

Book publishing in the big apple

Rowena Lennox, eighth recipient of the Beatrice Davis Editorial Fellowship intrigued the audience at our May meeting with a description of her time in New York. Following are highlights of Rowena's account of the editor's role in how books are developed, distributed and positioned in the US market.

When I applied for the Beatrice Davis Editorial Fellowship in August 2002 I wanted to devise a project that would allow my writing and my editing practice to converge rather than diverge. I didn't want to have to hide my writer's hat while I presented myself as an editor, or vice versa.

I wanted to investigate writing that looks at history and politics through the prism of personality. My focus was on the editorial development of the books and how they were distributed and positioned.

Some of my big discoveries in New York City are probably common knowledge for in-house editors—especially the business side of editorial work: the acquisitions deals, the rights sales. Nevertheless, the Beatrice Davis Editorial Fellowship gave me, as a freelance editor and writer, the

valuable opportunity to observe the cut and thrust of publishing as business.

The power of books

I have this blind belief in books that they can do so much more than other media. Consequently, in my Beatrice Davis Editorial Fellowship application I wrote about my belief in the power of books: 'I think books offer a way of viewing and interpreting the world that is potentially more sustained, more multifarious and more intimate than other forms of media.'

Ideally, and with the help of the editorial process, books can get behind the facades of public figures and burrow into the vagaries of political machinations.

Editing works as a catalyst—sometimes an editor's suggestion is the trigger that makes an author

realise why they want to arrange their book a certain way, why they want to adopt a particular viewpoint.

Preparation

As well as being funny and insightful, reports from previous Beatrice Davis recipients built up a picture of New York City and publishing in the USA. They clarified some of the differences in the editorial process and terminology between Australia and the USA. For example, an 'editor' in the USA acquires books and edits manuscripts. Manuscripts might also be sent to a freelance copyeditor but US editors pride themselves on doing the 'editing' as well as the acquiring.

Publishers Lunch—a US email newsletter that summarises book deals

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Next meeting: Tuesday, 4 October 2005

Careers in editing

Professor Pam Peters, director of the Macquarie University Postgraduate Program in Editing and Publishing, with some of last year's graduates, will profile different kinds of professional careers into which editing skills can be woven. Not all in mainstream publishing of monographs and textbooks, but magazines, newspapers, communications and publicity; and in a variety of institutions (government, educational, community, business and corporate) as well as freelance; in print and online.

Professor Peters has written many books including *The Cambridge Guide to English Usage*. She was recently awarded a Personal Chair in the Department of Linguistics at Macquarie University and is Director of the Dictionary Research Centre and Style Council Centre.

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, 30 September.

and other industry gossip—fleshed out the picture of publishing in the USA even more. I read *Publishers Lunch* for almost a year before I left for New York. It was time-consuming but I wanted to leave no stone unturned.

The recipients' reports also gave very useful advice and warnings: have your pitch ready, don't waste their time, don't be offended if people are brusque—it's just the New York way.

New York

Tens of thousands of books are published in the USA each year. A cable television channel is devoted to books. The biggest market for books is Los Angeles, followed by Washington DC, with New York number three.

New York is a bookish town. You see bookcases through windows, people reading hardcovers on public transport or sometimes marking up manuscripts on the subway. Books seem to have tremendous prominence.

Publishing companies are located in a central part of Manhattan. However, publishing is actually a marginal business—the prime real estate is because the companies are owned by other media conglomerates.

Generally, I found that Americans were responsive to Australians and showed a spirit of generosity. New Yorkers were laidback and courteous and I was told that since 11 September 2001, people took more interest in their fellows. I did find them remarkably incurious and at times it was dispiriting when I tried to interest them in the books that fascinated me.

'Platforms'

The author's 'platform' is their authority to write about a subject and their ability to gain publicity for their book. A recurring theme in my conversations with editors and publishers was the importance of an author's platform. Some regard lack of platform as a reason not to publish.

Sometimes an author's platform might come from their involvement with a subject—such as men who have had cancer or women in jail.

Journalists often write the books because they have a platform in the form of their own television or radio show, or a newspaper column. Journalists can often reach a community more effectively than historians. Much of the serious non-fiction I was interested in was written by journalists.

Most of the editors I spoke with were willing to love good writing whatever the author's platform, though without a vision of how they could sell the book they were not in a position to acquire the manuscript. Fine writing needs an identifiable audience, and an acquiring editor needs to prove they can reach this audience.

Australian writers in America

Americans are interested in what the USA is all about, who they are, and there is a huge reading public for US history. The two Australian writers, whom most editors acknowledge have reached a US audience with their books on Australian subjects, are Peter Carey and Robert Hughes (now American).

It is really important for Australian authors to visit their US publishers, talk to the sales staff, read from their work. New York is that kind of place: you have to be there.

To me it didn't seem as important for British writers to reside in New York. The 'benign stereotypes' attract American readers to English subjects such as Churchill and the Tudors. The Atlantic Ocean just doesn't seem to be the obstacle that the Pacific is.

Bestsellers

Several editors spoke of the need to print and distribute a minimum of 20,000 copies of a book—to get it in the stores in front of the public. They couldn't afford to do small print runs. There

needed to be some existing culture, some public knowledge, some terms, hooks, with which to describe a book before it could be published successfully.

What successful authors and editors demonstrate is the ability to ignite interest in a target audience with a persuasive description.

Many of the editors I met demonstrated the vital skill of being able to create interest with their description of a book, and the subtle art of placing words well to keep the emphasis where they want it.

Rights

The sale of the territorial, audio and paperback rights contributes considerably to the viability of a book and to the profitability of a publishing company.

Placements

I worked for three companies, Hyperion, St Martin's Press and Jane Starr Literary Scouts. Hyperion, part of the Disney group, which is part of the Time Warner group, is a relatively small publisher by US standards—it employs about 50 people, six of whom are editors and 10 of whom are in publicity, and publishes about 100 books a year.

St Martin's Press publishes about 800 titles every year and employs 18 senior editors.

I read some manuscripts and copyedited parts of American Idol judge Randy Jackson's book *What's Up, Dawg?* and the introduction to a book about sports television station ESPN.

I read agents' letters, some which were superficial and gushy and didn't do their authors justice, but sometimes a mediocre agent will come up with a best-selling author.

The reading I did differed in a remarkable and refreshing way from the reading I do as a freelance editor. Instead of asking myself how I was going to make this manuscript work (which is what I do as an editor), I could skip through the pages to see whether a manuscript did work. As an editor I was thinking of all the suggestions I would give the author, which episodes were superfluous, which needed work, how characters were unbelievable. But for a considerate rejection letter, I learnt to say that the publisher just couldn't take it on.

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NEW MEMBERS
Sofia Bryden
Jeane Balcombe
Leanne White
Carolyn Ward
Christopher Firmstone
Kerry Aicken
Jennifer Mosher

The literary scout

The role of the literary scout is to seek US literary talent for foreign clients, which are publishing companies in a number of countries around the world—Australia, Japan, Germany and The Netherlands to name a few. Scouts are the eyes and ears for foreign publishers.

Literary scouts need to be aware of all that is being published—or even thought about—and whether a manuscript has international appeal. Scouting is really interesting but increasingly competitive and high-pressured work, especially in the weeks before the Frankfurt Book Fair when many foreign publishers come to New York to start buying.

Meetings

I learnt some useful Yiddish words. Michigass (mess), for example—in an editorial meeting talking about a particularly difficult author: ‘We don’t want that michigass again...’

It was interesting to see how loose the discussion in some of the meetings was. These meetings were a great place to see the non-science of publishing, the hit-and-miss nature of the business. ‘It’s a crapshoot,’ more than one editor told me. The editorial meetings allowed space for exploration, indecision.

The positioning or marketing meeting had double the cast of the editorial meeting—about 45 people. The meeting opened with editors giving well-prepared presentations on various projects. People brainstormed about ways to get extra publicity for the book. Other meetings were held later to crunch the numbers. Some important business took place in the corridors in the spaces around meetings.

At all the editorial meetings I attended the match of the book to the publishing company was an important factor in the decision to publish or not.

Editors had to be resilient and the intelligence that went into editorial decisions was eclectic and wide-ranging.

The editor’s role

Books need to be championed by the editors. When New York editors described to me their latest projects they were impressive and eloquent.

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Editing in Context National Editors Conference, Melbourne 13 to 15 October 2005

Have you registered?

The Editing in Context National Editors Conference is nearly upon us and the organising committee is delighted to report that we have already received over 200 registrations. With less than a month to go until opening day, we are looking forward to an event which should be both stimulating and challenging.

Some of the highlights include:

- keynotes from leading practitioners in the editing and publishing industry
- a wide range of presentations and workshops on subjects covering the editing profession, training and mentoring, science editing and indexing
- launch of *At the Typeface: Selections from the Newsletter of the Victorian Society of Editors*
- the conference dinner at the Melbourne Aquarium, featuring guest Jane Clifton and an introduction to the new Institute of Professional Editors.

See page 6 of this newsletter for additional conference information.

Places are still available. Registration fees for the whole conference are \$430 (non-early bird) or \$345 concession (student, non-waged). One-day registration is \$215 (or \$175 concession). The conference dinner and field trips will attract additional charges.

The final papers are being submitted now, the keynote speakers are raring to go, the trade fair is hotting up, and the committee is putting the finishing touches on all the arrangements.

So don’t miss out! If you haven’t registered yet, there’s still time to do so—go to the website at www.socedvic.org/editingincontext/ to view the program and download a registration form.

See you in Melbourne!

Sometimes their enthusiasm was for a book that was not to my taste, but they always convinced me that it was to some readers' taste. Bill Thomas told me how important it is for an editor to be passionate, not cynical, and how crucial it is to be able to talk about a book easily. He said that if an editor can't describe a book succinctly, they're going to have trouble selling it.

Jackets and subtitles

The US titles and subtitles I saw were devised to home in on the book's target audience in a more specific way than Australian titles and subtitles sometimes do.

One Australian history book being considered by a US editor while I was there did not have that crucial subtitle.

I thought Australian jacket design has more parallels with English jacket design. To my mind, in Australia a more literary, arty look is more popular across a wide range of titles.

The other obvious difference was the use of quotes on US jackets. In some cases quotes are seen as more important than sales of previous books by the same author. US editors were surprised to receive books from Australian publishers that were not adorned with endorsements from well-known people.

Hardcovers

According to some editors, hardcover publications act as 'research and development'. Paperbacks are released a year later, sometimes rejacketed and retitled.

Publishing in hardcover is justified on a number of fronts: only hardcovers get serious reviews; institutions such as libraries will buy only hardcovers; certain book buyers want hardcovers; and the profits on hardcovers are better for the publisher.

NYT bestseller list/reviews

Smaller newspapers syndicate reviews from the major papers. There are daily book reviews in the *New York Times* and every Saturday the *New York Times Book Review* publishes long reviews (about 1500 words) of about 14 non-fiction titles and about six fiction.

The famed *New York Times* bestseller lists are compiled from

reorders from a selection of 4000 retailers and wholesalers nationally.

Of course, many books that sell extremely well, for example, religious books, do not sell through the retailers included in the selection, so they never appear on the *New York Times* lists.

Bookstores

Barnes & Noble is a popular chain with long opening hours. Books on the tables at the front of the main store are arranged under creative headings such as 'Beach Reads'. Upstairs at one Barnes & Noble store I visited there was a vast wall of shelves dedicated to history: 44 shelves for US history; five shelves for British; three for Chinese; one for Indian; and one for Asian, which ranges from Central Asia to Indonesia.

I went to several Barnes & Noble meet-the-author talks and, despite there being so many cultural activities in New York City, to my eye these talks were well attended.

'At the age of 30, Peter Carey said, such detailed editing might have driven him mad and made him feel crushed.'

I was told by one marketing manager that for every book printed, publishers really needed to spend \$1 per book on publicity, advances, promotion and 'coop money' with the bookstores. Stores charge publishers to discount a particular book and display it face out.

In the bookstores I visited the staff were young, probably badly paid and knew little about the product they were selling. Customers received little individual attention. This situation means it is even more crucial for publishers to package, describe and promote books to their target audience, so customers can find what they want when they come to shop.

Wal-Mart is now a major player in the book business. The discount stores, Wal-Mart, Costco, Kmart and Target, are selling books as loss leaders. When the retailer offers books at a cheaper

price than on the jacket, consumers see what a good deal they are getting. Then consumers think they are getting a good deal on all the other items in the store, whether that is the case or not.

On a smaller scale, bookstores might be targeted by publishers. For instance a novel set in Great Lakes was promoted to bookshops in the Great Lakes area.

Web marketing

Specialist web marketers can provide a cheap, targeted marketing option. A budget campaign might last two months from shipping date and would include interviews, chats, news groups and list serves that link back to the website for the book, which links to the Amazon website. In Amazon's affiliate programs, all linked websites receive a commission every time Amazon sells a copy of the book.

Though a web campaign might last for two to six months, the material stays online for years.

Authors

One agent told me freelance editors were employed by authors to work on manuscripts before they were sent to an agent. Obviously these editors would have had enough experience in-house to know how to shape the manuscript to make it saleable to a publisher.

I talked with with Sandra Benitez (*The Weight of All Things*), Peter Carey (*True History of the Kelly Gang*) and Laura Blumenfeld (*Revenge*) about their work.

Gary Fisketjon, Peter Carey's editor, gave him a different way into the sentences, suggestions to vary the sentences, to avoid repetitions and 'I'...

Peter Carey never felt manipulated or bullied. He understood that his editor was giving him his best read. He responded quickly to the edits, making decisions about the changes and taking in the ones he agreed with fast. Then he would read through and print out the edited version. If he thought he had lost his voice he had the chance to reclaim it straight away. At the age of 30, Peter Carey said, such detailed editing might have driven him mad and made him feel crushed.

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Conclusions

Initiatives such as the Beatrice Davis Editorial Fellowship are extremely valuable because they broaden and deepen publishing networks and relationships between Australia and the USA.

Money and ideas seem to be able to co-exist happily in New York. It seemed to me that much serious non-fiction was sold before it was written.

Some companies still do books for love. Editors spoke about how they wanted to build authors and I was relieved when some editors told me that selling 4000–6000 copies of a book was fine. There was much discussion of the author's break-through book, and sometimes editors were prepared to stick with an author in search of the break through.

I was there for the big picture view—how editors visualise and position books—and I came to see that the synergy between writer and editor is crucial here. Similarly, the symbiosis between books and other forms of media is vital, not only for promotion and publicity. Print media, radio, television, cinema and the internet are all sources for book ideas and areas of employment for writers.

Editors can't predict where the next big one will come from. As a buying editor, I learnt, it's wise to aim for a specific definable audience rather than a vaguely defined general audience. The beautiful thing about publishing is that there are always surprises, and that keeps editors open-minded.

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. Rowena was the recipient of the 2002–2003 Beatrice Davis Editorial Fellowship. The full report on her time in New York is on the APA website at <www.publishers.asn.au>.

The Beatrice Davis Editorial Fellowship is named after Australia's most acclaimed book editor (more details this page).

IPEd notes September 2005

News from the Institute of Professional Editors (formerly CASE)

IPEd (formerly CASE) has had some changes of personnel. Our business manager/secretary Renée Otmar has resigned due to pressure of other commitments, and Janet Mackenzie is filling in for her until the next IPEd meeting in October. The Canberra society has appointed its new president, Virginia Wilton, as IPEd delegate, replacing Ed Highley. Ed will continue as webminder and as a member of the Accreditation Board for the time being.

The delegates have decided that they prefer IPEd for the shortened form of the institute's name; it is more distinctive and memorable than IPE and also easier to pronounce.

Finance

Earlier in the year IPEd presented a draft budget to the State and Territory societies of editors. The budget is being developed in good faith in a fluid situation; it is necessarily imprecise because the organisation faces so many unknowns that both income and expenses are difficult to forecast.

Once members have adopted a model of a national organisation we will have a clearer idea of our target income and the likely costs of activities. In the meantime Robin Bennett of Queensland is drawing up a revised budget which IPEd expects to present to the societies after its next meeting in October.

Plans for a national organisation

IPEd delegates and the members of the Accreditation Board are busy preparing their presentations for the

national conference to be held in Melbourne in October. All members should have received a copy of the issues paper, prepared by the National Organisation Working Group, which sets out options for the structure and registration of a formal national body. If you've missed out, it is available on the website.

Janet Mackenzie of Victoria is collecting feedback on the issues paper. She will compile this and present it to a plenary session of the national conference, and the subsequent discussion should indicate how the profession wants to proceed in creating a national body.

If you have not been able to attend a meeting on the issues paper, or if you have further thoughts, send them to your IPEd delegate who will forward them to Janet.

Communication with members

The website <www.case-editors.org> is worth a look to catch up on the latest on current projects or if you've forgotten who your IPEd delegate is. We are exploring the possibilities for a new domain name to match our new identity. Delegates have agreed that a national discussion list would improve communication, enabling IPEd both to answer questions promptly and to gather ideas from members nationwide.

Janet Mackenzie

IPEd Liaison Officer

<www.case-editors.org>

The Beatrice Davis Editorial Fellowship

The biennial Beatrice Davis Editorial Fellowship recognises the contribution of editors to quality writing. It provides a senior book editor with funds for a three-month attachment to a US publishing house to gain experience in US publishing practices. To be successful, applicants need to be Australian-based editors, working in-house or freelance, with at least five years or equivalent editorial experience in quality Australian fiction and non-fiction publishing. The fellowship is sponsored by the Literature Fund of the Australia Council, the Australian Publishers Association and the Australian publishing industry.

For more information, please contact Kathy Fulcher on (02) 9281 9788 or email <kathy.fulcher@publishers.asn.au>.

Australian Society for Technical Communicators (NSW) Annual Conference, 28 to 29 October 2005

The Annual Conference of the Australian Society for Technical Communicators (NSW) will be held at the Carlton Crest Hotel, just off Broadway near Central Station.

Society of Editors members are invited to attend at the ASTC (NSW) member's discounts.

Program details and booking forms are available at <www.astcsw.org.au>.

Freelancers for lunch, 28 October 2005

The next freelancers' lunch will be at Rossini Restaurant, Alfred Street, Circular Quay at 12 noon on Friday, 28 October. Rossini is licensed and mains cost about \$12–14. There is no need to RSVP. See you there!

Board of Editors in the Life Sciences (BELS) exam in Melbourne, Wednesday, 12 October 2005

The Board of Editors in the Life Sciences (BELS) exam will be run on the afternoon of Wednesday, 12 October 2005, from 3–6 p.m. The exam will be held before the start of the Editing in Context conference (see following news item).

BELS is a US-based organisation that offers certification by examination to editors in the life sciences. Formed in 1991, it has certified members worldwide, including approximately ten members in Australia. You can read all about the BELS organisation and the certification exam at the BELS website at <www.bels.org>. To sit the exam, you need to apply to BELS for candidacy and pay a joining fee and exam fee (total of about \$125). Contact the BELS administrator, Leslie Neistadt, directly for the forms <lnleistadt@hughston.com>.

The closing date for registration for the Melbourne exam is 22 September.

Contact Janet Salisbury ELS if you need more information or if you are planning to register by phone, 02 6282 2280, or email <janet.salisbury@biotext.com.au>.

Editing in Context Conference, Melbourne 13 to 15 October 2005

The Editing in Context conference will be held in Melbourne from 13 to 15 October 2005. Information will be posted on the website <www.socedvic.org/editingincontext/>.

Further information is on page 3 of this issue of *Blue Pencil*. Current details on the planned sessions are also available on the website.

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

Style Council Conference, Melbourne 15 to 16 October 2005

The Style Council Centre researches and publishes information about the English language in Australia. It builds databases of spoken and written Australian English, Aboriginal English and terms on which Australians diverge from Britons and Americans.

The centre conducts regular conferences, on the state of the language (known as Style Councils), and publishes their proceedings.

Style Council 2005, taking the theme 'Style in context, Australian and international', will be held in Melbourne on 15 to 16 October, dovetailing with the national editors' conference at the Eden on the Park Hotel. Non early-bird registration will be \$165. For more details, see the website <www.shlrc.mq.edu.au/style/styleconf05.htm> or contact Adam Smith, phone (02) 9850 8783, fax (02) 9850 9199, email: <adam.smith@ling.mq.edu.au>.

Invitation to Editalk

The South Australian Editors' Society has recently upgraded the Editalk discussion list-server to a new forum-style format.

Society members should find this moderated forum to be a useful tool, especially for discussion of the finer points of Australian editing. Editalk also has a 'jobs section' that may be useful. Users have to register with Editalk but, as a moderated forum, your details will be secure.

The Editalk forum is now available at <www.editors-sa.org.au/forum>. The website host Gina Inverarity encourages members to sign up to the forum and watch out for an online launch coming up soon.

Brisbane Writers Festival, 29 September to 2 October 2005

More than 200 international and Australian writers will be involved in this year's Brisbane Writers Festival. For full details visit the website at <www.brisbanewritersfestival.com.au>.

On Saturday, 1 October the festival will host Speed BookMatch where avid readers are brought together searching for their BookMatch. Think 'speed-dating' except that the organisers match you up with other compatible readers to form bookclubs not affairs of the heart!

Events at Gleebooks, 4 October 2005

Francis Wheen, writer, broadcaster and journalist, talks about his new book *How Mumbo-Jumbo Conquered the World; A Short History of Modern Delusions* on Tuesday, 4 October 6.30 for 7.00 p.m. at Gleebooks, 49 Glebe Point Road, Glebe.

More details are on the website <www.gleebooks.com.au>. The cost for the talk is \$9/\$6 concession. To book, phone Gleebooks on 9660 2333.

Frankfurt Book Fair, 19 to 23 October 2005

For five days in October the book trade congregates at Frankfurt for the world's largest international rights fair. This year Korea will be the country honoured at the fair. For more details on the book fair visit the website <www.frankfurt-book-fair.com>.



Responses to 'strong freelancer's market?'

We have had an interesting response to the questions about a strong freelancer's market posed in last month's *Blue Pencil* 'Is there a shortage of freelance editors? Or is the demand restricted to people who do copyfitting in Quark or work on non-fiction illustrated titles?'

Anecdotal evidence backs up the impression that there is currently a strong freelancer's market in Sydney. Several editors commented that they had been flat out and had to turn down offers, others had regular work.

A freelance indexer also contributed her experience: 'The same has been true for indexers—I have knocked back more work in the last two months than in the previous two years. But will it last?'

A different perspective was offered by a freelance education editor: 'I have not closely checked the *ESD*, but there must be more than 34 freelancers around who can edit educational manuscripts (a good number are not listed in the *ESD*). I can (and have done so), as you can see from my *ESD* entry, but I have not been part of the ring-around. If there is a shortage of available freelancers, why are the publishers seemingly focusing on a small group of favourites? For me, there are two possible explanations:

(1) The projects are specialised, involving, as indicated in *Blue Pencil*, Quark or illustrated texts or (2) The publishers are looking for 'cost-reliable' freelancers. Perhaps there is a glut of manuscripts, but it's a stretch for me to believe that a publisher would delay publication because their favourite, "quality" editor was not available.'

Thank you to everyone who provided their insights. We hope to receive more contributions for the next issue of *Blue Pencil*.

Society of Editors (NSW) Inc.

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

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Editor: Catherine Etteridge

Assistants: Robin Appleton, Janice Beavan, Deborah Edward, Moira Elliott, Julie Harders

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Copy deadline for the November issue is Tuesday, 11 October 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 <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.

2005 COMMITTEE

President: Pauline Waugh

Email: <paulinewaugh@ozemail.com.au>

Phone: (02) 9968 2644
0414 682 644

Vice president: Terry Johnston

Email: <pnayp@ozemail.com.au>

Secretary: Bruce Howarth

Phone: (02) 4731 5406 (h)

Email: <brhed@pnc.com.au>

Treasurer: Janice Beavan

Phone: (02) 9660 0335 (h)

Fax: (02) 9660 9375 (h)

Email: <JBeavan@bigpond.com>

General members:

Robin Appleton

Phone: 0414 645 103 (message)

Julie Harders

Email: <julieharders@bigpond.com>

Terry Johnston

Email: <pnayp@ozemail.com.au>

Shelley Kenigsberg

Email: <skenigs@bigpond.com>

Julie Stanton

Email: <juliestan@bigpond.com>

Membership secretary: Bruce Howarth

Phone: (02) 4731 5406 (h)

Email: <brhed@pnc.com.au>

Newsletter editor: Catherine Etteridge

Phone: (02) 9555 4071

Email: <cje_editing@hotmail.com>

Publicity coordinator: Terry Johnston

Email: <pnayp@ozemail.com.au>

Meetings coordinator: Deborah Edward

Email: <deb_pageturner@optusnet.com.au>

Professional development

coordinator: Pauline Waugh

Email: <paulinewaugh@ozemail.com.au>

Assistants:

Julie Harders

Email: <julieharders@bigpond.com>

Sheena Pettigrew

Email: <SheenaPetti@bigpond.com>

Russell Thomson

Email: <ruspet@bigpond.net.au>

Website coordinator: Jo Healy-North

Email: <jhn@bigpond.com>

Editorial Services Directory coordinator:

Cathy Gray

Phone: (02) 9331 4731

Email: <cgray@mpx.com.au>

Catering officer: Jennie Begg

Email: snowcat@iprimus.com.au

Professional development

Structural editing

Date: Saturday, 29 October 2005

Presenters: Pamela Hewitt and Shelley Kenigsberg

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$195 members, \$250 non-members (lunch included).

Structural editing is a jigsaw puzzle with more than one solution.

This workshop presents practical techniques to develop the logic and flow of a text—whether the manuscript is fiction or non-fiction.

MS Word: advanced editing skills

Date: TBA (tentatively, November)

Presenter: Bruce Howarth

Venue: TBA

Cost: \$195 for members, \$240 for non-members.

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.

InDesign

Date: TBA

Presenter: Alpha Computer Consultants

Venue: Level 3, 123 Clarence Street, Sydney

Cost: \$300, lunch not included.

Course includes: course notes, certificate, twelve months help desk (via email to reinforce the learning) and repeat any public course within six months for free (conditions apply). Each student will have a workstation.

Effective writing: structure, style, and the power of plain English

Date: TBA

Presenter: Pauline Waugh

Writing and editing for the creative industries

Date: TBA

Presenter: Ginny Lowndes

Regional members living more than 200 km from Sydney will receive a 40 per cent discount on the cost of the society's workshops.

Cancellation and refunds

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

For more information about the society's workshops, please email Pauline Waugh at paulinewaugh@ozemail.com.au.

**Copy deadline for the November issue of *Blue Pencil*:
Tuesday, 11 October 2005**