



The eBook revolution has arrived

At our October meeting, Joel Naoum, publisher at Momentum, spoke about the digital publishing revolution and whether this will affect the editorial process. As an editor, what new skills do you need to know to keep up with this transition? Excerpts from Joel's talk follow.

I would like to start with a recent example of the necessity of editors in the world of digital publishing. *The Casual Vacancy* by J. K. Rowling was released around the world by various publishers simultaneously, which is no small achievement. Unfortunately it was discovered after the release that the Kindle file had issues: the eBook was restricted to two font sizes — very large and very small. I spent three months in the UK in 2011 for the Unwin Trust Fellowship investigating different experiments in digital publishing in London. One of the things I discovered is that many publishing houses in the UK have massive departments that deal with eBook checking. However, there are a few that do not and they tend to rely too much on the typesetter instead of in-house talent to perform quality assurance — unsurprisingly, these are generally the ones that make mistakes like in the case of *The Casual Vacancy*.

I do not believe there is ever going to be a point when editorial skills and

editors, whether in-house or freelance, are going to be unnecessary for the production of good-quality eBooks. And the best bit? The skills required to publish a print book and an eBook are almost exactly the same.

Almost, of course, is the important bit. Freelancers will need to be much more flexible than they are now. Some freelance editors are very strict about whether they will work on-screen or not, or fussy about different software packages. Editors no longer have the luxury of pretending that digital books do not exist because they do not like them or they do not read them.

One of the most basic things for editors to keep in mind when planning to move into digital publishing is to actually — at least occasionally — read eBooks. While most eBooks are pretty similar to the print equivalent there are some fundamental differences, and if you have never even read an eBook then there are certain basic things you

will miss when checking to see if it has been edited correctly.

The structural, developmental side of editing is probably going to be the biggest change to the editorial process, at least for more complex digital texts. To be an effective structural or developmental editor of an enhanced eBook or book app, a much deeper level of understanding of the technology that underpins these products is required.

Another thing that is likely to change over the coming years is the conceptual focus on the appearance of books as opposed to their structure. What I mean by this is that with eBooks it is less important to see what the book looks like than it is to see how it is structured. Modern editing has been focused on desktop publishing — the font size of a particular heading level, or the leading, or the kerning — but that is going to begin shifting back towards the idea of text as a structure. In other words, in digital, structure trumps style.

continued on page 2

Inside

The eBook revolution	1
6th IPEd conference update	3
Literary awards update	4
Book review	5
News, notices and conference diary	6
Change to membership	6
Freelancers lunch	7
Professional development	8
New members	8
2013 committee	8

Next meeting: Tuesday, 5 February 2013

Copyright for editors

Zoë Rodriguez is a lawyer at the Copyright Agency who works on policy submissions in relation to copyright and other areas of importance to the Copyright Agency's 25,000 author, artist and publisher members. She frequently gives presentations at festival and conference panels on behalf of the Copyright Agency. Zoë also runs the Copyright Agency Cultural Fund, which provides \$2 million per year to support the publishing and visual arts industries. She will be talking about copyright issues and strategies relevant to editors of all publications.

Sydney Room, City Tattersalls Club, 198 Pitt Street, Sydney at 6.30 p.m. for 7.00 p.m. Drinks and light refreshments provided. \$20 for members, \$25 non-members and \$10 for students or concession card holders. RSVP (02) 9294 4999 (voicemail) or membership@editorsnsw.com by Friday, 1 February 2013.

March meeting: Tuesday, 5 March 2013 — Annual General Meeting

EBook examples

Some fairly recent examples of eBooks include an app version of *Frankenstein*. Basically, it is a choose-your-own-adventure style of book, but it is a lot more complicated than that. A digital publisher, an author and a games developer got together for this production, combining their relevant expertise. They have adapted the original *Frankenstein* and added more than twice as much text. The eBook is not entirely interactive; it is more like an exploration of the interior of the character, making choices about what to feel and experience rather than influencing the plot. The kind of editing, structural editing in particular, that you would do in a text like this is obviously going to be completely different to how you would approach a linear text.

In *The Wasteland*, the poem has been transformed into an iPad app. It is much more than just the poem; it has audio recordings by various people reading the poem live, including T.S. Eliot at two different times of his life. There is also video and an annotated version. Most importantly, perhaps, the app makes it easy to move the additional material out of the way and read the poem straight.

The children's book app *Cinderella*, published by Nosy Crow, takes the interactive, playful side of children's print books to a digital extreme. I have seen kids interact with this particular book and it is amazing to see how well they respond. Although it is primarily text in the same sense that a picture book is, there are many more opportunities for interactivity in *Cinderella*. Nosy Crow is set up to publish both digital and print books, but the digital development is where they are concentrating most on innovation, and it shows.

Another example of a successful enhanced eBook is *The Game of Thrones Enhanced Edition* by George R. R. Martin. These books are quite long and detailed, and they contain a lot of characters. HarperCollins is selling an enhanced version of this book, which has a mix of enhanced eBook features. If you click on an icon or use a gesture when you scroll down on the screen, an interactive map is pulled up that shows where each of the characters is at any point of the story. The other useful feature is also the simplest: every time a character is mentioned you can tap on their name and go to the family tree and see who they are.

Metadata

There are all sorts of clever ways people are coming up with to market eBooks online, but for almost everyone I spoke to accurate metadata is by far the best way to sell books. For those who do not know what metadata is, it is the information associated with a book that is not the book itself. This includes the book blurb, pricing, ISBN, author information, page extent and so on. Unfortunately many books have inaccurate or incomplete metadata. When metadata is incorrect it can make it difficult or impossible for people to find a book when they are looking for it, and that means that all marketing attempts are going to be pointless. Improving metadata should be the first and most important step in making books available for sale online — whether in print or in digital — as both mediums require metadata to sell over the web.

Metadata is relevant to editors as they are generally the most likely to know whether metadata is correct or not for their own titles. It is also important when it comes to freelance eBook quality assurance as a lot of this information is embedded in the eBook file. It only takes a little bit of extra effort to double-check that this information is accurate and complete and that will help ensure that the book finds an audience.

On-screen editing

I talk to too many editors who say 'Microsoft Word doesn't work properly', or 'we should be waiting for something better'. Microsoft Word is never going to be perfect. It may not be the best program but everybody has access to it, so when dealing with authors and publishers, Microsoft Word is going to be the standard for some time to come. Editors of the future are going to be Microsoft Word Ninjas. In my experience, those editors that know Microsoft Word really well end up with fewer errors in the books they work on. This is not about having a good eye. It is about knowing how to use the tools that are available to you.

I am managing books at Momentum from commissioning all the way through to the proofreading stage. The books that have been edited by an editor who understands Microsoft Word properly and knows how to use styles and templates are almost always of a higher quality at the end of this process. Knowing how to use Microsoft Word means you can focus more easily on the text instead of spending time correcting needless errors

that would never have cropped up in the first place. There are some fantastic on-screen editing courses via the APA and other organisations so there is no excuse for hand wringing when it comes to Microsoft Word.

It is also important to educate authors. There are a lot of writers who are afraid of using track changes in Microsoft Word. My experience at Momentum so far is that all of the authors who have been published can be shown how to use it, including those well into their 70s and even their 80s who have never had any exposure to it before. It is not necessary to sit beside someone to show them how to use a software package either. I have done Skype sessions with several of our authors to demonstrate how to use track changes effectively. If you are familiar with it, then you can show anyone how to use it.

Format workflows

Format independence is a phrase and concept I became obsessed with after my time in London, introduced to me at Faber & Faber. Like many other publishers, Faber used to employ a traditional editorial workflow centred around desktop publishing — in this case Adobe InDesign. Once the book was edited it was typeset and corrections beyond this point often needed to be taken in by a typesetter or directly by the editor. At the end of this process the final print edition of the book was converted by an external company into an eBook. Any further corrections that were discovered had to be manually added to each format.

This is an imperfect system, but it is the one that most of us are using. It has been optimised in traditional publishing, mostly because traditional publishers — like most businesses — prefer to use a system where they can swap people out and swap them back in without threatening the whole process of book production. But in the future of editing and publishing it is likely that many traditional roles are going to start to blend — especially the role of the editor.

The format independent workflow that Faber & Faber introduced is very similar to using a content management system (CMS) for a website. If you have ever run a website or a blog, the content management system is the place where you add text, pictures and other content. Just like a blog CMS, a book CMS is often hosted online. Anyone who needs to access the book's content — be it a designer,

continued on page 5

6th IPed National Editors Conference Fremantle, WA, 10–12 April 2013

Program updates

The program is shaping up well. We are gradually getting information about all presenters uploaded onto our website and the blurbs on sessions will follow soon. We are also working on a conference app which will be released this month.

Workshops (all on Wednesday 10 April)

Workshop 1 XML for editors with David Gardner

This workshop reveals insights into extensible markup language (XML) for digital publishing, and shows editors ways to use the technologies for eBook production.

Workshop 2 Tools for on-screen editing with Dr Hilary Cadman

In this practical and interactive workshop, Hilary will demonstrate various tools for working more effectively and efficiently in Microsoft Word.

Workshop 3 Rockstar freelance lifestyle: joys and pitfalls — panel

Faced with rapid changes to the publishing, government and corporate sectors, more editors than ever are crossing the border between in-house to freelance. Freelancing can be a rewarding way to take your career into your own hands, but it can also mean uncertainty, isolation and financial risk. Editors who run their own businesses will discuss the joys and pitfalls of the rockstar freelance lifestyle based on their experiences. They will also give practical suggestions about how to make freelancing work better for you. Half of the day will include a session on financial management of your business.

Register for workshops here: www.cvent.com/events/the-6th-iped-national-editors-conference-2013/invitation-19bd602d6fe947e1b5b376a0fb4f67a7.aspx

Sessions

A diverse program has been developed to incorporate the three streams of cultural, technological and ideological thinking. In addition to our keynote speakers (Don Watson, Nury Vittachi, Carmen Lawrence, and Roly Sussex), the presenters are offering a knowledge banquet for delegates. Some highlights:

- *Small publishers forum* with a panel of key publishers from Perth publishing companies including Terri-ann White, Georgia Richter and Margaret Whiskin
- Launch of the revised *Australian Standards for Editorial Practice* by Kerry Davies and Kathie Stove
- *Editing in a digital environment* with sessions by Angelo Loukakis, Dr Katy McDevitt (who is also our conference blogger), Agata Mrva-Montoya, Jane Morrow, Sarah Fletcher, Elizabeth Spiegel, Selena Hanet-Hutchins and Linda Nix
- *Crossing the borders of linguistic variety* with sessions by Pam Peters, Ross Blackwood, Ilsa Shar, and John Linnegar
- *Editing in a university environment* with a panel of representatives from Perth universities — Ffion Murphy, Anne Surma, Rachel Roberston, Chris Wortham and Anne Scott
- *Editing the sciences* with Becky Schmidt, Maryam Ahmad, Stephen White, Huntly Cutten and Annick Jones
- *Editing indigenous writing, or from an indigenous perspective*, with several presenters including Janet Hutchinson and Sandra Phillips
- Other sessions on fiction editing, magazine publishing, children's publishing, mentoring, and scientific publishing presented by Jasmine Leong, Becky Schmidt, Maryam Ahmad, Amanda Curtin, Kevin Price, Roger Underwood, Jan Knight, Louise Burch, Stephen White, Huntly Cutten, Annick Jones, Robert Nichols, Ted Briggs, Elizabeth Manning Murphy and Cathy Perkins.
- A lively hypothetical chaired by Roly Sussex with participation by Will Yeoman, Bron Sibree and Satima Flavell discussing 'Critics and reviewers as editors of a community's cultural tastes and choices'. This will be an entertaining conclusion to the conference on the last day.

Entertainment

Bernard Carney and Jade Diary will be performing at our gala dinner on Thursday 11 April. Both these Perth artists have original music which will enhance the themes of the conference.

Register at www.ipedperth2013.com.au and click on Registration at www.ipedperth2013.com.au/?page_id=657.

To find the conference program, click on Preliminary program and overview at <http://marisa.com.au/conference/wp-content/uploads/2012/04/Preliminary-program-12Dec12.pdf>.

Costs can be found on the Registrations page at www.ipedperth2013.com.au/?page_id=657.

Sign up for our eNewsletter at www.ipedperth2013.com.au/?page_id=6.

Contact Promaco Conventions for all queries on 08 9332 2900 or email promaco@promaco.com.au.

Key dates

The key dates for the conference are as follows:

- Early bird registrations close 31 January 2013
- Event held 10–12 April 2013

Editing across borders
6th IPED NATIONAL EDITORS CONFERENCE, PERTH
10-12 APRIL 2013

www.ipedperth2013.com.au

Sponsor! Present! Attend!

Where: The Esplanade Hotel, Fremantle

Who: 150-200 participants, mostly from Australia, South-East Asia and New Zealand

What: Topics on academia; children's; corporate and indigenous publishing; digital media; building editorial skills; editing for the web; scientific journals; editing in all genres, and much more!

International and national presenters will share practices and trends in editing and publishing

Keynote speakers: Don Watson, Dr Carmen Lawrence, Nury Vittachi, and MC, Will Yeoman

Contact the conference organiser: Promaco Conventions, promaco@promaco.com.au or (08) 9332 2900 or see our website www.ipedperth2013.com.au

Twitter: [Geditions](https://twitter.com/Geditions) #ipedcon2013
Find us on Google+ on [Geditions](https://plus.google.com/+Geditions)
Join us on Facebook
www.facebook.com/socialyfeditions

Literary awards update

2012 New South Wales Premier's Literary and History Awards winners

The winners of this year's New South Wales Premier's Literary and History Awards were announced on 30 November at the State Library of New South Wales.

In the Premier's Literary Awards, Kim Scott won Book of the Year and the Christina Stead Prize for Fiction for *That Deadman Dance* (Picador), taking home a combined cash prize of \$50,000. Scott, who won the 2011 Miles Franklin Literary Award for *That Deadman Dance*, as well as numerous other literary awards last year, beat this year's Miles Franklin Literary Award winner Anna Funder (*All That I Am*, Penguin) to take out the fiction prize. A delay in this year's award created the unusual situation of two Miles Franklin Literary Award winners competing for the same prize. Other winners included:

- Douglas Stewart Prize for Nonfiction (\$40,000) — *An Eye for Eternity: The Life of Manning Clark* (Mark McKenna, MUP)
- Kenneth Slessor Prize for Poetry (\$30,000) — *New and Selected Poems* (Gig Ryan, Giramondo)
- Ethel Turner Prize for Young People's Literature (\$30,000) — *Only Ever Always* (Penni Russon, Allen&Unwin)

The editors' job market

The Society of Editors (NSW) Inc. offers publishers the opportunity to advertise positions vacant, by email, free of charge. Reach the editors of New South Wales by using this free service to our members.

- Publishers: please send us your ad as a PDF or Microsoft Word document and we will distribute it by email to our members. You are assured of wide distribution among your target audience.
- Members: please supply or update your email address so that the society can email you notices of jobs for editors.

We welcome advertisements for all editorial roles from trainee to publisher, for permanent, temporary or freelance jobs.

Email Anna Rauls for more information:

membership@editorsnsw.com

- Patricia Wrightson Prize for Children's Literature (\$30,000) — *Crow Country* (Kate Constable, Allen&Unwin)
- UTS Glenda Adams Award for New Writing (\$5000) — *The Roving Party* (Rohan Wilson, Allen&Unwin)

The winners of the book-related categories of the New South Wales Premier's History Awards are:

- Australian History Prize (\$15,000) — *Indifferent Inclusion: Aboriginal People and the Australian Nation* (Russell McGregor, Aboriginal Studies Press)
- General History Prize (\$15,000) — *Good Living Street: The Fortunes of My Viennese Family* (Tim Bonyhady, Allen&Unwin)
- New South Wales Community and Regional History Prize (\$15,000) — *Set in Stone: A History of the Cell Block Theatre* (Deborah Beck, UNSW Press)
- Young People's History Prize (\$15,000) — *Amazing Grace: An Adventure at Sea* (Stephanie Owen Reeder, NLA).

2012 Waverley Library Award for Literature

Jane Gleeson-White has won the 2012 Waverley Library Award for Literature for her book *Double Entry* (Allen&Unwin).

Gleeson-White was presented with the \$20,000 award, known as 'the Nib', at an event in Sydney on 28 November. Her book was chosen from a shortlist of six titles, which also included: *The People Smuggler* (Robin de Crespigny, Viking), *Sarah Thornhill* (Kate Grenville, Text), *Kinglake-350* (Adrian Hyland, Text), *A Tragedy in Two Acts* (Fiona Harari, Victory) and *Housewife Superstar* (Danielle Wood, Text).

Double Entry was shortlisted for a number of awards in 2012, including the nonfiction book award in the 2012 Queensland Literary Awards and the nonfiction category of this year's Age Book of the Year Awards.

2012 Walkley Award winners

The West Australian journalist Steve Pennells has won the 2012 Gold Walkley Award for Excellence in Journalism for his newspaper reports on the Rinehart family's secret legal battle and a feature article on the desperate journey of asylum seekers who drowned en-route to Australia. The Media, Entertainment and Arts Alliance congratulated Steve and all 2012 Walkley Award winners, who were announced at a gala dinner in November at Parliament House in Canberra. For a full list of winners see www.walkleys.com/news/8461.

Call for 2013 society committee members

Being part of the committee for the Society of Editors (NSW) Inc. provides a great opportunity to experience the organisation from the inside and can give you the chance to develop your professional skills as well as benefit from networking with other members.

Each month the committee meets for two hours, where we come together to ensure the smooth operation of the society. It is an informal environment, despite the formalities discussed, and we are a happy bunch of society members who work together harmoniously. The workload is not onerous and it brings its own reward.

New members bring new ideas and it is all to the betterment of the society.

Come and join us and see what it is all about. Nominations are called for by February 2013 and nominees are announced at the AGM in March.

Society of Editors (NSW) Inc. Annual General Meeting will be held on Tuesday, 5 March 2013—FREE to all members.

editor, proofreader or even an author — does so in a central, secure location. This minimises the manual copying of corrections between different sets of pages and the need to make corrections to multiple formats. The CMS can also automatically spit out multiple formats from print files to enhanced eBook files.

Basically, this is how we need to start thinking about books in the future. Consider the print edition not as the canonical text, but as just another format. The idea of format independence is difficult for many people in publishing to grasp — particularly as it pertains to their own preferred workflow. However, I think it is safe to say that this change is coming, particularly for books that are straight narrative. Straight narrative fiction in some genres is already approaching 50 per cent or more of the trade market in the USA and the UK. This means that it no longer makes sense to produce those books in the way that we have traditionally produced them. The print edition really is just another format. This is already the case. In the future these kinds of changes will flow on to other areas of publishing, and it is imperative that editors are ready for it when it comes.

Joel Naoum is a Sydney-based book editor, publisher, blogger and writer. Follow Joel on Twitter @joelnaoum or on Google+ at <http://gplus.to/jnaoum>.

Book review: Redish *Letting go of the words*

review by Rani Milne, The Society of Editors (Tasmania), reproduced with kind permission

In the world of the wide web, literary effusion is anathema, idiomatic argot an anachronism and this sentence obsolete as soon as it began. According to Janice (Ginny) Redish in her insightful book *Letting go of the words*, you have mere seconds to capture a web visitor's attention and this will go by the wayside the more effulgent the lexicon you employ. As soon as you hit the keypad, simplicity is the key.

What comes through most of all in this book is that Redish knows what she is talking about. She understands online communication — but more than that, she knows how to present her knowledge in a textbook that is useful, usable and very easy to grab hold of.

I think it would be helpful to pick it up and read it end to end, but — like reading online — that is not the way I approach this type of book and Ginny Redish seems to know it. The entire book is peppered with grab boxes, case studies, examples, illustrations and bite size ways to digest the points she makes.

And, without giving away the ending, what is the point she is making? Basically, when it comes to web writing — and editing — the best way to get your message across is to stop thinking about clever writing and elegant variation and think about having a

conversation with your web visitor, think about the information 'scent' and how people will follow your web pages, and think about what your website has to offer.

The format of *Letting go of the words* lends itself to all levels of web writer/editor — from the novice who wants to discover first principles to those refining their skills. The book explores web writing techniques from cutting to crafting, information management and an exploration of audience using a raft of examples. It also looks at colour, font, when to use PDFs, tables, lists, links and the process from start to finish. But it is not so much the content (which in itself is clear and sensible) as the delivery. Pick over the marginalia, explore the vox pops or read it word for word. I think you will find value however you approach it.

Redish, J. (2007) *Letting Go of the Words: Writing Web Content That Works*. Elsevier / Morgan Kaufmann.

This book is published in both print and eBook format.

Tiered membership 2013

Categories

This membership year (2013) the Society of Editors (NSW) Inc. will offer members the option of two categories:

1. Existing and new members can become a professional editor member, with full entitlements, for the annual fee of \$85, provided you have two years' experience in a paid editing role and can supply two letters confirming your experience; or
2. Existing and new members can become an associate member for the annual fee of \$65 with reduced entitlements (an associate member cannot vote at an election, cannot become an office bearer and cannot be listed in the *Editorial Services Directory*).

Experience

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

Corporate associates

Publishing companies and other businesses and organisations that support the Society of Editors (NSW) Inc.'s aims can become Corporate Associates. For an annual fee of \$400, corporate associates of the society will receive five copies of *Blue Pencil* each month, five free admissions to each monthly meeting and two free admissions to one special event per year, such as the Christmas dinner. The usual member rates on professional development courses and workshops will apply for up to five attendees from the corporate associate organisation (a saving of approximately \$95 per person).

The Committee, Society of Editors (NSW) Inc.

Changes to society membership in 2013

The Society of Editors (NSW) Inc. changed its membership structure on 1 January 2013 to encourage and reward those who become professional members. The tier system remains with the associate membership subscription of \$65 and professional membership subscription of \$85. Professional members require two years paid editing experience that does not have to be consecutive or recent. All members are welcome to attend meetings and will receive the *Blue Pencil* newsletter every month.

From 2013, only professional members will receive notifications of jobs and will be able to be listed in the *Editorial Services Directory* (for a \$40 fee each year).

IPEd Communications Committee convenor: position vacant

The Council of IPEd is seeking to appoint a new convenor for its Communication Committee (CommComm). CommComm is a standing committee of the council. Its overall objectives are to develop and implement general and specific campaigns to heighten awareness in the publishing industry and more generally of the essential role of professional editing in effective communication, and to raise the profile of the profession in the communication sector.

The position is honorary, but funds will be available for endorsed activities. The CommComm convenor participates in Council meetings (face-to-face or by teleconference), of which there are up to 12 a year. The costs of participation are reimbursed.

Expressions of interest are invited from editors and related professionals with

expertise and experience in, and a strong commitment to, the abovementioned areas. They can be directed to the IPEd Secretary (secretary@iped-editors.org) who can also provide further information on the position.

New society bank details

The society has recently transferred our banking from CBA to Westpac. If you are making any direct deposits to us — membership, workshops, and so on — please make sure you deposit to:

Society of Editors (NSW) Inc.

Westpac

BSB: 032199

Account: 275250

And be sure that it is clear to us who is paying and for what. If in any doubt send an email as well to the Membership secretary: membership@editorsnsw.com.

Changes to society meeting fees in 2013

The Society of Editors (NSW) Inc. is changing the cost of its meeting fees from 1 February 2013 due to the increased cost in venue hire next year.

New fees for 2013:

\$20 for members

\$25 for non members

\$10 concessions

Effective February meeting 2013.

Diary dates for 2013

Overseas

ANZSI Conference

12 to 15 March, Wellington, New Zealand

Bologna Children's Book Fair

25 to 28 March, Bologna, Italy

Oxford Literary Festival

16 to 24 March, Oxford, UK

London Book Fair

15 to 17 April, London, UK

Hay Festival

23 May to 2 June, Hay-on-Wye, Wales

Edinburgh International Book Festival

10 to 26 August, Edinburgh, Scotland

SfEP Conference

31 August to 2 September, Exeter, UK

Frankfurt Book Fair

9 to 13 October, Frankfurt, Germany

New South Wales

Sydney Writers Festival

20 to 26 May

Byron Bay Writers Festival

2 to 4 August

Interstate

Perth Writers Festival

21 to 24 February

Brisbane Writers Festival

4 to 8 September

Melbourne Writers Festival

23 August to 2 September

Brisbane Writers Festival

4 to 8 September

Adelaide Writers Festival

2 to 7 March

Membership renewals

The deadline for 2013 membership renewals was 31 December 2012. You have received your membership renewal notice by post. If you have moved recently make sure you email our Administration manager, Anna Rauls at membership@editorsnsw.com.

UK Society for Editors and Proofreaders (SfEP): 2013 conference

The SfEP AGM and annual conference will take place at the University of Exeter's Streatham Campus, which is renowned for its beautiful landscaping and fabulous views. Accommodation will be provided in Holland Hall, one of the newest halls, with panoramic views over the Exe estuary.



Follow us online: Facebook, Twitter and LinkedIn (search for us using our full name: The Society of Editors (NSW) Inc.)

www.editorsnsw.com
www.facebook.com/SocietyofEditorsNSW
www.twitter.com/SocEdNSW

A N D D I A R Y



Initial programme planning is already under way, to ensure that you have enough information on what to expect when conference bookings open in January 2013.

<http://www.sfep.org.uk/pub/confs/conferences.asp>

Freelancers Lunch

Our February gathering of freelance editors will be held at the regular venue, Café Delizia, located at street level in the Hyde Park Towers Building, 148 Elizabeth Street, in the CBD between Liverpool and Goulburn Streets (Surry Hills side of the road). This is a great opportunity to meet with your editor colleagues, exchange ideas and information and just have a great chat over a tasty lunch.

Join us to catch up after the holidays! Meet at noon or thereabouts. Put it in your calendar. Our next gathering will be held on:

- Friday 22 February 2013

We deliberately vary the days and dates to accommodate the varying schedules of our freelancers, and the venue is centrally located and easy to reach via public transport. This little café has a cosy and quiet back room with floor-to-ceiling books along three-and-a-half walls (they had to leave an opening as a door). The menu is limited, but the food is good and inexpensive. We welcome suggestions for other venues, if anyone wants a change of scenery.

There is no need to book or RSVP — just come. Some come early, some later. We are generally there from noon until 2 p.m.

Xmas Dinner thanks

The society committee thanks Susie Pilkington for arranging a wonderful venue for our Christmas dinner at the El Aseel in Surry Hills. Many thanks also to Rochelle Fernandez for organising the fabulous prizes.

Society of Editors (NSW) Inc.
PO Box 254, Broadway NSW 2007; Voicemail: (02) 9294 4999
www.editorsnsw.com
(c) 2013 The Society of Editors (NSW) Inc.

Blue Pencil

Editor: Jacqui Smith

Assistants: Robin Appleton, Agata Mrva-Montoya, Elisabeth Thomas and Owen Kavanagh

Printer: Complete Design, Marrickville

Published: 11 issues a year (combined January/February issue)

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 March 2013 issue is Tuesday, 12 February 2013

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 2012 fees are \$85 for professional members (new or renewal) and \$65 for associate members (new or renewal). Interested organisations can become corporate associates for \$400 per year.

To obtain a membership application form visit the Society of Editors (NSW) Inc. 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:

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

The cost is \$40 per year in addition to the fee for membership of the society. Only professional members are eligible for a listing. 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.

2013 COMMITTEE

President: Pam Peters

Email: president@editorsnsw.com

Vice presidents:

Jacqui Smith

Email: vp1@editorsnsw.com

Rochelle Fernandez

Email: vp2@editorsnsw.com

Secretary: Shelley Reid

Email: secretary@editorsnsw.com

Treasurer: Ian Close

Email: treasurer@editorsnsw.com

General committee members:

Owen Kavanagh

Email: committee1@editorsnsw.com

Agata Mrva-Montoya

Email: committee2@editorsnsw.com

Laura Daniel

Email: committee3@editorsnsw.com

Susan McKerihan

Email: committee4@editorsnsw.com

Susie Pilkington

Newsletter editor: Jacqui Smith

Email: bluepencil@editorsnsw.com

Publicity officer: Susie Pilkington

Email: publicity@editorsnsw.com

Meetings coordinator: Rochelle Fernandez

Email: meetings@editorsnsw.com

Professional development coordinator:

Agata Mrva-Montoya

Email: committee2@editorsnsw.com

Website coordinator: Abigail Nathan

Email: web@editorsnsw.com

Editorial Services Directory

Email: membership@editorsnsw.com

Administration manager: Anna Rauls

Email: membership@editorsnsw.com

Events manager: Susie Pilkington

Email: events@editorsnsw.com

Professional development

Editing scientific, technical and medical documents

Date: Friday, 15 February 2013

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

Presenters: Dr Greg Heard

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

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

Please register by 15 January 2013.

If you edit, or would like to edit, scientific, technical or medical (STM) documents but find the jargon and features such as tables, graphs, formulae, equations, appendices and references daunting, this workshop will demystify the process and help you to work more effectively with authors, designers and typesetters. Dr Greg Heard has over 25 years experience editing scientific and medical documents. Please see the enclosed flyer for more details.

Structural editing: fiction

Date: Friday, 15 March 2013

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

Presenters: Nicola O'Shea

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

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

Please register by 15 February 2013.

Providing structural feedback to an author on their novel or short story can be a daunting process for an editor. How can you be sure your suggestions are going to improve the manuscript? Are you responding too subjectively to the work? What if your suggestions clash with the author's thoughts about the work, or feedback from other readers? In this workshop, editor Nicola O'Shea will guide you through the structural editing process. Please see the enclosed flyer for more details.

NEW MEMBERS

Paul Bugeja
Susan Jessop
Barbara Purazeni
Katherine Cummings
Vanja Libardi de Almeida

Call for contributions

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

Workshop information

Registration

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

Payment for workshops

To secure a place you must send payment with your registration form. Workshops fill quickly and we often have people on a waitlist for courses. Please contact the administration manager 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 regular workshops (excluding computer-based workshops).