

Blue Pencil

Newsletter of
The Society
of Editors
(NSW) Inc.

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Scientific style

At our August meeting Rhana Pike and Matthew Stevens tackled the big topic of editing scientific works. In an entertaining and information-packed session Matthew, the author of the book *Subtleties of Scientific Style*, outlined his working practices when editing scientific papers and Rhana spoke about medical editing and the BELS exam.

MS: I started working on *Subtleties of Scientific Style* a few years ago because the style guides I had missed certain key elements. I'll mention some of the more controversial topics in the book, then Rhana will give her views and perspective from a medical background.

The editorial process

The 'gestalt' is a term from psychology for the concept of the overall view of something. I have found that the only way to work effectively on a scientific paper is to develop an editorial gestalt of the story. In dialogue with other editors online I developed a technique for breaking the editing process down into a number of passes. This is supported by personal experience as well as studies on the way we assimilate information in small pieces. If we are bombarded with information we can still take in only two or three bits at a time.

Reaching the gestalt

On the first pass I check that everything is present and refer to the publisher's instructions to authors. On the second pass I check the spelling. The third pass is the most intensive. I start with the

'Studies have shown that if you assimilate information on anything during the day your brain processes it while you sleep.'

abstract or summary then look mainly at language, whether it is used clearly and according to scientific convention. At the end of this pass I have a document that is easy to read.

On the fourth pass I check the figures and tables. I find it handy to use two

computer screens here, with the text on one screen then the figures and tables on the other. The reason why figures and tables often say something different to the text is not sloppy scholarship but the endless cycle of revisions that scientific papers go through.

I then try to leave the paper overnight if I can. Studies have shown that if you assimilate information on anything during the day your brain processes it while you sleep. I come back to it fresh and understand it more the second time around than I did the day before. When I come to the fifth pass I can look at the content and evaluate if it is correct. Having been through it once already I can often come across a statement that has been contradicted somewhere else. When I have achieved this gestalt phase I understand the paper.

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Next meeting: Tuesday, 2 October 2007

The do's and don'ts of directory publishing

Alan Carter, ABC TV host and the publisher of *The Authentic Alan Carter Antiques & Collectables Price Guide*, will discuss the process of directory publishing and the fascinating world of antiques.

Alan has more than 20 years of experience in compiling, editing and publishing books and magazines on antiques and collectables. His price guide covers all kinds of antiques and collectables, and every item in it is personally selected by Alan using his 46 years of experience in the trade. He also hosted *Treasure Hunt*, a series of 52 shows screened on the ABC. Alan has just released his second autobiography, *Carter & Stuff*, about his life since moving to Australia in 1981.

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 and students; \$20 for non-members and those who do not RSVP; \$7 for holders of a current concession card or student card. Non-members who book and do not show up must still pay.

Please RSVP to (02) 9294 4999 (voicemail) or the email address <editorbruce@optusnet.com.au> by Friday, 28 September 2007.

November meeting: Elizabeth Flann, co-author of *The Australian Editing Handbook*, Tuesday, 6 November 2007.

My sixth pass is to check references and usually there are discrepancies. It isn't my responsibility to check the accuracy of the references but there are certain recurrent themes that I will spot, such as incorrect journal abbreviations.

On the seventh pass I check any comments to the author, to pick up typos and also to improve clarity.

Working with authors

Use polite, helpful comments when dealing with authors. Never say 'do this'; ask 'have you considered?' I've developed a neutral style of editing that retains the author's voice. I always take the attitude that my editing is a suggestion for the author to accept or reject.

If there is a choice between the author's way of saying it or a clear way of saying it I opt for clarity every time. However, if I delete something I put in a comment to the author explaining why I have deleted it. Ultimately the author's name is on the paper. I can give all the advice I want, but the author takes responsibility for it. When they get really bolshie I think, 'it's not my work'.

I read the instructions to the author thoroughly and follow them—and grit my teeth where I disagree with them. My responsibility is to help the author get published. I see the author, editor and referee as working together rather than it being a three-way tug-of-war.

Using first person

There is nothing wrong with the use of first person in scientific papers. James Watson and Francis Crick wrote their famous paper on the structure of DNA in *Nature* in 1953 in the first person. By acknowledging the people involved the author makes the article more accessible to the reader, reveals exactly who did the work, and takes credit and accepts responsibility for the work.

NEW MEMBERS

Christopher Carlisle
Patricia Hoyle
Aziza Kuypers
Kirsten Krauth
Oliver Laing
Claire Linsdell
Marie-Louise Taylor

RP: I work very differently from Matthew. He works directly with authors, so has a direct responsibility to them. Matthew edits in more general scientific areas and I'm limited to medical science. In medical editing and writing there are different sensitivities.

Medical editing

Writing in medicine has various influences. It is not simply a reporting of facts, and the language of medicine has important differences from the language of science generally.

Humans are special. I am special and anything that may affect my wellbeing is different from what may occur in the botanical world. This can lead to a fair degree of hedging and euphemism in medical interpretations.

Medical texts also have a history: an origin in formalised conversation. (This applies to the other sciences as well.) The earliest journals were 'transactions' in which scientists and physicians wrote public letters to each other. In a conversation you must consider the feelings of the other party. You also have to consider the possible variations of the other party's response. Will they agree or disagree, back you up or prove you wrong?

I may be wrong, but I suspect that medical journal articles may have a wider audience than other specialist scientific journal articles. Many of the readers don't understand what they are reading. Who are we writing for, anyway? Should we be writing for everyone or just the specialists?

Researchers write in the way that they read and according to its conventions. To be acceptable to the author, the editor may also have to stick with the conventions rather than making the text acceptable to the reader.

Most medical results are probabilities, not facts. Therefore, what is written is an interpretation. The author (or authors) therefore use language to express their interpretation of the findings.

Language in medical texts may be less diverse than that in science. Medical journals have prescribed the structure of articles for many years. The leading medical journals recommended structured abstracts in 1987, and over the past 10 years some have been advocating structured Discussion sections (that is, the interpretation of the results). They provide a list of

subheadings. This is so that a reader can find particular statements without reading the lot.

In spite of these points, if it is becoming more important for a wide range of people to be able to read scientific reports, we might have to amend our styles. An example is the panic about HRT and heart disease (increase of 26 per cent). Is that a quarter more women having heart attacks, or is that the size of increase in risk?

Why do we bother?

The text has to be accurate (it affects clinical practice). It has to show the author in a good light (reputation). The text has to be honest (free of meaningless euphemisms and free of bias).

Why stick with the passive?

There are several reasons why authors may prefer to use passive voice.

1. What about the single author? 'I' can sometimes make people uncomfortable.
2. Sometimes 'we' did not do what is being described. It may have been a contractor. Technical assistants (people who did things on a project: recruited patients, lab work, statistical tests, interviews) may not qualify as authors (those who had intellectual input) so are not 'we'. In a large project, you may not want to describe who did all the different activities. It would mean including interruptions in your description of the methods, for example.
3. To be unconventional is to make a special statement. For example, if I change 'An analysis of the data was performed', which is pretty common, to 'We calculated...', the reader may wonder what was different about this study. Why 'calculated?' even though it is more accurate and shorter.

Jargon and plain English

These are some plain English criteria:

- Use active instead of passive voice.
- Use 'we' and 'you'.
- Avoid nominalisations (an anti-self-referential statement!).
- Use subject-verb-object construction.
- Use short sentences (a maximum of 15 to 20 words).
- Use lists.

To start from the end: lists are generally not liked by journal editors. This is probably because there is a Powerpoint quality to lists.

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Discount for editors joining the Alliance

Media, Entertainment and Arts Alliance (MEAA) offer to society members.

Since the amendments to the *Workplace Relations Act 2006* ('WorkChoices') came into force in March 2006, the working conditions that Australians have enjoyed for more than a century have been rapidly dismantled.

The new 'fairness test' does not guarantee full financial compensation for the loss of award conditions. Redundancy pay and paid maternity leave were two of the matters taken into account under the 'no disadvantage' test, which was replaced by the 'fairness test', but are now not protected and can be abolished.

The 2007 changes to WorkChoices do not restore protection from unfair dismissal, and do not guarantee that negotiations about terms and conditions will result in employees being financially better off than they would have been under their award.

Even if you haven't been asked to sign an Australian Workplace Agreement, any individually negotiated contract of employment is much less likely to provide the level of security, pay, and conditions that a collective agreement can. A union can help to negotiate such an agreement and has the experience and background knowledge to ask the right questions and be sure that matters such as occupational health and safety are taken into consideration.

Editors are professionals, but professionals are still employees. We have the qualifications and skills to warrant professional pay and stable jobs. It's time we put our heads together to achieve those things. A union can only act for its members, and it's only by being part of a union that any person can influence its priorities.

What about freelancers?

Freelance editors must negotiate their own fees, and those fees must take into account taxes; expenses such as office supplies, hardware and software, and an internet connection; updating skills through training; marketing and advertising initiatives (such as a website); and saving for retirement. If they have a registered business, income must also cover business taxes, and possibly accounting fees. Though a very frugal person may be able to

make ends meet by charging on the basis of \$40 or \$50 per hour, most of us cannot—especially given the sometimes sporadic nature of freelance work. Keeping editorial pay low by agreeing to work for such rates is a disservice to our profession. Although freelancers work for themselves, communication and collective agreement are the means to better pay for high-quality work.

A union is as strong as its members

The Media, Entertainment and Arts Alliance is the union for people working in the areas of media, communications, entertainment, and the arts—and that includes the publishing industries. Through the Alliance, people come together to demonstrate that strength comes from numbers, and by working together we have the strength to change things we cannot change on our own.

Registered with the Australian Industrial Relations Commission and in each State, the Alliance is the officially recognised body representing members on all industrial matters, including negotiating our agreements and providing advice on contracts. It uses its influence to lobby government and other industry bodies for strong and independent Australian media, publishing and entertainment industries.

How much does it cost?

Alliance membership fees are on a sliding scale according to income, with the expectation that a person's membership fees will be approximately 1 per cent of his or her annual income. See the enclosed membership form for fee details.

The Alliance offers a membership discount for all members of Australian Societies of Editors. This discount began at the start of the 2006–2007 financial year and continues. New or existing members of the Alliance can receive an amount off their membership fee equivalent to the amount of their society membership, with proof in the form of a tax receipt. You need to notify the Alliance at the start of each financial year to continue to receive the discount: email <members@alliance.org.au> or phone 1300 65 65 13.

Alliance membership fees

Alliance membership fees are levied annually by Federal Council according to your income and what section of the industry you work in. Some sections also have an application fee.

Full and Associate Members of Australian Societies of Editors in all States and Territories are entitled to an annual discount equivalent to the amount of their society's annual membership fee.

How to join

To join, complete a membership form (see insert) and post it to the Alliance Membership Centre. More information is available on the website <www.alliance.org.au> or phone the Membership Centre on 1300 65 65 13. All membership fees are tax-deductible.

Media, Entertainment and Arts Alliance (MEAA)

Society's new direct deposit payment option

The society now offers three options for payment:

1. by credit card over the phone (or mail or email);
2. by cheque;
3. by using our new direct deposit facility, which is the most secure.

Using your own bank's online funds transfer option, make the payment direct to our CBA account.

Account Name: Society of Editors (NSW)

BSB: 062172

Account Number: 00905083

Include your name and abbreviated payment description in the space provided, and that's it!

The account is checked regularly for deposits, but if you want confirmation of your deposit, please email <treasurer@editorsnsw.com> to receive a return email. This confirmation email will also serve as a receipt. If you need a paper receipt, advise your address in your email and one will be provided.

If you have any questions on this process, please contact the Treasurer, Owen Kavanagh, by email or phone 0418 440 151.

You generally don't get a logical argument or a thought-out statement in a list. A list can imply an abdication of thinking.

Subject-verb-object and short sentences, as a principle of writing, may result in monotony.

'Plain English' to me suggests that all rhetorical elements should be abandoned, and yet often you need to consider how to maintain your reader's attention and to keep your readers awake.

I would rather say 'imagine you are talking to your reader'. Think 'vigour' as recommended by Strunk and White. Make every word tell.

Measures of reading ease

Reading-ease scores and Fog indexes measure language on the numbers of syllables in words and the numbers of words in sentences. They are fairly crude measures of readability, as you probably know. However, an expert reader may be more familiar with a polysyllabic technical word. A longer sentence can be easier to follow than several short sentences that break a single idea into parts.

Jargon

Sometimes the writing is more concise with jargon. A single technical word may be the only alternative

to a long-winded explanation in everyday words.

A jargon term may also be more precise. For example, the plain-English term may be heart attack. The technical term may be ST-segment elevation. The expert reader may need the technical term to understand what is being described.

Non-English speakers may be more familiar with jargon terms. In medical science, they tend to have less trouble with technical terms than with short everyday words. This may be the fault of the articles they are reading, but the jargon may in fact be easier.

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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 (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 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.**

IPEd notes

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

The Interim Council is making steady progress with the constitution. Currently, it is revising a preliminary draft prepared by a Canberra law firm, Williams Love & Nicol. The task of reconciling our desired arrangements and our passion for plain English with the requirements of the corporations law is time-consuming, but we are confident that we will soon have a workable document to put before the membership. The aim is to post the constitution on the website at <www.iped-editors.org> for comment by mid-October, a little later than was expected.

The revised schedule for the constitution will flow on to IPEd's activities. One result is that the first accreditation examination will probably not be held until mid-2008. Members are assured that they will receive at least four months' notice of the exam date.

The Accreditation Board is very active in its various areas of responsibility. One task is to draw up guidelines,

procedures and cost estimates for smooth functioning of the accreditation scheme. There has been a good response to the issues paper that discussed the pros and cons of offering the accreditation examination online, and the Accreditation Board is collating the feedback from members on this topic in order to decide how to proceed.

Meanwhile, the Assessors Forum has finalised the answer paper and marking guide for the sample exam that was presented at the national conference in May; thanks to Renée Otmar of Victoria and Paul Bennett of Queensland for their work on this. The sample exam has been posted on the website under Accreditation. Members can download it and have a trial run, and then compare their answers with the ones posted. Members are urged to attend their societies' workshops that will be held during September and October to discuss their impressions of the sample exam and provide feedback regarding improvements.

The website <www.iped-editors.org> has gone live in its new version, with improved design and extra features; more content will be added as it becomes available. The upgraded site is much easier both to use and to maintain—thanks and congratulations to Mike Purdy of Canberra who has put in countless hours on it, and to Rosemary Luke of South Australia and Rosemary Noble of Victoria.

One feature of the website is an event calendar for listing societies' training courses and events of interest such as public discussion of editing at writers' festivals and on radio. (Recently members have made presentations at the Byron Bay and Melbourne writers' festivals and appeared on *The Book Show* on Radio National.) The calendar is compliant with the standard for calendar data exchange and you can subscribe to it as an RSS feed if you want to be notified of new postings. If you have any comments or suggestions about the website, please contact your IPEd delegate.

Janet Mackenzie
Liaison Officer

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For example, Latinisms may be easier to understand than everyday English words because their construction is more systematic.

The editorial gestalt

The texts I work on are usually relatively short: up to say 5000 words. I do the mechanical parts of the editing first.

1st pass: Read the instructions for authors.

2nd pass: I reformat the text and do any automatic cleaning up (search and replace). I check the language, capitalisation, punctuation, spelling, omission of words—at the sentence level. I make sure sentences within themselves make sense. I flag words and phrases I don't understand (queries to self in blunt words).

3rd pass: I don't read the abstract first. The abstract is the part most likely to be inaccurate or incomplete! Eventually it should agree with the text, rather than the other way around.

I have an idea what the paper is about from the first pass, sometimes not much of an idea. This is when the paper is

edited substantively. It is reviewed for meaning, logic and completeness. Parts of the text are moved and reworded. During this pass I refer to the tables, graphs and references to make sure they correspond with the text. I work with pencil on a printed copy.

4th pass: Now I understand what the paper is about. This is a final check for meaning where expression can be improved and most of my queries deleted (including all to self). Remaining queries are rewritten more politely. This is the equivalent of Matthew's 5th pass. I then correct the abstract and title.

5th pass: Review of headings and subheadings.

6th pass: Automatic spell check. Then I copy any problem sentences and add them with queries to a notes page to go with an email to the author.

What is extremely important is to look up anything new or unknown. Sometimes I have been tempted to miss this part of the process and closely risked changing a correct usage to an incorrect one.

The BELS exam

BELS is the Board of Editors in the Life Sciences. The first part of their two-tiered accreditation system is a three-hour multiple choice exam that tests scientific editing in English. To be eligible to sit the exam you need two years of manuscript editing experience and a bachelor's degree. It is quite a difficult exam and it takes about six months to prepare for it. Details are on the BELS website <www.bels.org>.

It costs US\$25 to register and US\$100 to apply for an exam. BELS run everything on a shoestring so it's pretty impressive. The aim is to show employers that you have proficiency at manuscript editing in the life sciences.

Rhana Pike writes and edits papers and reports on clinical trials. Matthew Stevens is a freelance science editor. His book, Subtleties of Scientific Style can be purchased through his web page <www.zeta.org.au/~mls/Sciscape.html>. Both Rhana and Matthew are invigilators for the BELS exam. Details about the next exam are on page 6.

John Curtain Educational Editorial Fellowship, closing date 28 September

Applications are invited for the 2008 John Curtain Educational Editorial Fellowship, sponsored by the Australian Publishers Association and the Graduate Program in Publishing Studies at RMIT University.

Named in memory of the late John Curtain, editor, publisher and teacher, the fellowship consists of fees and financial assistance for the successful applicant to undertake the two-year, part-time Graduate Diploma in Editing and Publishing program at RMIT University in Melbourne, commencing in March 2008 and finishing in October 2009. For further information and guidelines see the APA website <www.publishers.asn.au>. Applications close 28 September 2007.

Frankfurt Book Fair, 10 to 14 October

This year the Frankfurt Book Fair will be held from 10 to 14 October. For more details visit the website <www.frankfurt-book-fair.com>.

Each year the APA organises a display of new titles in the Showcase of Australian Publishing. Contact <kathy.fulcher@publishers.asn.au> for more information.

Galley Club Networking Happy Hour, 11 October

The Galley Club of Sydney is hosting a monthly networking Happy Hour for anyone in publishing or printing. The next Happy Hour will be held on 11 October at Level 3, Harbour View Hotel, 18 Lower Fort Street, The Rocks.

For members drinks are free. Non-members pay \$5 and drinks are free thereafter. (Or join the Club: \$50 p.a. or \$20 p.a. student concession and enjoy free Happy Hours every month). For further details visit the website <www.galleyclubsydney.org.au>.

Westfield/Waverley Library Award for Literature, 24 October

The shortlist for the Westfield/Waverley Library Award for Literature, which offers a \$15,000 winner's prize for a work of literary merit that best demonstrates excellence in research, will be announced on 24 October. Each of the finalists will receive the Alex Buzo Shortlist Prize at 7 p.m., at the Eastern Hotel, Oxford Street, Bondi Junction. Jessica Rowe will be the compere. Places at this event are limited; to register interest email Denis Moore at <denism@waverley.nsw.gov.au>.

Australian Society for Technical Communicators (NSW) Annual Conference, 26 to 27 October

The Annual Conference of the Australian Society for Technical Communicators (NSW) will be held in October at the Citigate Central Hotel, 169 to 179 Thomas Street, Haymarket, Sydney. The program includes sessions on the social responsibility of technical communication with David Sless; and the art of editing museum labels with Dr Robert Nichols. Discounts may apply to Society of Editors members. Program details and booking forms are available at <www.astcnsw.org.au>.

BELS examination, Sydney, 27 October

The BELS certification exam is a three-hour multiple choice test of scientific editing in English. For more details about BELS and the certification exam visit <www.bels.org>.

The next exam will be held in Sydney on 27 October. Visit the website for further details. To sit the exam, first apply to BELS for candidacy then pay a joining fee and exam fee. Phone Rhana Pike on 02 9562 5000 or email her at <rhana@ctc.usyd.edu.au> to enquire about registering for the exam.

Freelancers do lunch, 2 November

The next freelancers' lunch will be held at Toast Cafe, Shop 3, 22-33 Mary Street, Surry Hills on Friday, 2 November 2007. Mains cost about \$14. The cafe is near the corner with Reservoir Street and is a five-to-ten-minute walk from Central Station and the Eddy Avenue bus stops.

The society organises these informal freelancers' lunches every second month or so. The invitation to lunch is cordially extended to other freelancers who work in the publishing industry. There is no need to RSVP. See you there!

2007 Whitley Awards winners announced

The Royal Zoological Society of NSW has announced the winners of the 2007 Whitley Awards for outstanding publications that deal with the promotion and conservation of Australasian fauna. This year's Whitley Medal winner is *Australia's Mammal Extinctions, A 50,000 Year History* by Chris Johnson (CUP). Certificates of Commendation were awarded to 12 publications, including books and electronic media. Among the editors who received awards were P.J. Higgins, J.M. Peter and S.J. Cowling for *Handbook of Australian, New Zealand and Antarctic Birds, Volume 7* (Oxford University Press and Wingspan) and editors P.J. Armati, C.R. Dickman and I. Hume for *Marsupials* (CUP).

The awards are a tribute to Gilbert Whitley, a curator at the Australian Museum from 1922 to 1964 and editor of the Zoological Society's publications.

Freelance fees guide

The National Union of Journalists (UK and Ireland), has released a fees guide to assist freelancers in negotiating the best rates and conditions possible for the various kinds of work that they undertake. It contains helpful advice on how to negotiate fees, syndication, copyright and freelance rights in general. Visit <www.londonfreelance.org/feesguide/advice.html>.



2007 ASA Medal awarded

Glenda Adams has been posthumously awarded the 2007 Australian Society of Authors Medal. Glenda Adams has been widely published and acclaimed both here and overseas. Her body of work includes fiction, scriptwriting (stage and screen), non-fiction and journalism. Her second novel *Dancing on Coral* won the 1987 Miles Franklin Award. She taught writing for many years in New York, and was instrumental in setting up creative writing programs in Australia in the 1990s.

The ASA Medal is awarded biennially to recognise the achievements of authors (including illustrators) who have made a significant contribution to the Australian community or Australian public life. For more information, contact Georgia Blain, ASA Chair, on 0403 689 909.

Society's Christmas Party

Tuesday, 4 December

Don't miss a special night of good food, good fun and good company.

Mark this not-to-be-missed date in your diary now.

Please check the website and our next newsletter for more details.

Society of Editors (NSW) Inc.

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Blue Pencil

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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 <bluepencil@editorsnsw.com>.

Copy deadline for the November issue is Tuesday, 9 October 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 member 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 <esd@editorsnsw.com>.

Committee meetings

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

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Blue Pencil:
Tuesday, 9 October 2007

Professional development

Effective writing: structure, style, and plain English

Discover techniques for writing clearly. Get your message across by organising your ideas, engaging your reader and developing an effective style. Learn how to:

- Communicate effectively
- Ensure the text hangs together
- Write in plain English to communicate clearly
- Use stylistic devices and punctuation to give your writing clarity—and punch
- Revise and edit to polish your writing.

Presenter: Pauline Waugh

Date: Friday, 16 November

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

Grammar essentials

Presenter: Pam Peters

Date: February 2008 (date to be confirmed)

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

Smart marketing for freelancers

Presenter: Terry Johnston

Date: Saturday, 22 March 2008

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

Cancellation and refunds

The society will refund 100 per cent of the fee if you cancel four or more working days before the workshop, and 50 per cent if you cancel one to three days before. However, please note that there can be no refund if you cancel on the day of the workshop.

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).

Payments for attending the workshops can now be made by direct deposit. See page three for details of our new direct deposit facility.

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

Have you used your free meeting voucher?

With just two meetings to go before the end of the calendar year it is time to dig out your free meeting voucher. All members were sent a voucher for one free meeting when they joined or renewed their membership to the society.

If you haven't been to a meeting yet this year you've missed some fabulous speakers, including Mark MacLeod on children's book publishing and Glenda Browne on indexing, who represent the best of their profession and who tailor their message to an audience of editors.

We have more fun and enlightening events before the Christmas Party, namely presentations from Alan Carter, publisher and antiques expert, and Elizabeth Flann the co-author of *The Australian Editing Handbook*. Make sure you don't miss out.