

## The authors' advocate

*On 5 October 2010, Angelo Loukakis, Executive Director of the Australian Society of Authors (ASA), spoke about the ASA's current activities and new directions, including a research project on manuscript assessment services. Angelo also gave some insights into the Book Industry Strategy Group (BISG) and recent developments in eBook royalties. Excerpts from his talk follow.*

I have been involved in the federal government's Book Industry Strategy Group (BISG) since April 2010, a group set up by Senator Kim Carr—the Labor Minister for Innovation, Industry, Science and Research. This strategy group arose from the parallel importation of books and regulation of territorial copyright debate, a hot topic among authors, publishers and booksellers in Australia. Many of the arguments authors put up at the time were about preserving and holding onto our copyright regime, and maintaining the level of royalties that we have now. It is not great for authors, but acceptable enough. If we had gone down the path that the anti-parallel importation rules advocates

wanted, we would have lost control of territorial copyright and opened the Australian market to pirated Australian-originated books flooding in from overseas. Among other arguments put up, but demolished, was that we paid too much money for books in Australia compared to those bought online from overseas.

What never really took hold as an idea was that you could actually, if you shopped around buy cheap books in Australia. A number of booksellers were also creating an atmosphere that authors were somehow being greedy and certainly not doing the right thing by booksellers and the public. To counter that it was felt something more needs to be done about the Australian

book industry. The added factor after the parallel importation debate was the arrival and the growth of eBooks. Kim Carr said the following about why he wanted a BISG:

‘This is an exciting and a challenging time for Australia's book industry. The ongoing health of the Australian book industry is vital. It plays a crucial role in defining our culture and facilitating the creation and dissemination of new ideas. The industry also makes a substantial contribution to the Australian economy and provides jobs and security for authors, publishers, printers and retailers. To keep it this way we must seize the opportunity that the digital revolution is offering and develop innovative solutions for the

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**Next meeting: Tuesday, 3 May 2011**

### Cookbooks of all flavours

Creating cookbooks for a highly competitive marketplace presents an editor with many challenges. Tailoring a product to a price point and an end customer is a demanding task and there are many ways to approach it and disciplines to observe. Lynn Lewis will share her experience with authored and generic titles, with cookbooks for different channels (such as supermarkets and direct sales) and repackaging cookbooks for the Australian and overseas market.

Lynn Lewis has worked as an editor and writer for magazines and books in the UK and Australia, including Sotheby's Publishing, Tate Gallery Publications, *Vogue Entertaining Guide* and *Gourmet Traveller*. She is currently Backlist Publisher at Murdoch Books, specialising in cookery and lifestyle titles.

Sydney Mechanics' School of Arts, 280 Pitt Street, Sydney at 6.30 pm for 7.00 pm. Drinks and light refreshments provided. \$15 for members, \$20 non-members and \$10 for students or concession card holders. RSVP (02) 9294 4999 (voicemail) or membership@editorsnsw.com by Friday, 29 April 2011.

**June meeting: The author-editor relationship with Debra Adelaide; Tuesday, 7 June 2011.**

**Winter Dinner:** Keep Tuesday, 5 July free for the annual Winter Dinner. Venue and more information will be confirmed in the June edition of *Blue Pencil*.

challenges the industry is now facing. Over the next 12 months [we] will examine how the industry must evolve in order to prosper in the new digital landscape and to develop business models to effectively integrate digital and traditional book production. BISG includes representatives and practitioners from across the book supply chain, including trade, educational and scholarly publishers, chain and independent booksellers, printers, authors, unions and experts and copyright and information technology. The importance of action to ensure that the Australian market is not marginalised in this digital environment...[and] to recognise that the digital revolution is already here, and to take appropriate steps to adjust to this reality.'

(The Terms of Reference and other material relating to the BISG can be found on the following website: <http://www.innovation.gov.au/Industry/BooksandPrinting/BookIndustryStrategyGroup/Documents/BookIndustryStrategyGroupTOR.pdf>)

The key point for establishing the BISG was the need for a sustainable publishing. Carr stressed 'the importance of action to ensure that the Australian market is not marginalised in this digital environment. [We need] to recognise that the digital revolution is already here and to take appropriate steps to adjust to this reality; recognition of the many opportunities presented by technological change and the encouragement of diversity and new ideas in the industry.'

The Minister said he wanted actionable projects and programs; he wanted the BISG to deliver projects to him that need funding, as money would be available from the Department of Industry, Innovation, Science and Research. The Minister's closing remarks were: 'The book industry is highly valued in that it matters economically to the people who work in the industry and culturally to all Australians.' Hallelujah. Thus, and while we do not just have pure market rationalists telling us what matters, there is hope for the future of an Australian book industry.

Towards its deliberations, the BISG has received a paper titled 'A Report to the Book Industry Strategy Group', a survey of the key issues of what the

economists like to call the 'supply chain' and the digital platforms in use in Australia and overseas. The 'Digital Audit' report was prepared by Jenny Lee from the University of Melbourne, who is also a specialist on the book publishing industry.

Lee said: 'In terms of digital platforms for books, the principal contrast in availability is between the USA and the rest of the world, with Australia in much the same position as Britain, Europe and other developed nations. The difference is also qualitative rather quantitative and the gap is rapidly closing; technologies previously available only in the USA are now being released in other markets. The American digital book platform and digital books market have recently gained acceptance in the American market after an extended

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**'Our current work has recently taken us into the area of manuscript assessment services.'**

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period in which they were largely limited to niche and specialist fields. The change has not arisen simply from the adoption of new eBook technology. In fact most of the technologies deployed have been in existence for at least a decade. What has changed is that a broader infrastructure has come into place to support consumer adoption for eBooks. Among the key developments facilitating this are: the availability of fast broadband and mobile telecommunications; the near universal adoption of internet based payment systems [eCommerce]; the development of a service infrastructure to convert, manage and distribute books in digital form; the formation of a large web-based library of digital texts including recent commercial releases and free material, as well as older public domain titles from non-profit ventures such as Project Gutenberg...'

There has been much diversification between manufacturer's sale and promotion of eBooks and eBook readers, and the release of a range of well publicised eReading devices— notably Amazon's Kindle and Barnes & Noble's Nook—offering individual

consumers wireless access to these texts. The result is that American eBook sales have experienced rapid growth though from a very low base. Sales of eBooks recorded by the Association of American Publishers rose 176 per cent in 2009 to give a compound growth rate of 71 per cent since 2002. Jenny Lee reported that the *Economist* has estimated '...that the US sales of about 110,000,000 units in 2008 grew to almost 340,000,000 units in 2009.'

The BISG has been given a lot of background of this kind about the digital book market, and we continue to talk to publishers about what they think, informally and formally, about the burgeoning digital environment.

As to the ASA, our current work has recently taken us into the area of manuscript assessment services. The ASA has had some issues with these, as have had a number of individual authors who have gone to them for advice, reports and help; it is not that we do not believe in the usefulness of the assessment services. We believe in the decent assessment services that are what they say they are and know what they should do and how should they work. The ASA approached the Copyright Agency Limited (CAL) and received funding to do a research project. It is about halfway through at the moment with the idea being to put under a microscope all the various manuscript services available. We sent out surveys to publishers, agents, authors, and people in the industry [including editors], asking them what they think about manuscript assessment services, what they are getting from them, and what they want from them. We surveyed with the knowledge that, in 2010, hardly any major publisher accepted unsolicited children's or fiction book manuscripts or poetry from unpublished writers unless it was through a literary agent and that the entry point for authors has become narrower.

This ASA project has included researching the promotional and other material put out by existing manuscript services, and to surveying the various factors and functions. This research will enable the ASA to determine the scope of existing assessment services, how much sway these assessments have with agents and publishers, and how useful they are to authors. Without

pre-empting the results of the research yet to be undertaken, if the results are similar to those of a similar survey in 1999, we may well find that few agents or publishers attach any importance at all to a positive assessment. Manuscript assessment may well be more about helping the author in the developmental stage of a particular project. Perhaps the assessor can offer an objective opinion, critical feedback and suggestions for improvement, or else reassurance if the work is ready to be submitted to an agent or publisher.

We know that there have been enormous changes in publishing in the last decade, but the most significant changes for writers and illustrators is the disappearance of general editorial ‘gatekeepers’ as well as a reduction in the number of editorial ‘text improvers’ in-house. Traditionally, one of the services that publishers provided to authors was to read the manuscripts and give feedback. Certainly the publishing world that I first entered in 1988 was one where we still wrote general reports (not always formal editorial reports with concrete suggestions for changes), attached them to the manuscripts, sent them back with remarks such as ‘we’re not making promises here but if you want to rework this and resubmit it we will read it again because we think it’s got promise.’ That has gone. But maybe, just maybe, a manuscript assessment and development service might perform that function for publishers if we get them onside by showing them how it can be done effectively and economically.

If nowadays there are very few if any ‘manuscript readers’ attached to

publishing houses. Editors meanwhile are increasingly reading new submissions in their own time. Pressure is also being placed more and more on agents to do initial readings and give the writer feedback, or suggest ways in which they can develop the manuscript before submission to a publisher.

The other big change is the emergence of digital books and the possibilities for authors to publish their work online and totally circumvent the need to take their work through the traditional publishing and editing processes. These two factors alone, combined with a huge ignorance on the part of writers and illustrators as to what is involved in real publishing, has opened up the need for at least an awareness campaign on the assessment and editing processes. There is no question that authors’ work is better served when put through some form of objective assessment and developmental editing process. That is what the ASA is engaged in and hopefully we can draw you all into the research and the outcomes.

A further very important issue for editors is the question of what editing is being applied or should be applied to eBooks. There are various sites online that purport to offer eBook publishing, and which also offer editing among other things. Although there are Australian sites too, by far the greater number are American. Let’s take ‘Victory e Solutions’ as an example. ‘Publish your ideas with Victory eSolutions today,’ it shouts. Their eBook editing service meanwhile consists of this: ‘When you submit your manuscript it will be proofread and vetted for grammatical and spelling

accuracy...’ This means they will use the standard form of the American sentence, subject, verb, object, run the US spellcheck, and that will be it.

The ‘eBook Kit’ on the other hand is a much more expansive operation. It has 10 steps to author one eBook. And it too has much rhetoric about solutions and remarkable ease and affordability and so on. ‘Writing is a powerful tool when we’re doing fast thinking...’ After a big lecture about all that, we get to ‘Step 6’. [Step 6] is a step we all associate with authoring an eBook—The Writing! In reality this step is merely 1 of the 10.’ ‘Although this step may be the most enjoyable it does require a myriad of decisions by you, the author. You must consider such things as font size and style, header and footer considerations, your software, the length of the eBook, the research that needs to be done, the links that you are going to use.’

And then there’s Step 7, the editing, which is we are told ‘By far the most time consuming as any of you who may have written before will attest. When you walk in to be published you want it to be as perfect as possible in so many ways, not just spelling and grammar. Such things as visual appeal and use of white space on the page. Make sure you have plenty of friends to help you with this step.’

As the editing is ‘the most time consuming step in the entire process,’ eBook suggests you use your friends to get around the problem! This online eBook editing facility promotes itself as saving you money and how outsourcing your eBook—even the writing of it—can save you money...



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The fact that you're trusting your eBook to a skilled writer can save you money. It's confusing to many people. Most people, when you employ an individual to complete work for you is automatically detracting from your profit margin.

So this 'service' appears to be about using a paid-for system to produce money for anyone who wants to cash in on 'writing' under the banner of eBooks. Amazing stuff isn't it? But this is what is actually out there.

Let's not mince words, preying on the gullible like this represents a kind of racketeering. And we do have local examples that I'm not at liberty to name. Such operations need to be exposed. Furthermore, I'm convinced that qualified, professional Australian editors need to advocate much more on their own behalf. Whatever else you do, I would argue you need to spell out at every opportunity the value you add to authors' work, to publishers' fortunes,

and the nature of the work you do to maintain our literary (in the broadest sense) culture.

*Angelo Loukakis has worked as a writer, teacher, scriptwriter, editor and publisher. He is the author of the fiction titles For the Patriarch, (a New South Wales Premier's Literary Award winner), Vernacular Dreams, Messenger and The Memory of Tides. He has also written a number of non-fiction works, including a book of the SBS television series Who Do You Think You Are? His latest novel, Houdini's Flight, was released in June 2010. Angelo is chair of the NSW Writers' Centre and a past member of the Literature Board of the Australia Council.*

[www.asauthors.org](http://www.asauthors.org)

## Editing Intensive II—Workshop report by Elisabeth Thomas

On Thursday, 10 March 2011, the Society of Editors (NSW) Inc. held an advanced Editing Intensive workshop, presented by Meryl Potter (DE). The workshop was attended by 22 participants, eager to immerse themselves in the 'second run' of this advanced course in this popular series of workshops.

The introductions by participants revealed that there were established writers, editors and in-house communications managers, as well as experienced and new freelancers, and technical writers. One participant, an expat living and working in the Dordogne, France, won a prize for the farthest-travelled. Several others braved very early mornings and/or long trips from regional New South Wales to attend.

## Tiered membership

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

### Categories

This membership year (2011) the Society of Editors (NSW) Inc. will offer members the option of two categories:

1. Existing and new members can become a professional editor member, with full entitlements, for the annual fee of \$85, provided you have two years' experience in a paid editing role and can supply two letters confirming your experience; or
2. Existing and new members can become an associate member for the annual fee of \$65 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*).

### The new system

With the new two-tiered membership structure, former 'ordinary' members can continue to enjoy member benefits as either an associate member or a professional editor member (the latter by formal application, as explained below).

### Experience

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

### Corporate Associates

Publishing companies and other businesses and organisations that support the Society of Editors (NSW) Inc.'s aims can become Corporate Associates. For an annual fee of \$400, Corporate Associates of the society will receive five copies of Blue Pencil each month, five free admissions to each monthly meeting and two free admissions to one special event per year, such as the Christmas dinner. The usual member rates on professional development courses and workshops will apply for up to five attendees from the Corporate Associate organisation (a saving of approximately \$95 per person). In addition, for 2011 the Corporate Associates can send up to five delegates at the discounted member rate to the 'New Horizons for Editing and Publishing' National Editors Conference to be held in Sydney in September (a saving of approximately \$100 per person).

**The Committee, Society of Editors (NSW) Inc.**

In the straw poll on the day there were a few definite candidates for the 2011 exam, and several who planned to take a future exam or the next—in 2013. (As of early March, there were 28 people enrolled for the 2011 Accreditation Exam, doubtless the final number will be greater—we wish all candidates the best of luck.)

Meryl, with her usual enthusiasm, drew on her wealth of knowledge to lead us through a jam-packed workshop. Many participants made comments of ‘never enough time’ and ‘wanted more exercises’. The workshop was well-structured and time was well-managed—there were (as always) interesting discussions and debate and simply so many queries that we did not have enough the time.

As promoted, the course focused on working with short pieces of text: marking up, compiling style sheets, editing, and working—and communicating—with the author. Meryl skilfully blended teaching sound practice and specific tasks required for any ‘good edit’ with tips, tricks and time-management ideas valuable for Part 2 of the exam.

The day was spent working through a series of exercises, and accompanying comprehensive answer sheets, including practising under time constraints, as we heard, discussed, debated, learnt and reviewed many essentials of an effective and efficient edit.

Launching straight into marking up and compiling style sheets, the group were quizzed on what editors have to look for: everything from typos, spacing and punctuation to anacoluthons, appropriate tenses and author’s ‘voice’. We were warned not to assume that we know what all the words mean or how the author has used them—and always to check a dictionary. We were taught to watch the author’s hierarchies—and know when and how to break them. Mind ‘t’s and ‘l’s (tables and lists). Anytime a number of things is seen—count them. And in the exam, keep thinking ‘I’m just fixing the errors, everything I can fix is a mark’; do not be distracted by the ‘bad text’.

After a very handy outline of how to approach Part 2, Meryl explained briefly how the whole exam is structured and marked. Tips, rapidly written down by all around the room, included: ensure that editing marks are used, rather than proofing marks (see *Style*

*Manual*) — marks may not be lost but the extra writing takes time—the space provided for answers can be a matter of layout, rather than expected length of answer; each mark in Parts 2 and 3 has a different weight in the final mark. Do not neglect any section to achieve perfection in another—plan your time; and a good style sheet is the basis of a good edit, a bad style sheet...

The all-important style sheet. No matter what style manuals and in-house guides an editor may have to start with, the editor will have to make their own style decisions. Make good decisions, make them carefully, write them up clearly and briefly, and follow them consistently. Clear examples can be the best way to illustrate style decisions. If something is essential for the designer, typesetter and proofreader—put it in the style sheet. Keep a second style sheet for specialised works, for example, when there is extensive use of scientific and common names. Exam tip: include everything in the style sheet that, in the real world, may be covered in an in-house guide, and so not be seen on an ‘ordinary’ style sheet.

Author queries (AQs): be nice, be clear, be brief. AQs are for content queries, not editing questions—that is the editor’s job. Know where you stand, in advance, on matters such as fact checking. Word your AQs to cover all instances of a query in the work, if feasible. Tip: decide how many author queries are needed for the marks wanted and make the queries good ones.

As for all the other great tips for the exam—well, you just had to be there; or attend the ‘Preparing for the Accreditation Exam’ workshop.

I found the workshop another valuable addition to my development as an editor: new things learnt, known concepts reinforced, pleasant company, and valuable networking opportunities.

Once again, the end of the day left us tired but enthusiastic, wanting more time to share ideas around this diverse editing ‘brains trust’, and feeling a bit better about one day tackling that exam...

**Elisabeth Thomas  
Literary Wolf Indexing and Editing**

## Conference Social Calendar

After a day of very stimulating presentations at the conference, we would like to offer our guests the chance to unwind and enjoy some of Sydney’s social highlights. There will be a variety of events coordinated for some post-conference fun and here is the first of these.

### **What better start than to sail Sydney Harbour on a private yacht?**

We have chartered a luxury harbour cruise—at a special rate—for a languid evening of sailing on Thursday, 8 September, immediately following the first day at the conference.

The *Silver Spray* is a 50-ft ketch-rigged, classic timber luxury yacht, lovingly maintained and sailed to the highest degree of professionalism by its crew. Built in Lavender Bay Sydney in 1970s and put into survey in 1980. The yacht is open style, for full view of the harbour, with clear covers available for inclement weather.

It has a full-surround teak laid deck offering guests the freedom to move anywhere on board and its hand-crafted timberwork adds an elegant touch of class and unique character.

On board guests receive a complimentary drink, followed by a two-hour cruise with buffet dinner. As a private charter, the boat is exclusive to our guests. Even for Sydneysiders the evening will be a wonderful experience.

It is a fabulous way to finish the first day of the conference and be back early to rest up for the next round of the program. Departure is at 6 p.m. from King Street Wharf (a 10-minute walk along the boardwalk at Cockle Bay) returning at 8 p.m.

Cost: \$75 per person includes one complimentary drink, cruise and buffet dinner.

Bookings can be made at the online registration system through our website [www.editorsnsw.com/conference2011.htm](http://www.editorsnsw.com/conference2011.htm).

Numbers are limited so we recommend a speedy decision.

## IPed notes

*News from the Institute of Professional Editors Limited March–April 2011*

The IPed Council met twice over the period covered by these notes. Both meetings were by teleconference. Summaries of some recent IPed activities follow.

### **Book Industry Strategy Group (BISG)**

I overlooked mention in the last notes that IPed, on behalf of the profession, made a submission to BISG earlier in the year. The group, chaired by the Hon. Dr Barry Jones AO, has been set up by the Department of Industry, Innovation, Science and Research to examine the potential effects of digital technologies on participants in the traditional supply chain of the Australian publishing industry—authors, publishers, printers and booksellers.

In seeking further engagement with the group, and representing a sector that plays a crucial role in maintaining the integrity of the publishing process, IPed's submission noted, among other things, that no matter to what degree our clients or employers take up digital production or distribution, there will remain a strong need for trained, professional editors in order to ensure high standards and quality in the final product.

It was disappointing, frightening even, that the BISG submission form failed to mention editors in its respondent categorisation. More or less as usual we had to find a destination of convenience, reinforcing that we need to promote, educate and lobby hard if we are to become a discrete and visible group in the publishing chain.

### **Editing research theses**

After much work by councillors, particularly Anne Surma DE (WA) who spearheaded the project, the guidelines for the editing of research theses by professional editors have been revised, and the revision approved by the Deans and Directors of Graduate Studies group of the Australian universities. The revision is substantial, and all editors who work in this field should consult the new guidelines, which can be found on the IPed website under 'Resources for editors', or accessed via a link on your society's website.

### **Barbara Ramsden Award**

At the National Literary Awards ceremony in Melbourne on 25 March the 2010 Barbara Ramsden Award for excellence in editing, co-sponsored by IPed and the Fellowship of Australian Writers (FAW), went to the Allen & Unwin submission *Night Street* by Kristel Thornell, edited by Clara Finlay. In making the award, IPed's judges, Pam Hewitt AE and Craig Munro, who himself won the award in 1985, noted:

The creative relationship between editor Clara Finlay and writer Kristel Thornell has resulted in a captivating story based on the life of painter Clarice Beckett. Skilled editorial judgement is evident too when Thornell's writing breaks free of the conventional boundaries of style. The collaboration between author and editor has resulted in images, light and colour that inhabit and infuse the text with a painter's perception of the surrounding world.

In their report to FAW, the judges recorded their view that another Allen & Unwin entry *Utopian Man* by Lisa Lang, edited by Ali Lavau, should be highly commended.

### **Liaison with APA**

IPed is working to strengthen linkages with the Australian Publishers Association (APA) for mutual benefit and as a means of raising the profile of editors in the industry. Council Chair Rosemary Luke AE (SA) and Councillor for Victoria Rosemary Noble AE met with Dee Reed, APA Industry Professional Development Manager, during February. APA is interested in working with IPed to promote each organisation's training and professional development activities. There was interest too in the forthcoming accreditation exam and an immediate benefit of the meeting was that Dee publicised it in her regular email bulletin on APA and related activities.

### **Accreditation exam 2011**

The number of registrants is building for IPed's third accreditation exam, to be held on Saturday 21 May. There are now on the website two trial exams by which potential candidates can assess

their readiness to go for the desirable 'AE' postnominal. In addition, the societies are running training workshops to help candidates prepare for the exam. Check the IPed website and your society's website for details of these.

### **Revision of ASEP**

A small group headed by Ted Briggs (Canberra) is proceeding with work on revision of the Australian Standards for Editing Practice. Changes required as a result of comments on a first draft revision circulated last year are being accommodated in a second draft, which will, in the first instance be sent to IPed Distinguished Editors (DEs) for appraisal.

### **Article on style sheets**

I draw your attention to 'Editing with style', an interesting and informative article by Kathie Stove DE on the IPed website.

### **Resources for members**

A 'members only' area of the IPed website, containing resources and guidelines for editing and research, and a forum on editing matters, will be launched shortly. Society members can sign up to access the area; your IPed councillor has information on this. All members of the SA society have already joined en masse.

### **National conference news**

The response to the call for papers for the fifth IPed National Conference for Editors, organised on behalf of the national body by the Society of Editors (NSW) Inc., was such that a full and dynamic program is assured. The conference, in Sydney, will run from Wednesday 7 to Friday 9 September. The latest draft program is on the website and registrations with a substantial earlybird discount are now open.

The organising committee has been successful in gaining support from the CAL Cultural Fund to bring distinguished US oral history specialist Linda Shopes to the conference as one of the conference's four keynote speakers, and for a bursary program to support emerging editors working

in remote locations, especially those interested in attending the conference sessions on Indigenous editing. In her address, Linda will reveal how the skilled oral history editor can bring to light new voices, stories and perspectives that previously went unheard. She will also present a one-day workshop at which editors can learn the finer points of editing oral history.

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**IPEd.**

To advance the  
profession of editing

### Special thanks to Denise Holden

We are thrilled to have the talented Jacqui Smith as the new editor of Blue Pencil.

Jacqui is already well into the swing of the newsletter and we wish her continued success in her achievements.

Special thanks are due to the wonderful Denise Holden who has edited Blue Pencil since September 2008. Her honed newsletter skills brought a high degree of professionalism to the publication and have made it a much-enjoyed benefit of society membership. Denise's unflinching support for the newsletter and dedication to making deadlines, in the face of house moves and increasing work commitments, has been impressive and greatly appreciated by the committee.

The committee and society thank Denise for the many hours she has devoted to the editorship and wish her all the best for the future.

**Catherine Etteridge**  
Committee member

### Help the committee to help you—TREASURER NEEDED!



To facilitate the smooth operation of the society, to the benefit of all members, we need to appoint a new Treasurer to the committee with great haste.

If you are a current professional member who can offer a few hours per month to take on this role, we would love to hear from you.

The role simply requires the member to:

- Attend 12 monthly committee meetings in the city (second Tuesday of each month 6 p.m. to 8 p.m., light supper provided).
- Maintain a monthly spreadsheet of the society's income and expenditure, with inputs from the administration manager's spreadsheets.
- Be responsible for payments on behalf of the society, to creditors, members (for example, for cancelled workshops, expenses of committee members on behalf of society), done on a monthly basis at committee meetings.
- Provide monthly financial reports to the society's committee, and the annual financial report for the auditor.

The treasurer, along with three others, is signatory to the society's bank accounts.

It is not an onerous role, it offers the chance to meet up with fellow members once a month and you have the satisfaction of being in the 'engine room' for the society.

Please contact the President, Pam Peters at: [president@editorsnsw.com](mailto:president@editorsnsw.com)

### 2011 Membership renewals—DEADLINE EXTENDED

With a myriad of projects affecting some services to members, the deadline for membership renewals has been extended this year.

2011 is the year of change for our organisation, all to the benefit of the society at large and its members individually.

The committee is hard at work creating a new website, establishing the paid administration of the society, and developing and hosting a national conference.

In the midst of these exciting undertakings, 2011 is also the year designated to move into a two-tier membership system. For current members, the decision is simply to apply for professional membership or renew as an Associate member.

We are committed to making this membership transition as easy as possible, so please call on your committee members if we can offer any assistance required.

Contact: [membership@editorsnsw.com](mailto:membership@editorsnsw.com) and Anna Rauls will respond to your request.

### Future editions of the *Editorial Services Directory*

The *Editorial Services Directory (ESD)* has in the past been produced in a printed brochure as well as online. However the cost of producing both, and the ease of updating the online version led the Society of Editors (NSW) Inc. committee to decide that the 2010–11 edition would be the last to be published in print. From 2012, the online version will be the key listing in which professional members can advertise their editorial services, and employers can identify editors with relevant experience and expertise. A fresh online template for the ESD is being designed in conjunction with the new website, and should be available from the second half of 2011.

## New Horizons for Editing and Publishing Conference—sponsorship update

With plans for the conference well underway, and a variety of stimulating presentations and social events confirmed, there is still an opportunity for organisations to take advantage of sponsorship packages in support of this exciting event.

A range of options and attendant costs runs the gamut of:

- Gala dinner sponsor (**SOLD**)
- Keynote speaker sponsor (**SOLD**)
- Cocktail party sponsor
- Style Council sponsor
- Exhibition stands
- Presentation sponsors
- Workshop sponsors
- Conference bag inserts

Susie Pilkington, is coordinating sponsorship for the conference and would welcome any inquiries at: [vp1@editorsnsw.com](mailto:vp1@editorsnsw.com)

We will happily tailor a package to suit your requirements.

## ANZSI NSW Practical Indexing course

ANZSI NSW will hold a Practical Indexing training course run by Glenda Browne from 18 May to 18 June 2011. Students will index a short book alone for a month, with support from a mailing list of Indexers, and feedback along the way. They then get together for a three-hour face-to-face session to discuss issues that arose with indexing the book, and to learn about business-related indexing issues.

The face-to-face session will be held at Thomson Reuters, Pyrmont, from 9.30 a.m. to 12.30 p.m. on Saturday, 18 June and will be followed by lunch.

Students are expected to understand basic indexing principles. There is no set software requirement, but it is likely that students will be using one of the three dedicated indexing software packages.

The cost is \$300 (\$225 for ANZSI members) for the book, access to the mailing list, up to two hours individual advice, the three-hour course, and lunch (no GST is charged). There is an online-only option for \$215 (\$140 for ANZSI members).

More information at [www.anzsi.org/site/calendar\\_details.asp?id=181](http://www.anzsi.org/site/calendar_details.asp?id=181).

## Australian Copyright Council Copyright Seminars

Get your copy right: The Australian Copyright Council will be holding copyright seminars from April through November 2011 in all capital cities. Topics include copyright for the web, blogs and social media, permissions and clearances, and copyright for businesses.

The Sydney seminars will be held from Monday, 29 August. More details can be found here: [www.copyright.org.au/seminars](http://www.copyright.org.au/seminars)

**New Horizons**  
for Editing and Publishing

IPEd.  
To advance the  
profession of editing

**Don't miss out—Earlybird Discount closes 28 May!**

## New Horizons for Editing and Publishing Conference—7 to 9 September 2011

We are proud to announce our key sponsors:



**John Wiley & Sons**  
and the  
**CAL Cultural Fund**

The conference will be held at the Dockside Conference Centre in the heart of Sydney. Conference registrations are now open. Use the online registration system on our website: [www.editorsnsw.com/conference2011.htm](http://www.editorsnsw.com/conference2011.htm)

The 2011 conference events will take place from 7 to 9 September. A Gala Dinner, sponsored by John Wiley & Sons, will be held at the Star Room, near Dockside Conference Centre, on Friday evening, 9 September. On Saturday 10 September, Style Council will be holding a special one-day event. Optional excursions and social events will take place between 7 and 11 September.

The theme 'New Horizons for Editing and Publishing' is a broad, flexible theme that encompasses trends, innovations

and new markets across all genres of editing, and includes both traditional and electronic publishing. Three streams will cover different areas of publishing: trade (fiction and nonfiction); academic, education and technical; government and corporate. See the website for a draft program:

[www.editorsnsw.com/conference2011.htm](http://www.editorsnsw.com/conference2011.htm)

Keynote speakers include American oral history editor Linda Shopes, who is supported by the CAL Cultural Fund.

Four CAL National Editors Conference Bursaries will be available for emerging editors to attend the Sydney conference. Visit the website for updates on the bursary scheme.

Do not miss the special earlybird rate of just \$320 for members of Australian Societies of Editors. This includes the main conference (two days) and the cocktail party reception.

**Book and pay by the Earlybird closing date of 28 May.**



## 59th Book Design Awards 2011—Tickets on sale

Held as part of the Sydney Writers' Festival program, the 59th Book Design Awards awards will be held at the Australian Technology Park on Thursday, 19th May 2011.

Frock up and join your fellow designers and host Kitty Flanagan to celebrate the best in Australian book design.

Ticket booking forms are available on the APA's website: [www.publishers.asn.au/emplibary/BDA\\_TicketBookingForm-2011.pdf](http://www.publishers.asn.au/emplibary/BDA_TicketBookingForm-2011.pdf)

## 2011 Indie Awards

*The Happiest Refugee* by Anh Do, published by Allen & Unwin has won the overall Book of the Year Award at the 2011 Indie Awards. Do, whose book also won the best nonfiction category, resides in Sydney's north.

## Macquarie University Writer in Residence

Christopher Ondaatje, OC, CBE was announced as Writer in Residence at Macquarie University from 28 March until 14 April 2011. Ondaatje will hold a series of lectures and seminars while working on a writing project and will be based in the University's Arts Faculty, where he will advise staff and students.

## Activating freelancers

Freelance activists have been meeting nationally to discuss the ongoing development of the Media, Entertainment & Arts Alliance's new freelance contract and website.

To get involved, contact: Bede Payne on (02) 9333 0935 or [bede.payne@alliance.org.au](mailto:bede.payne@alliance.org.au)

Society of Editors (NSW) Inc.

PO Box 254, Broadway NSW 2007; Voicemail: (02) 9294 4999  
[www.editorsnsw.com](http://www.editorsnsw.com)

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## Blue Pencil

Editor: Jacqui Smith

Assistants: Robin Appleton, Catherine Etteridge, Denise Holden and Susan Taylor

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Your comments and contributions are welcome. Mail them to the Editor, *Blue Pencil*, Society of Editors (NSW) Inc., PO Box 254, Broadway NSW 2007, or email the Editor at [bluepencil@editorsnsw.com](mailto:bluepencil@editorsnsw.com).

## Copy deadline for the May issue is Tuesday, 10 May 2011.

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; one-third page \$125; quarter page \$100 one-sixth page, \$75 (half of one column). Inserts: \$200 per hundred for DL-sized or A4 pre-folded to DL size. Circulation: approximately 400. 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 2011 fees are \$85 for professional members (new or renewal) and \$65 for associate members (new or renewal). Interested organisations can become corporate associates for \$400 per year.

To obtain a membership application form visit the Society of Editors (NSW) website—[www.editorsnsw.com](http://www.editorsnsw.com), phone (02) 9294 4999 or write to PO Box 254, Broadway NSW 2007.

## Listing in the Editorial Services Directory

The *Editorial Services Directory* is available online at [www.editorsnsw.com/esd](http://www.editorsnsw.com/esd).

New listings and updates can be added quarterly as follows:

- January (deadline 31 December)
- April (deadline 31 March)
- July (deadline 30 June)
- October (deadline 30 September).

The cost is \$40 per year in addition to the fee for membership of the society. New listings should be submitted using a template available from the administration manager at [membership@editorsnsw.com](mailto:membership@editorsnsw.com).

## 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.

Society of Editors (NSW) Inc.  
**2011 COMMITTEE**

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Email: [president@editorsnsw.com](mailto:president@editorsnsw.com)

**Vice presidents:**

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**Treasurer: Catherine Etteridge**

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**Editorial Services Directory**

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**Conference convenor: Catherine Etteridge**

Email: [conf@editorsnsw.com](mailto:conf@editorsnsw.com)

## Professional development

### New Horizons for Editing and Publishing Conference in September 2011— Workshop Program

The **National Editors Conference** will include a program of one-day workshops to be held at the Dockside Conference Centre on Wednesday 7 September from 9 a.m. to 4 p.m. Use the online registration system to book your workshop. Enter via the conference web page:

[www.editorsnsw.com/conference2011.htm](http://www.editorsnsw.com/conference2011.htm)

Confirmed workshops include:

- Writing and Editing for the Web—Simon Hillier
- Editing Oral History—Linda Shopes
- Editing for Museum Exhibitions / Publications—Jennifer Blunden
- Indexing for Editors—Glenda Browne
- Freelancers workshop

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### Call for contributions

Thanks as always to our regular contributors to this month's newsletter. If you have any feedback or suggestions, ideas for articles, books you would like to review, or want to contribute in any other way to this newsletter please drop Jacqui a line at [bluepencil@editorsnsw.com](mailto:bluepencil@editorsnsw.com). We would love to hear from you.

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### NEW MEMBERS

Donella Anderson

Caren Bender

Leigh Blackmore

Rochelle Fernandez

Jon Jermev

Anthony Reeder

Nicola Robinson

Dr Carolyn O'Dwyer

Nikki Simons

Copy deadline for the next (June 2011) issue of

*Blue Pencil*

Tuesday 10 May 2011

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## Workshop information

### Registration

To register for regular workshops use the enclosed form or download one from the society's website and send it to the administration manager, Anna Rauls. Please note that workshops require a minimum of 10 registrations by the closing date to proceed. The society reserves the right to cancel workshops if there are insufficient enrolments.

### Payment for workshops

To secure a place you must send payment with your registration form. Workshops fill quickly and we often have people on a waitlist for courses. Please contact the treasurer if you need a tax invoice.

### Regional members

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).