

The Four Ages of Publishing

In June Richard Smart spoke to members of the society about his career as a publisher and the role of the editor in twenty-first century publishing. This month we publish excerpts from his talk.

Many years ago the noted after-dinner speaker, Humphrey Tilling, barrister and amateur actor, gave a speech to The 40 Club in London, a gathering of the English cricketing fraternity. It was called 'The Six Ages of Cricket'. Tilling based his speech on Shakespeare's poem 'The Seven Ages of Man', and it makes excellent listening.

I have taken the liberty of drawing on both Shakespeare's and Humphrey Tilling's words and ideas and written a short piece summarising what I feel are 'The Four Ages of Publishing'.

The First Age is 'The Age of Innocence or Youth' when, on the first morning in your much coveted editorial assistant role, you arrive punctually at nine, eager to meet the senior editor and publisher, to impress them with your creativity and drive, only to find they are not expected to arrive in the office before noon. And then they have a lunch appointment.

You long to meet authors, to lay your hands on your first manuscript, to re-write, re-structure, mould it into a bestseller. But, for the first

six months the nearest you get to an author is organising their free copies, or to a manuscript logging in the daily submissions and wrapping up the rejects from the slush pile.

You marvel at the doggedness of the not-a-hope-in-Hell authors who send in thousands upon thousands of words on an astonishing range of topics. You badger all in sight for a chance to try your hand at something—contracts, production, sales, marketing, PR, finance—for that is the best way to learn.

After what seems forever, although it is probably only a year or so, comes that first break. The senior editor asks

you to copy edit, nothing more, the new edition of a fishing manual. Not the most riveting start, but you are on your way at last, to The Second Age.

This I have called 'The Age of the Middle and Glorious Years' when you scale to what appear glorious heights. Enconced in your own office and with your own editorial assistant, you perhaps have a fleet car and a corporate card that allows you into the world of 'lunch with author/agent'. From such lofty heights you cultivate and manage your own list, and have the power to make an impression on

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Next meeting: Tuesday, 5 October 2010

New directions for the authors' advocate

Newly appointed executive director of the Australian Society of Authors, Angelo Loukakis, will speak on the ASA's current activities and new directions, including a research project on manuscript assessment services. As Angelo is involved in the federal government's Book Industry Strategy Group, he will also give us some early insights into what that group hopes to achieve. An editor as well as authors' advocate, Angelo will offer his thoughts on editing in an e-book world and the e-book royalty issue.

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.

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 do not RSVP; \$10 for holders of a current concession card or student card. Non-members who book and do not attend must still pay.

Please RSVP by phone to (02) 9294 4999 (voicemail) or by email to the email address <membership@editorsnsw.com> by Friday, 1 October 2010.

November meeting: The Sydney Morning Herald's literary editor and author Susan Wyndham; Tuesday, 2 November 2010.

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the literary scene. Daily you create new ideas, keeping voraciously up-to-date with current affairs, fads and trends—what people are eating, wearing, watching and listening to. You persuade ‘personalities’ from all walks of life to write explosive ‘tell-it-all’ autobiographies and if they cannot write no matter, you engage a journalist to ghost a far racier version. Life is a-buzz as sales and marketing report

‘There comes that inevitable day, or defining moment, when all that ‘glory’, those lunches and launches and overseas trips, lose their allure...’

that your latest title is running out of the shops, and that the author is the all-media star of the week. Can it get any better than this? Well, yes and no.

You now move into The Third Age, and that is ‘The Age of Acceptance’. After some twenty years successfully engaging the glories of the Middle Years, there comes that inevitable day, or defining moment, when all that ‘glory’, those lunches and launches and overseas trips, lose their allure; when chasing, yet again, another fad or foible or politician’s life story becomes somewhat ridiculous, even tedious. Suddenly the notion of compiling a worthy anthology from home has calming appeal. There is a feeling that a new generation is coming through with pace, wit and energy that is hard to match—and much admired.

So now the older statesman’s role comes into play, when past glories can be recounted with much exaggeration and some little regret. And it leads you into The Fourth Age, ‘The Age of Retirement’, or perhaps self employment. Now, with your hopefully well-invested superannuation providing some security, you gather up all that experience and plunge headlong into your own small publishing company. With excitement not unlike that you felt way back on day one of the first age, you invest in ventures you would scarcely have noticed in the world of ‘big’ publishing. You re-discover the joys and realities of working hands-on with writers and editors, designers and

printers, distributors and booksellers. You enjoy far less the bank’s monthly overdraft monitoring, the constant cash flow conundrum, and watch rate movements with more than passing interest. But there is almost perverse pleasure knowing that whatever pain is inflicted on your bank account is entirely *self*-inflicted. Conversely, there is special joy in success—even in sales of 2,000 or more. The creation and production of the first book via your own dollars is really exhilarating—not unlike Bill Bryson’s description of a first experience of sex: ‘Hectic, strenuous, memorable and over before you know it!’

And so, as you savour this final publishing ‘age’, also offering advice, consulting, lecturing and giving worthy talks, you try to come to terms with ‘a publisher’s irrational fear of life’ as writer Cyril Connelly once described it.

In one of his early films, *I’m All Right Jack* (1959), that brilliant though troubled comedian Peter Sellers memorably mimicked a speech by a pompous Tory MP. He was patronisingly telling factory workers what he thought was good for them. One disaffected worker stood and yelled, ‘But what’s your point!’ And perhaps you are wondering ‘what’s the point?’ of my stroll through the ‘Four Ages of Publishing’, in particular apropos the role of an editor?

I believe that editors, particularly commissioning editors, are the most crucial part of a book publishing company. The higher the quality of a company’s editors the better the books. In *The New York Times* in 1986 George Plimpton said of sports books, ‘The smaller the ball the better the book’. In the same way a publishing company should carefully nurture a small number of top quality editors.

Consider: a commissioning editor sources and provides the authors and manuscripts that keep contract, production and design departments ticking over, gives sales, marketing and publicity something to sell and promote, the accounts department something to add up, the warehouse something to pack and distribute, booksellers something to sell and lastly, and rather centrally, consumers something to read.

In the twenty-first century publishing

world an editor needs to be an all-rounder—across all departments. For many years, particularly in London, publishing tended to be viewed as an ‘occupation for gentlemen’ (and almost literally ‘men only’), an attitude perhaps most prevalent in the editorial department. Editors spent their time in ivory towers dreaming up marvellous ideas before handing them down to lesser mortals to magically transform into books. It is doubtful that such editors knew where the production department was and even more doubtful that they would visit it.

But, as I said, nowadays editors must be all-rounders; keep acquiring new skills, be willing to understand the role of all the other publishing departments. Money is expensive, whatever the interest rate, so advances must be judiciously negotiated, contracts be carefully understood, (particularly as technological advances have introduced a range of new rights), all subsidiary, book club and overseas rights have to be exploited, budgets and costings must be second nature, production schedules understood and kept, balance sheets must not blow the mind, authors must be found, bullied, cosseted and loved.

Another vital attribute is to have a global view of the industry. We face enormous competition from imported books, and last year’s parallel importation win (an impressive alliance of all sectors of the industry) was critical in ensuring the future of local

‘I believe that editors, particularly commissioning editors, are the most crucial part of a book publishing company.’

publishing, printing and bookselling. The e-book revolution, too, throws new challenges to the whole industry, though it is my view that the printed and viewed word can co-exist across all genres.

It has been astounding to witness the progression of the Australian book publishing industry, particularly over the past thirty or so years. Our writing,

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Book review:

Word bytes: Writing in the information society

By Carolyne Lee, with Nadine Cresswell-Myatt, Paul Dawson, Adam Deverell, Scott Drummond, Jenny Lee, Winnie Salamon and Lucinda Strahan.

Does the world need another volume on writing? Browse any search engine or bookshop and you would be forgiven for thinking the discipline is as oversupplied as our brains are overloaded in this, the information society.

‘Good writing matters’, the cover blurb says. So this book needs to do exactly what it is promoting – stand out by using the power of the written word, which has ‘defied all predictions and refuses to become obsolete’.

Author Carolyne Lee coined the term ‘word bytes’ to describe writing ‘that can get itself noticed, read and retained by readers in contexts of information overload’. Lee compares writing that is catchy but glib and lacking the strength to embed itself in the reader’s mind, with word bytes where a great deal of meaning is condensed, like poetry, into a ‘certain economy of expression’.

Lee is a writer, teacher and researcher who has taught writing for over two decades and written across the print and online spectrum. For this, her third book, she has gathered a group of contributing writers from colleagues, graduates and students of the University of Melbourne’s School of Culture & Communication, as well as diverse communication professionals from both inside and outside academe.

Of the 15 chapters, two-thirds are by Lee. They range from beginning the process of writing the word bytes, to controlling and shaping the work for the reader using the ancient arts of pathos, ethos and logos, then moving into researching and marketing. Each chapter presents an overview of the topic, as well as a toolkit of techniques and working methods—this review is a stab at the suggested structure for writing book reviews—and gives further reading. Other chapters cover op-ed pieces, as well as travel, fiction, corporate and web writing from contributors.

Now to the chapter that grabbed us. Editor extraordinaire Jenny Lee, also a historian and teacher, has written a chapter on editing that illustrates why she has inspired a multitude of

university students, first at Deakin then Melbourne, to take up the green (or red) pen. ‘If writing is about “getting it out”,’ she notes, ‘then editing is about “getting it right”.’

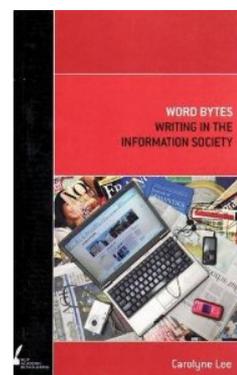
Lee’s editing career began in 1982, when she began working on a four-volume, multi-author critical history of Australia. She then edited the literary and cultural quarterly *Meanjin* from 1987 to 1994, worked as a freelance book editor for six years then moved into academe. Her editing CV numbers around 50 books and her own publications include last year’s *Making Modern Melbourne* (Arcade Publications).

Jenny Lee defines editing as beginning when the ‘first flush of writing ends’. Initially she tackles the importance of the editor establishing a trusting and respectful editor–author relationship. She moves through the structural then copy-editing stages, explaining each topic in conversational word bytes that give both signposts and practical directions: for example, paper or onscreen? (Lee advises paper for first reading of a long MS, but with an on-screen find and replace if there are distracting minor errors).

The editor’s toolkit lists hard-copy references and how to use them, then 10 tips are given and explained for developing constructive editor–author relations. Lee includes her characteristic asides—No 7 begins: ‘Offer suggestions, don’t issue instructions (a rule I’ve broken in preparing these points).’

The internet age has made publishing such a democratic process that it is vital the print or pixels both gain *and* hold readers. This chapter will help writers to get their work to a coherent draft stage, and later during the editing phase with five points for authors such as No 5, headed ‘Think twice before you insist on restoring the original wording’.

Contrary to the dire predictions of editors being made redundant by word processors, they are needed more than ever: ‘the idea of the unedited publication has turned out to be as unrealistic as the paperless office.’ In



fact the rapid exchanges afforded by digital technology have opened up possibilities of ‘new kinds of writing relationships through collective effort’.

Using an elegant, direct style, this book overtakes the concept of what not to do, for example, weasel words, and shows what is required now we have moved through the transition from the introduction of the internet into the present day. The writing style contains none of the obfuscation that mars so much academic text, while offering a depth and range of content relevant to anyone who writes or edits, whether for a living, as part of their job, or is just starting out.

Word Bytes is available in hard copy (\$49.99) or online. The 14 appendices offer published examples of the featured genres, and exercises to accompany each chapter are available online (\$6.99). In fact, the whole book is available online for download, either in total (\$39.99) or by individual chapters (\$6.99). Available for free download are the prelims containing Carolyne Lee’s introduction, the appendices, and the bibliography and book index.

Yes, the world does need this book – whether to devour or dip into, whether as a textbook, a reference or a way to inspire and reimpassion yourself, and anchor your place in this information society.

Published by Melbourne University Press. www.mup.com.au/page/123/.

Jackey Coyle

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editing, design and production are the equal of the USA and UK; we market, sell and promote with a vigour and individuality that visiting authors and publishers much admire. And as I, and others of my generation, wind down, it is extremely heartening to see a new generation take on the international publishing world with professionalism and enthusiasm that augers well for the future. But we must all keep learning and improving our all-round skills, so that collectively the Australian book publishing industry maintains its high, hard-won and universally acknowledged reputation.

Richard Smart has been a book publisher for almost fifty years, working for a wide range of large and small publishers here and overseas, and for himself. His website is www.richardsmartpublishing.com/



2010 Society Christmas Party

Tuesday, 7 December

Don't miss a special night of good food, good fun and good company. Put this not-to-be-missed date in your diary now and watch the society's website or the next issue of *Blue Pencil* for details.

Tiered membership

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

Categories

This membership year (2010) 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 (\$75/\$85) with the current entitlements; or
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 (\$55/\$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*).

Phasing in a new system

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 essential **Professional Editor Membership form** for more details 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 \$400, Corporate Associates of the society will receive five copies of *Blue Pencil* each month and two copies of the current *Editorial Services Directory*, 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).

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

Why writing in plain English is so important

'Most of our clients push the envelope when they're thinking outside the box about enhancing strategic objectives going forward through continuous improvement. To leverage the multi-parameter approach to stakeholder engagement and ensure all levels are singing from the same song sheet, they give priority to within-year resource allocation outcomes.'

Seriously, why does it *matter*, if business language is reduced to this mire of clichés, waffle and jargon? English is an accommodating language in perpetual flux, and critics of business-speak do not always understand the complexities and nuances of business and politics.

Well, it does not *matter* in the sense that it is likely to put bureaucrats out of work or bring companies down, and some managers—including those responsible for communications—seem to accept, even endorse, this type of writing.

But what matters is that it makes it virtually impossible to understand what the writer means.

Closely interrogate corporate speak and you will often find that this language disguises the fact that:

- a) there has not been much thought into what is really wanted
- b) there are two (or more) schools of thought on the subject, so umbrella terms are needed to cover every alternative
- c) no-one is really clear on what is needed
- d) someone wants to sound impressive by using five-syllable words
- e) the writer does not *really* want to

be too specific because without much wriggle-room, he or she will not be able pass the buck later.

These tendencies are more widespread than you might think.

So if your intention is to provide such escape routes, by all means use the latest buzz-words and jargon. But if you are trying to explain something important to your employees, shareholders or customers, it is best to use English in as easy-to-understand form as possible.

There is another reason. Using corporate-speak means something valuable is being lost: what a teacher of mine once described as the glory and majesty of English. There is no reason why business English should not be inspirational. An orator at a speechwriters' conference I once attended in Washington said it is the job of a corporate speechwriter to add beauty and meaning to public discourse. A good speechwriter knows how to compress the greatest amount of meaning into the fewest number of words (think of the Gettysburg address). That is the essence of good and inspiring business writing too. 'Perfection,' as the French writer Antoine de Saint-Exupéry once reminded us, 'is not when there is

no more to add, but no more to take away'.

That brings me to the final point: corporate speak is *inefficient*. These days we want messages that are clear and readily understood because it saves time. That is why we advise our writers to edit and re-edit copy before dispatching it, making an effort to cut back wherever possible. Waffle is tedious. Writers should respect their audiences enough to ensure they do not bore them. It is a matter of courtesy. They owe it to busy people to supply only information that is directly relevant. And to keep it as brief and interesting as possible.

Derryn Heilbruth

Derry Heilbruth is Managing Director of Businesswriters & Design. This article first appeared in Writing News Issue 3 Spring 2010, published by Businesswriters & Design. The web address is www.businesswriters.com and blog about writing and language is at <http://businesswritersanddesign.wordpress.com/>

Professional membership upgrade

The Society of Editors (NSW) would like to remind current Ordinary members that they will need to choose between professional and associate membership by the end of this year. From January 2011 there will only be two categories of members—Associate or Professional.

Every issue of *Blue Pencil* since December 2006 has outlined the tiered membership system and the availability of professional membership to professional editors who have two years of paid experience as an editor (see page 4).

The application form for professional membership can be downloaded from the society's website. Requirements for professional membership are described on the application form and on page 4 of *Blue Pencil*. The basic requirement is that you supply

two statements, each provided by a third party, confirming your experience in a paid editing role, and that the statements, in total, account for at least two years of full time work or equivalent (for example, four years working 2.5 days a week in a part-time role). The society will contact statement providers for confirmation.

Professional members will be able to:

- vote at the AGM
- become an office bearer
- advertise in the *Editorial Services Directory*.

Avoid the rush. If you are eligible please convert to professional membership before the end of the year to avoid a bottleneck in processing.

Some 80 editors have already become professional editor members of the society.

IPEd occasional papers series, closing 31 October

The closing date for submissions has been extended to 31 October. Evaluation criteria and guidelines for authors may be viewed on the IPEd website at www.iped-editors.org/content/iped-occasional-papers. Details of the winning papers will be announced in November 2010.

2010 Man Booker Shortlist

The shortlist for the Man Booker Prize for Fiction 2010 is:

- Peter Carey *Parrot and Olivier in America* (Faber and Faber)
- Emma Donoghue *Room* (Pan MacMillan—Picador)
- Damon Galgut *In a Strange Room* (Grove Atlantic—Atlantic Books)
- Howard Jacobson *The Finkler Question* (Bloomsbury)
- Andrea Levy *The Long Song* (Headline Publishing Group—Headline Review)
- Tom McCarthy *C* (Random House—Jonathan Cape)

The winner will be announced on Tuesday 12 October. Each of the six shortlisted authors will receive £2,500 and a designer bound edition of their shortlisted book. The winner will receive £50,000.

Interviews with the authors can be found on www.themanbookerprize.com/perspective/qanda.

Insurance for editors

The society has negotiated an insurance package with Aon that will meet the needs of freelance editors whose clients demand insurance coverage.

For details see the society's website or contact the society's Account Executive at Aon, Kylie Moody, by email on kylie.moody@aon.com.au or phone 03 9211 3256.

Copyright guidelines

The Australian Copyright Council publishes *Permissions & copyright clearances*—a practical guide for anyone responsible for getting copyright clearances. It covers issues

such as: when you need to seek permission; the sorts of rights you will need to clear (eg, moral rights as well as copyright); who to contact; streamlining the permissions process; and dealing with common obstacles.

For details visit www.copyright.org.au/publications/books/b132.htm.

55th Walkley Awards, Gala Ceremony, 9 December

The 2010 Walkley Awards will be held in Melbourne at the Crown Ballroom on Thursday, 9 December and broadcast nationally on SBS TV.

See the Walkley Foundation website for information about The Walkley Award for Best Non-Fiction Book. www.walkleys.com/non-fiction-book-award.

Galley Club Awards

The 34th Galley Club Awards for Excellence were held in Sydney on the 6th of August 2010. The major winners were:

Book of the Year: *Serendip*. Published by Murdoch Books. Production by Kita George. Printing by 1010 Printing.

Non-Standard Item of the Year: *Butterfly's Circus Mini Sampler*. Published by ABC Books. Production by Katrina Batten. Printed by Lester Printing.

Periodical of the Year: *Melbourne Bride*. Published by Hardie Grant. Printed by C&C Offset.

Australian Printed Book of the Year: *FireStorm – Black Saturday's Tragedy*. Published by Southern Education Management. Printed by McPherson's Printing.

Details of other winners may be viewed at the Galley Club website on www.galleyclub.com.au

Check the tone of your emails

Studies show email messages are interpreted incorrectly up to 50 per cent of the time. ToneCheck™ is a new email plug-in that flags sentences with words or phrases that may convey unintended emotion or tone, then helps you re-write them.

It works just like a spell checker but for tone and is as easy and intuitive to use as spell check. It is seamlessly integrated into your email program so it does not slow you down.

Download it for free from <http://tonecheck.com/beta>

New Horizons 2011 conference website

Stay up to date with planning for the 5th National Editors Conference to be held in Sydney, 7 to 9 September 2011, by visiting the official conference website—www.editorsnsw.com/conference2011.htm.

Have you used your free meeting voucher for 2010?

All members received a voucher with their 2010 renewal entitling them to free admission to one of the society's monthly meetings.

Do not let your voucher go to waste. Come along in October to listen to Angelo Loukakis, or in November to hear what Susan Wyndham has to say.

Light supper, drinks, good company and conversation always provided.

BookExpo America 23 to 26 May 2011 New York

Formerly known as the American Booksellers Association Convention and Trade Exhibit, BookExpo America (BEA) will be held in New York next year. The conference website is www.bookexpoamerica.com.

ESD 2010–11

The Editorial Services Directory 2010–11 will soon be available. Members who have advertised their services in the ESD should receive their complimentary copy soon.



Follow the Society of Editors (NSW) on Twitter:
<http://twitter.com/SocEdNSW>

Copy deadline for the November issue of

Blue Pencil

Tuesday
12 October 2010

NEW MEMBERS

Lindy Boyden
Georgia Ford
Sarah Hazelton
Bronwyn Johnston
Kata Petrovska

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Blue Pencil

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Assistants: Nicky Shortridge, Moira Elliott, Catherine Etteridge and Julie Harders.
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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.

Copy deadline for the November issue is Tuesday, 12 October 2010.

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 2010 fees are \$75 for ordinary member or professional member renewals; \$85 for new professional members; \$55 for associate member renewals or \$65 for new associate members. 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, 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. New listings and updates can be added quarterly as follows:

- online only: 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.

Committee meetings

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

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2010 COMMITTEE

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Editorial Services Directory

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Professional development

Publishing and Editing Books for Older Children and Teens

Date: Thursday, 21 October 2010

Time: 9.30 a.m. to 4.30 p.m.

Presenter: Mark Macleod, Award-winning publisher and editor

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$195 for members, \$290 for non-members (includes lunch and refreshments).

Please register by Thursday, 30 September 2010.

If you are an aspiring children's editor here is a rare opportunity to learn from one of the best in the field in this fun, interactive workshop. A special feature of the day will be your chance to ask two award-winning and best-selling authors what works and what doesn't in their relationships with editors. Mark will cover these topics and more:

- The state of the market—how to read the catalogues, sales figures, reviews
- 'It's all about eating and being eaten'—what do children and teens like to read?
- Manuscript assessment, effective reader's reports, structural and copy editing
- Publishing books for young readers in the digital space—the impact of e-books
- Building a great working relationship with a writer and an illustrator

Mark Macleod is a highly respected children's editor and publisher. He has been children's publisher for Random House, ABC Books and Hachette Livre.

Editing Intensive 1

Date: Thursday, 4 November 2010

Time: 9.30 a.m. to 4.30 p.m.

Presenter: Meryl Potter, DE

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$195 for members, \$290 for non-members (includes lunch and refreshments).

Please register by Thursday, 14 October 2010.

Whether you would like to brush up your editing skills or start some intensive preparation for the next accreditation exam, this interactive workshop is designed for you. It follows on from the society's Copyediting: Getting Started workshop in 2009.

This workshop is not for beginners: you should have some editing experience to get the most from this workshop, or have completed the 2009 Copyediting workshop.

InDesign for Editors

Date: Late November, date to be advised.

Workshop information

Registration

To register for 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).