

Preparing for the accreditation exam

The first accreditation exam is less than two months away. A revised sample exam is now available on the IPEd website. In this issue we provide advice and guidance from the exam's Lead Writer/Developer, Meryl Potter, in the form of answers to many common questions.

How will the exam be marked?

The exam will be marked by a team of 10 assessors, appointed by the Accreditation Board. Soon after the exam, the assessors will meet over a period of three days to be briefed by the exam development team and to begin marking.

The assessors will be provided with an answer guide and marking scheme to use as a starting point, but we will rely on discussion of the group over the three days to make decisions on variations. We will also rely on the skills of these highly experienced editors to make decisions on what is acceptable. The answer guide is a *guide*, not a rulebook, and we expect there'll be substantial variation across the answers because of the very different backgrounds, training and experiences of editors across the country.

The exam is intended to test for competence (not excellence) against *Australian standards for editing practice* (CASE, 2001). Competent answers should get full marks for the question. Giving full marks for something is always difficult, even for experienced markers (especially editors, I'm thinking, because we are always holding out for perfection!), but markers will be both encouraged to do that and reminded always by their marking sheet of what is needed for a pass.

How difficult will the exam be?

The exam is not intended to include trick questions or to 'catch people out' with obscure details. The exam aims to match the Accreditation Board's requirement that anyone with two to three years' full-time or equivalent experience could comfortably achieve the 80 per cent pass mark (and 65 per cent in each part). The exam will be passable without being too easy (the accreditation has to mean something!), or expecting

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Next meeting: Tuesday, 2 September 2008

A question of standards—improving writing at work

Many workplaces pay lip service to writing in plain English, yet they still send out too many hard-to-fathom letters, reports and other documents. So what exactly is plain English, and can you measure whether you are meeting plain English standards? Neil James will show how the idea of plain English has broadened over the last 50 years as its influence has grown. He will review the current attempts to set out clearer standards, and how these are starting to appear in legislation around the world. Neil will also examine the financial opportunities that these developments will present for editors.

Dr Neil James is Executive Director of the Plain English Foundation, which combines plain English consulting with a campaign for clearer public language. Over the last decade, the Foundation has presented workshops to over 6,000 professionals across government, law, business, engineering, education, finance and the environment. Neil has captured his methods in *Writing at Work* (Allen and Unwin, 2007), a practical manual on effective professional communication. Neil previously completed a doctorate in English at the University of Sydney and worked as Associate Publisher at Halstead Press. As a writer, he has published three books and over 50 articles and essays in publications as diverse as the *Telegraph* and the *Times Literary Supplement*.

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 9294 4999 (voicemail) or by email to <editorbruce@optusnet.com.au> by Friday, 29 August 2008.

October meeting: Collette Vella, Publishing Manager of Murdoch Books, reports on her research into the relationship between authors, editors and agents in the USA during her Beatrice Davis Editorial Fellowship; Tuesday, 7 October 2008.

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candidates to match the answer guide precisely or find every tiny hiccup.

Is the sample exam a good indication of what to expect?

Definitely. But now we have four energetic editors, from different specialities, committed to creating the actual exam and I think we have refined the process enormously.

In Part 1 of the exam (short sentences to be corrected), do candidates need to be alert for errors of fact?

No, you are not expected to check errors of fact. And candidates should try not to be distracted by doing additional edits as that will take up valuable time.

In Part 2 of the exam (extract for editing), does a candidate have to pick up every mistake and address every editing matter in order to pass?

No. The edit doesn't have to be perfect and pick up every little thing. We don't all edit in the same way—we all notice different things, and we all do a better job given the time for a second or third round, but that doesn't mean the first edit is a bad edit. You'll see in the sample exam that there are many more marks available than are needed for 'full' marks in the edit. One thing I'd watch: avoid big chunks of deletion or rewriting. In the sample exam, for instance, there is a clear instruction in the brief not to rewrite or worry about structure. So even if you find the text irritating, follow the brief you have been given.

Do you have any advice for candidates who are preparing for the exam?

Follow the instructions on the note added to the sample exam, and do work through the rest of the paper

NEW MEMBERS

Anne Currey

Samantha Ellis

Charlotte Fish

Jane Lucky

Julie McGaw

Susanna Morgan

Mandy Reid

Fiona Sim

Amy Smith

Mark Tippet

Monique Webber

once you have done your exam under exam conditions—this is all we have as a 'curriculum' for preparing for the exam. And definitely read through Janet Mackenzie's *The Editor's Companion* (Cambridge University Press, 2004) or Elizabeth Flann and Beryl Hill's *The Australian Editing Handbook*, 2nd edn (John Wiley & Sons, 2004), to fill in little gaps in knowledge, remind you of things you haven't done for a while, and also the language of editing, which does vary quite a bit. You might even want to take one of them into the exam. [For a suggested reading list and more information about what candidates can take into the exam, see *Your guide to the 2008 editing exam*, on the IPed website.]

'Accreditation is about recognising editorial skills, not excluding people from the profession.'

How much time should candidates spend on each section in the exam?

Record how long each task takes while you're doing the sample exam so you can work out the timing that best suits you before you sit the exam. Remember that basic rule of exams—spend the most time on the bits where you'll earn the most marks. The following are suggestions, for guidance only:

- Part 1 (worth 20 per cent): 30 minutes maximum, including time to review answers
- Part 2 (worth 40 per cent): one hour + 15 minutes to review
- Part 3 (worth 40 per cent): one hour (15 minutes for each of four questions) + 15 minutes to review

I would edit the extract (Part 2) first. Then I'd do the other bits, leaving a good 15 minutes at the end to review Part 2. That gives a tiny valuable separation from the first edit, so you can come back to Part 2 with fresh eyes. But that's what I'd do—everyone should plan ahead for what might suit them best.

What about the 15-minute reading period?

I think I'd go straight to Part 3, pick my questions there, and then spend the rest of the reading time doing a first read of the extract (Part 2).

Is there any opportunity for candidates to provide feedback on the sample exam?

I'd be interested in any feedback on the sample exam, via the IPed website [see under Accreditation, then Sample Exam: 'click here to tell us what you thought'] or via Accreditation Board delegates—especially about what questions people have attempted in Part 3 and what they thought of them.

Any final words for candidates?

Accreditation is about recognising editorial skills, not excluding people from the profession. The exam is being set with the aim of people with enough experience being able to get the 80 per cent to pass. We're not trying to lay traps or trick candidates with sneaky questions on obscure things. We do want people to pass! We're taking setting the exam very seriously—everything is going through several revisions—but we will also rely on the considerable and varied experience of the assessors who'll be doing the marking.

Further information for candidates is posted on the IPed website <www.iped-editors.org.au>. See (under Accreditation):

- Exam guide (*Your guide to the 2008 accreditation exam*)
- Q&A (Accreditation Q&A)
- Sample exam

Accreditation exam

The first accreditation examination will be held on **18 October 2008**.

The examination fee is \$490 for current members of the societies of editors and \$650 for non-members.

Registrations for the exam will close **18 September 2008**. Registrations must be accompanied by a non-refundable deposit of \$100. A revised sample exam is now available on the IPed website. See details at <www.iped-editors.org>.

The NSW society is conducting Accreditation Workshops on **22 August** (closed) and **13 September**. See page 8 of this newsletter and the enclosed flyer for details.

Workshop report: Publishing and Editing Children's Books

The Society of Editors (NSW) Inc. held the Publishing and Editing Children's Books two-day workshop, presented by Mark Macleod, on 6 June and 11 July 2008.

Anyone who has heard Mark Macleod speak in person or on television would be aware of his passion for, and knowledge of, children's literature, and the entertaining way in which he communicates his enthusiasm. His recent workshop for the Society of Editors gave participants a unique opportunity to learn from his career as an editor and publisher.

With the reminder that editing and publishing books is an art rather than a science, the course was designed to cover the basics and get people thinking about editing anything from children's picture books to young adult fiction.

The style of the two-day workshop was interactive, and participants contributed many opinions and insights. They came from a range of in-house and freelance backgrounds in writing, editing, sales and publishing, with varying levels of experience—but a shared interest in children's literature.

The first day was spent dealing with the market for younger readers. Mark was remarkably generous with his knowledge, not only offering concrete examples and workable strategies but also revealing the not-so-successful experiences from which participants

could learn. The emphasis was on establishing a constructive relationship between editors and authors. Useful editing tips were delivered alongside the broader issues—what are the latest trends; which picture books sell; and what will a publisher consider when taking on a children's book?

When the workshop reconvened a few weeks later, more participants added to the mix of ideas and experiences

'...editing and publishing books is an art rather than a science ...'

swapped during group discussions. This second session looked at publishing for an older audience, including chapter books and fiction for teens.

Again, Mark produced an array of Australian children's books to illuminate discussions. Activities in pairs, such as composing dialogue or structuring a picture book, led to some pressured but amusing brain-storming sessions.

A special feature of the second day was the 'live author visit' Mark had

organised. It was a chance to ask questions and get feedback directly from an author, the affable and obliging Lisa Shanahan. Lisa offered a valuable perspective on the interaction between herself, the illustrator and the editor, and how it developed as she acquired more experience as an author. Lisa works in both the teen and younger children's market and provided impressive examples of her work including *Daddy's Having a Horse* (illustrated by Emma Quay) and *Gordon's Got a Snookie* (illustrated by Wayne Harris). Like Mark, Lisa is a gifted storyteller and one of the workshop highlights was the opportunity to sit in the child's seat and hear them both read book excerpts aloud.

The society's new Professional Development Coordinator Meryl Potter helped to make the day a success. Participants were very positive about the workshop and Mark Macleod's teaching skills. It was great to start off the program with a knowledgeable speaker providing information geared to editors.

Catherine Etteridge
Committee member

Prime Minister's Literary Awards

The Arts Minister Peter Garret has announced the short list for the 2008 Prime Minister's Literary Awards.

Non-fiction

The seven books short-listed from 103 entries in the non-fiction category were:

A History of Queensland Raymond Evans (Cambridge University Press)

Cultural Amnesia: Notes in the Margin of My Time Clive James (Picador)

My Life as a Traitor Zarah Ghahramani with Robert Hillman (Scribe)

Napoleon: The Path to Power, 1769–1799 Philip Dwyer (Bloomsbury)

Ochre and Rust: Artefacts and Encounters on Australian Frontiers Philip Jones (Wakefield Press)

Shakespeare's Wife Germaine Greer (Bloomsbury)

Vietnam: The Australian War Paul Ham (HarperCollins)

Fiction

The seven books short-listed from 91 entries in the fiction category were:

Burning In Mireille Juchau (Giramondo)

El Dorado Dorothy Porther (Picador)

Jamaica Malcolm Knox (Allen and Unwin)

Sorry Gail Jones (Vintage)

The Complete Stories David Malouf (Knopf)

The Widow and Her Hero Tom Keneally (Doubleday)

The Zookeeper's War Steven Conte (Fourth Estate)

The awards were introduced to recognise the major contribution of Australian literature to the nation's cultural and intellectual life. A tax-free prize of \$100,000 will be awarded to the work judged to be of the highest literary merit in each of the two categories. Further information is available at <www.arts.gov.au/pmliteraryawards>.

Tiered membership

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

Categories

This membership year (2008) 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; 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 (\$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

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 *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.

Conference volunteers

If you believe that the society adds something worthwhile to your life, think about helping us to run it. We also need you to consider how you can contribute to the 2011 national conference to be held in Sydney. And, do not forget we would especially like to hear from all society members with a proposal for the 2011 conference theme.

Please forward theme proposals to '2011 conference in Sydney' care of the Society of Editors (NSW) Inc.

IPEd notes

News from the Institute of Professional Editors (formerly CASE) August 2008

The organisation and running of the first accreditation examination on 18 October 2008 is currently the primary focus of all IPEd groups. The Accreditation Board is meeting fortnightly by teleconference to complete the large amount of work that remains to be done over the next month or so to ensure that the exam, which will be held simultaneously in every state capital city and Canberra, runs smoothly for all.

All you need to know about the examination can be found at <www.iped-editors.org>. Also there, you will find details of how to register, something that must be done by Thursday, 18 September. The list of registrants is growing daily, populated by editors who realise the value that the postnominal 'AE' (Accredited Editor) will have in their working life.

To further help candidates for the examination, each of the state and territory societies will be holding an examination preparation workshop for its members. Check the IPEd website or your society's website for details of these events. Attendance is recommended for all who have registered, or intend to do so.

The Annual General Meeting of the Institute of Professional Editors Limited (IPEd) will be held by teleconference on Sunday 24 August. The agenda can be found on the IPEd website. When the budget for 2008–09—an item on the agenda—has been adopted by the Council it will be put up on the website, as will be the audited accounts for 2007–08. The AGM will be followed by a meeting of the Council.

The 'Upcoming events' field on the IPEd website is open to all societies

and other bodies interested in editing, publishing and associated endeavours. To get an event listed there contact <webadmin@iped-editors.org>.

Many editors might be surprised to discover that they can join a union, the Media, Entertainment and Arts Alliance (MEAA). It is for people working in book publishing, website production, public relations and advertising, as well as journalists, photographers, musicians, actors and others in TV, radio, theatre and film. Membership rates vary depending on income. The Alliance is currently offering a membership discount to members of all Australian societies of editors. Details can be accessed via the IPEd website.

Ed Highley
Secretary
www.iped-editors.org

I'm doing the exam...are you?

Editors from all over Australia and with varying levels of experience share their reasons for doing the accreditation exam.

Rosemary Luke, Past President, Society of Editors, South Australia, experienced editor

'This move towards accreditation fits very well with my personal belief that editors need to be able to offer clients objective proof that they can do the work required of them. I am registering for the October exam and hope to be able to add AE to my Grad. Dip. and other qualifications when I tender for editing work.'

Jamie Miller, Tasmania, editor since 2006

'I'm doing the exam because passing it will give me confidence in my abilities and credibility with potential clients. I think putting it off is not going to make me better prepared; we use the time we have and it's not going to get any easier. At my age I am keen to build up my editing credibility and this is the best way.'

Emma Pearmain, President, Society of Editors WA, editor for 8 years

'You can't set up shop as an accountant just because you like numbers so why

should you be able to set up as an editor just because you like reading? Accreditation is important because it sets a minimum standard of what it means when someone says "I'm an accredited editor"; it shows that we take our profession seriously, which is the first step in convincing others to do the same.'

Virginia Wilton, Canberra, Chair, IPEd Council; Director, WHH Publishing, very experienced editor

'I intend to sit the exam because I believe that only an accreditation system set up by and for professional editors will deliver the recognition and rewards that we deserve.'

Edith Speers, Tasmania, 12 years of professional editing experience

'I am planning to do the exam because I am curious to see how I will go. I don't need the accreditation for my work but I am self-taught and a specialist literary editor. So I want to see how I fit with the whole range of editing and test myself in areas that I never attempt in my work. I like a challenge and I

view this as a learning experience. For young people I think this exam and accreditation are essential.'

Carla Morris, Western Australia, editor since 2004

'I hate exams but I'm sitting for this one on principle. Unless we do this there will be no way to differentiate competent editors and those who aren't. It is the only way for the profession to get the recognition it deserves.'

Making direct deposit payments

A request from the Treasurer. When paying by direct debit please use the identification box to provide your name and a short description such as 'mship', 'wshop', 'ESD'.

Please also send an email advising of the payment, the amount and full details of the purpose, such as workshop name and date. It should include your postal address so a receipt can be sent.

<treasurer@editorsnsw.com>

Freelancers do lunch, 28 August

The next freelancers' lunch will be held at noon on Thursday, 28 August. The venue is the Blue Orange Cafe at 49 Hall Street, Bondi Beach. Take the 333 or 380 bus from the city and ask for Hall Street, which is directly opposite the beach. Mains cost about \$15.

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!

Indigenous Literacy Day, 3 September

On Wednesday 3 September all Australians are invited to participate in the second Indigenous Literacy Day. ILD aims to help raise urgently needed funds to address the literacy crisis in remote Indigenous communities. It is jointly sponsored by The Fred Hollows Foundation, the Australian Booksellers Association (ABA) and the Australian Publishers Association (APA). For more information on events, or becoming involved, visit <www.worldwithoutbooks.org>.

Educational Publishing Awards

Winners of the Australian Publishers Association Awards for Excellence in Educational Publishing 2008 were Macmillan Education for primary education and Pearson Education for secondary education. Details are at <<http://publishers.asn.au>>.

Brisbane Writers' Festival, 17 to 21 September

The Brisbane Writers' Festival is being held in September. The main festival site is the State Library of Queensland complex. The 2008 festival will bring together approximately 220 writers from around the world including the winners of some of the world's most prestigious literary awards such as the Man Booker Prize, the Orange

Broadband Prize for Fiction, the Commonwealth Writers' Prize as well as the winners of the Prime Minister's Literary Awards, the Queensland Premier's Literary Award and the Miles Franklin Literary Award.

Details of talks, performances and workshops are available from the festival website <www.brisbanewritersfestival.com.au>.

History Week, 6 to 14 September

During History Week, various institutions across NSW open their doors to present the latest in historical research and fascinating stories about our past. To view the full program visit <www.historycouncilnsw.org.au>.

Frankfurt Book Fair, 15 to 19 October

This year the Frankfurt Book Fair will be held from 15 to 19 October. The website for current information and daily updates about the fair in 2008 is <www.buchmesse.de/en/?>

Ubud Writers and Readers Festival, Bali, 14 to 19 October

The 2008 Ubud Writers & Readers Festival will take place from 14 to 19 October. The theme of this year's Festival is Tri Hita Karana—the Balinese concept of balancing Man, Nature, God. The Festival offers a wide range of writing related workshops for adults such as travel writing, writing for the media, editing and publishing, memoir writing, short story writing and novel writing.

Amazon acquires AbeBooks

'Booklovers, if you have tears, prepare to shed them now', wrote David Frith in *The Australian* on 12 August lamenting this development in the bookseller world. According to Frith, AbeBooks is the world's greatest resource of used, rare and out-of print books with listings supplied by 13,500 secondhand and antiquarian booksellers

worldwide. 'We fear for Abe's future under the new ownership', said Frith.

National Aboriginal and Torres Strait Islander Writers' Festival, 6 September

This festival focuses on writing from Australian Aboriginal writers and writing about the historical and contemporary situation of Aboriginal people. It will be held at the NSW Writers' Centre, Rozelle. There is no charge for attendance but registration is required. For details of the festival visit <www.nswwriterscentre.org.au>.

NSW Society of Indexers, Annual General Meeting, 3 September

The AGM of the Australian and New Zealand Society of Indexers (NSW) will be held at 6.00 p.m. on Wednesday 3 September 2008 at the Golden Cinnamon Restaurant, 767-769 George Street. For more details visit the website <www.anzsi.org/site/>.

Congratulations to the Sydney Mechanics' School of Arts

This year the Sydney Mechanics' School of Arts (where our meetings are held each month) celebrates its 175th birthday. Founded in 1833, the SMSA is Australia's oldest surviving School of Arts.

Annual Conference, Society for Technical Communication (NSW), 31 October to 1 November

The conference will be held at Citigate Central, Haymarket. Registrations open in September. Sessions include 'The good, the bad and the ugly' presented by Roger Swift, Senior Editor at the Department of Veterans Affairs, 'Seeing the wood and the trees: structure mapping for longer documents' presented by Dr Neil



James of the Plain English Foundation and 'The Don't Panic Guide to annual report production' presented by Helen Lewis, Consultant. See the website for more detail, <www.astnsw.org.au>.

The Sixth International Conference on the Book, 25 to 27 October

The Book Conference is held annually in different parts of the world. In 2003 it was held in Cairns, Australia. This year it will be in Washington, DC, USA. One of the themes this year is 'Editors' Designers' and Typesetters' Ways with Words and Images: Past, Present, Future'. Details are at <<http://b08.cgpublisher.com/>>.

Copyright Laws Reviewed

The Council of Australian Governments (COAG) has announced that the Productivity Commission will be asked to review Australia's copyright laws. The Australian Publishers Association will prepare a submission to the inquiry once the formal terms of reference are set.

Blue Mountains freelancers

Plans are under way to hold the next freelancers' lunch in the Blue Mountains some time towards the end of October. Details should be finalised for the next issue of *Blue Pencil*.

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 the Editor at <bluepencil@editorsnsw.com>.

Copy deadline for the October issue is Tuesday, 9 September 2008.

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 2008 fees are \$70 for ordinary member or professional member renewals; \$75 for new professional members (\$45 if joining after 30 June); or \$50 for associate membership. Interested organisations can become corporate associates for \$400 per year.

To obtain a membership application form go to the society's website <www.editorsnsw.com>, 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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Professional development

Accreditation exam workshop

Presenters: Heather Jamieson, Sybil Kesteven, Pam Peters (New South Wales Assessors)

Date: 13 September 2008

Cost: \$130 members, \$290 non-members

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

If you are planning to sit for the first Institute of Professional Editors (IPEd) accreditation exam this year, or simply thinking about sitting the exam in the future, this workshop is for you. It will be presented by three New South Wales Assessors who have been involved in the development of the accreditation system and exam, and will be part of the team marking the exam papers. The workshop will be divided into four sections, working through the *revised* sample exam of 2007 and additional exercises.

To register for a workshop use the enclosed form or download one from the website. Details of payment options, including direct deposit payments, are on the form. For more information about the workshops, email Meryl Potter at <education@editorsnsw.com>.

Grammar for editors

Presenter: Pam Peters, Professor of Linguistics, Macquarie University

Date: February 2009

Cost: TBA

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Call for contributions

Have you been to an interesting conference or event? We welcome your contributions to

Blue Pencil

We would like to publish your articles, book reviews or letters.

Please email the editor at <bluepencil@editorsnsw.com>.

Copy deadline for the October issue of

Blue Pencil

Tuesday, 9 September 2008