditation.

Peter Arnold has been Federal Chairman of the AMA and Deputy President of the NSW Medical Board. He is currently Vice-President of the Society of Editors (NSW) Inc.

Readers with experience of other professional organisation are invited to contribute their views to Blue Pencil.

NEWS, NOTICES

CASE Editing in Context conference: 13 to 15 October 2005

The Editing in Context conference will be held in Melbourne from 13 to 15 October 2005. See page 3 of this newsletter for more details. Information will also be posted on the website <www.socedvic.org/editingincontext/>.

Abstracts due: Monday 16 May 2005

Acceptance notified by: Friday, 1 July 2005

Registration opens: Monday, 4 July 2005

Presenter registration by: Friday, 26 August 2005

Early-bird registration by: Friday, 26 August 2005

Full papers by: Friday, 9 September 2005

If you have any suggestions or questions, please contact the conference convenor, Lan Wang, at <editingincontext@optushome.com.au>.

Public Lending Right and Educational Lending Right deadlines: 30 June

If you are an Australian book creator (author, editor, illustrator, compiler or translator) or an Australian publisher, you may be eligible for payment under the Public Lending Right (PLR) and Educational Lending Right (ELR) schemes.

Claims may be made for books published in 2004 or earlier. Obtain further information and claim forms are at: <www.dcita.gov.au/lendingrights> or phone (02) 6271 1650 / Toll Free 1800 672842.

Unwin Trust UK–Australia Fellowship awarded

The 2005 Unwin Trust UK-Australia Fellowship has been awarded to Annabel Fleay, children's product manager at Pan Macmillan Australia. She will spend three months in the

UK later this year to study trends in the children's book industry and will compare the UK and Australian markets.

Call for short story submissions: 1 September

Frank Moorhouse, editor of *Best Australian Stories* for Black Inc. is advertising for submissions of short stories up to 3000 words long. Send the stories to Moorhouse at GPO Box 4430, Sydney 2001 before 1 September.

Inaugural PEN Keneally awarded

The inaugural PEN Keneally award was presented last week to Joesoef Isak, Indonesian publisher, translator and former journalist. Isak has published a number of politically contentious works, including the novels of Pramoedya Ananta Toer. The \$1000 prize was donated by author Thomas Keneally and his publisher, Random House.

'Dancing with Memory' Oral History Conference: call for papers 30 May 2005

The XIVth International Oral History Conference, will be held on 12–16 July 2006 in Sydney.

Papers are invited for contributions to the conference with the theme 'Dancing with Memory'. Proposals may be for a conference paper, a thematic panel or a workshop session. Offers to convene a Special Interest Group Session are also sought. The deadline for proposals is 30 May 2005 and notification of acceptance will be by 30 September 2005.

For submission details or more information about the conference visit <www.ioha.fgv.br/>. Send proposals by email, <IOHA@uts.edu.au>, or mail to Paula Hamilton, Faculty of Humanities, University of Technology Sydney, PO Box 123, Broadway 2007.



The Fine Print online journal for editors: call for contributions

The Fine Print, an independent, peer-reviewed online journal dedicated to editing, welcomes contributions for the next edition.

Launched earlier this year, the journal is a forum for scholarly articles, in-depth interviews, reviews, current issues in editing, parody and polemical pieces and correspondence.

The magazine and details of the submissions policy can be found at <www.emendediting.com/ezine>. Contact Pamela Hewitt by email at <emend@bigpond.net.au> for more information.

Romance Writing Festival, NSW Writers' Centre: 21 May

A one-day festival featuring Australia's best-known romance writers will be held in conjunction with the Romance Writers Association of Australia.

For more information on the festival visit the NSW Writers' Centre website: <www.nswwriterscentre.org.au>.

Sydney Writers' Festival: 23–29 May

The 2005 Sydney Writers' Festival will be held from 23 to 29 May this year.

The festival features more than 200 world-leading literary, social and political writers, and distinctive new talents from home and abroad, who will engage with an estimated 50 000 visitors at more than 150 events.

For more details visit the website: <www.swf.org.au>.

Society of Editors (NSW) Inc.

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

Copy deadline for the June issue is Tuesday, 10 May 2005

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

Advertising rates

Full page, \$150; half page, \$80 (horizontal only); one-third page, \$50 (vertical or horizontal); quarter page \$40 (horizontal only); one-sixth page, \$30 (half of one column). Inserts: \$75 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 375. Please note that the committee reserves the right to decide whether advertisements are appropriate for this newsletter.

Membership

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

Membership runs for a calendar year. 2005 fees are \$65 for new members (\$40 if joining after 30 June) and \$60 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 <<http://www.editorsnsw.com>>.

Listing in the Editorial Services Directory

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

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

Committee meetings

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

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Professional development

MS Word: advanced editing skills

Presenter: Bruce Howarth

Date: 7 May 2005

If you have used Word for some time you will know the feeling that there is even more to learn, or that there must be a better way to do some task. In this workshop, we will look at advanced find and replace, positioning graphics and fields and will introduce macros. Each topic will be discussed, and participants will then have time to work through examples. Each participant will have a computer.

The cost will be \$195 for members and \$240 for non-members. The venue will be the University of Technology, Sydney, Broadway (maps provided).

Further details about the workshops will be posted on the website and sent to members. Please note that the society can only provide manuals and handouts to people who attend the workshop. For more information please email Pauline Waugh at <paulinewaugh@ozemail.com.au>.

Call for contributions

Have you been to an interesting conference or event?

We welcome your contributions to

Blue Pencil.

We would like to publish your articles, book reviews or letters. Please email the editor at

<cje_editing@hotmail.com>.

Copy deadline for June issue:

Tuesday, 10 May 2005

Blue Pencil by email

We would like to remind all members that you can choose to receive *Blue Pencil* as an emailed PDF each month, rather than a paper copy through the post. Please contact Bruce Howarth if you would like to change your mode of receiving *Blue Pencil*:

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