



Blue Pencil

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Copyright for editors

Zoë Rodriguez, 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. Zoë also runs the Copyright Agency Cultural Fund, that provides \$2 million per year to support the publishing and visual arts industries. At our February meeting, Zoë talked about copyright issues and strategies relevant to editors of all publications.

Copyright comes under our intellectual property laws and they are the family that covers trademarks, confidential information, patents, the new right of resale royalty for artists and, of course, copyright. Our law is set out in the *Copyright Act*.

The duration of copyright in Australia was extended in 2005 to be 70 years after the death of the author. Before that it was a 50-year duration. We changed our laws to harmonise with Europe and the USA. For Crown works it is 50 years after publication by the government.

Copyright is a whole bundle of rights, it is not just one right, and it is what you can do with the work. It includes: the right to publish a work—reproduction, that covers not just photocopying but now covers digital copying; communication which was a right that was introduced into our law in 2000 to take into account the internet (the idea of communication is when a

work travels across an electronic path, when you email a work to somebody or when you post it up on an internet or intranet, you are exercising the communication right); adaptation, which could be moving works across genres, so turning a novel into a screenplay, it could include translation of a work, those sorts of things. And of course performance—and for literary works that would most typically be if you were staging a play.

In Australia, copyright is an automatic right as is the case in almost every country in the world and it is part of the Berne Treaty obligations. That is an international law that covers copyright and it says authors and others who create copyright works should not have any barrier to them having copyright. The requirements are that you create an original work—so it is not just pilfering someone else's work and putting your name on it. It has got to be in material form so that means

you write it down or you record it in some way. It could be storing it on a computer. The other thing that is central to copyright is that it does not protect ideas, so if I go to a publishing friend of mine and I am discussing in a loud way, in a public space, my idea for the next top-selling book and I outline what I want to do and someone else is there and they then go away and write that, they will have copyright on that, not me.

Under the *Australian Copyright Act* the general position is that the author is the first owner of copyright in a work that is created. There are a number of very important exceptions to that default position and they are:

Commissioned works: Where works are commissioned it is typically the commissioner who is the copyright owner in that work.

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Next meeting: Tuesday, 4 June 2013

Editing skills in the era of digital (r)evolution Presented by Dr Agata Mrva-Montoya

In a time of ever-changing technologies, the editor's role continues to expand. With the explosion of eBooks and eReaders, editors need to be familiar with coding, metadata, the cloud-based content management system, eBook quality assurance processes and a plethora of formats. As the innovative media-rich experiments break the boundaries between books, apps, games and the Web, Agata takes a look at current eBook formats and digital workflows, and at the skills editors need to understand these and remain at the centre of the eBook publishing process

Sydney Mechanics' School of Arts, 280 Pitt Street, Sydney at 6.30 pm for 7.00 p.m. Drinks and light refreshments provided. \$20 for members, \$25 non-members and \$15 for students or concession card holders. RSVP (02) 9294 4999 (voicemail) or membership@editorsnsw.com by Thursday, 30 May 2013.

Our winter dinner will be held on 2 July at William Blue Dining Room.

Works commissioned by government: Anything created under the direction or control of the Crown is, as a default, owned by the Crown. That is an extremely broad-reaching exception to the author's exclusive rights in a work.

There are very special rules for commissioned photographs: They are divided into two parts, and the rules changed recently, so that the law now says if you are a photographer and you take photographs for a domestic purpose, say, for a birthday, a wedding, that kind of event, in a private setting, it is the person who is commissioning those works who will own the copyright in them.

For other works, for other photographs, for example, if an agency commissioned someone to take a photograph or the society of authors had a special event and commission someone to take photos, it would be the photographer who retains copyright in those works.

Perhaps the biggest exception is contract of employment: If you are employed to do stuff that involves creating copyright works, it will be your employer who owns the copyright in those works.

'A substantial amount is important for infringement: the test is both qualitative and quantitative'

Q: It used to be that graphic designers, when they chose a typeface, it belonged to them?

A: That would be part of published material copyright and that includes embellishment and that sort of thing that is owned—in books—by publishers for 25 years after publication. It is a rare area of copyright and what it is there to protect is, say, a publisher says I am going to create a beautiful edition of Shakespeare, long out of copyright and if I am going to invest all that money in the layout and making this a very attractive book for a reader to use that you cannot just have some printer down the road say I'm going to make copies of it. So it is probably covered by that.

The important part about all of those rules, whether it is about photographers or about employment contracts or about journalists, these are all subject to negotiation and contract, so you can contract out of these.

So, a lot of you will be in the business of using third-party works when you are

editing or publishing works. You have to make sure that you actually have permission to use those works. You set out specific purposes that you want them for, that is, you might want to reproduce them digitally, you might want to communicate them, make sure that you know what you are going to be doing. You need to know that whoever you are dealing with actually has the rights in those works, it may not be the author, they may have given those rights to someone else, so you need to make sure that you are dealing with the right person.

Q: For instance the photo sharing site, flickr has various levels of permissions. It has photos you cannot use without permission, but it also has ones that are not for commercial use, but you can use them if there is attribution, and so on, and there are some that you can use. How do you find that on a copyright thing?

A: Photographs and copyright is one of THE most complex areas. I can say that because we have to handle that in payments and working out who the rights owner is. It is extremely complex, especially when you have someone taking photos of artworks. Difficult. But with flickr I would caution on that, even the ones where they say 'can use for free no attribution', sometimes these are not actually the terms on which the creator or the copyright owner thinks their works are available and they appear on Flickr.

If we are talking about infringement, if you have a first work and then somebody says 'my first work has been infringed, in this second work that I have found' when a court is trying to judge, a substantial amount is important for infringement because if you take a substantial amount of someone else's copyright work without permission then it is an infringement and it is something you can sue in court about, so if a court looks at that, they say 'have you taken a substantial amount of that first work?' It is a test that is both qualitative and quantitative and there is no hard and fast rule, so you cannot say 'I will take five per cent and that is okay because that is not a substantial amount' it will depend very much what five per cent you take. With poetry there may be a line in the poem that is so recognisable that it has become iconic and a court will say that is a substantial amount, even though it is one line in 50.

For other works you might take 95 per cent and on a quantitative basis, they will say you have taken a substantial amount and it would not matter what five per cent of that work you took, it would not be substantial but that 95 per cent means it is. One of the best examples is the painting of God touching that hand, that bit of that painting, if it were still in copyright, which it is not (the author is long, long dead) that would be a substantial amount, but if you took the bottom right-hand corner, probably no one would recognise it and the court would not consider that a substantial amount.

So there is no simple answer there, but I suggest if you are feeling a bit nervous, you seek permission.

The Copyright Agency was formed in the early 1970s. We were formed in response to lightning-speed technology—photocopiers. And the groups that became our members, the Authors' Association—the ASA—and the Australian Publishers Association, whatever it was called back then [Australian Book Publishers Association], were both getting very disturbed, particularly in the educational publishing area because teachers were relying on these photocopiers and they were cherry-picking from different publications to provide materials to their students.

Our members said, 'this cannot be. This is our income and they are making these copies' (which they considered to be extremely high-quality copies of their works) and they said, 'we are losing an income stream, they have not asked our permission, they are not paying us, this is a copyright infringement'. The schools and universities, of course said we must be able to use this technology, it means we can teach Australian students from the best works from around the world and it will lead to a better education experience.

There was a very long argument that went right up to the High Court of Australia, and pretty much what the educational bodies just kept saying 'we can do this, we must be able to do it' and then they started to rely on an exception in the *Copyright Act*, for private research and study. Our members said, 'well that is not private research and study, it is multiple copying for classrooms in a very systemised process of teaching and study,' and in the High Court case the universities tried to get around the idea that they were doing the copying and infringing

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A fruitful discussion: response to the report of the IPEd Review Phase Two Working Party

By Janet Mackenzie DE

This is an edited version of a speech made at the IPEd Conference in Fremantle, 12 April 2013

Firstly, thanks to the two working parties for all the time and thought they have put into this review.

The report presents two models for the structure of the federation. We have before us an apple and an orange.

- The apple, Model 1, proposes a reduced scope of activity and the existing structure, funded by an annual per capita contribution of \$25 to \$50.
- The orange, Model 2, proposes the existing scope of activity but a totally new structure, funded by a per capita contribution of \$100 to \$150.

Get that? Less activity, same structure, \$50, or same activity, new structure, \$150.

Let me offer you a peach: IPEd continues with its existing structure and activities, funded by a per capita contribution of \$150 to \$200.

To put that sum in proportion, I remind you that many of us paid \$90 to attend the conference dinner last night.

This report identifies the burnout of volunteers as one of the main problems facing IPEd. Curiously, it then makes nine recommendations (p. 4), every one of which requires substantial volunteer input. All this 'seeking feedback' and 'engaging societies and their members in discussion'—can you imagine the email traffic this is going to generate?

Now suppose we find the volunteers to do the work needed to implement these nine recommendations. Suppose the vote is eventually put, and Model 2 is chosen. We will then embark on a whole lot more research, position papers, seeking and analysing feedback and so on. Not only is it an awful lot of work, but it repeats work done just a few years ago by the National Organisation Working Group and CASE. I was involved in a small way in creating the present constitution and obtaining approval for it. Do you realise what is involved? Do we really have the energy to devise and find acceptance for and set up a totally new organisation?

And to what benefit? I fear the result will be a bright shiny reinvented wheel, and another 20 or 30 burnt-out volunteers—and no advance in the profession of editing.

Moreover, if we push ahead with the recommendations, we run some serious risks.

- IPEd could be paralysed with all this research and consultation and busy work which could absorb its capacity for years.
- One or more of the societies could split or withdraw from IPEd as a result of the decision to pursue Model 2, so we could end up worse off than we are now.

We all want the same thing: IPEd functioning and representing editors effectively. We need an achievable plan. We need manageable, incremental change.

Here it is:

The IPEd Council should establish a business case and a process for raising the per capita contribution to a realistic level (including indexation) and obtain consensus for it. The business case must show that higher fees will result in improved services. The process will be some systematic, practical method of implementing the increase, whether all in one hit or staged over two or three years. And indexation is essential: otherwise we will have a fight every few years over the need to raise fees.

This plan does not close off any options. It solves the immediate problems and allows for further incremental change. For instance, once the money is coming in, the Council could look at setting up a national newsletter, or a national website, or a national freelance register—or all three. This would have two benefits:

- It would reduce the burden on the societies and reduce duplication and waste.
- It would start to develop a national consciousness among editors so they get out of their State silos and feel part of a national profession.

Once that groundwork has been done, IPEd might evolve over two or five or 10 years to a point where Model 2 becomes inevitable. Or maybe not. It does not matter. What we need to do now is solve the immediate problems without closing off future options. I repeat, the IPEd Council should establish a business case for raising fees and persuade the members that it's worth it.

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copyright by getting their classes to line up and each student pressing the print button (laughter) and the High Court said, that is nonsense, you are authorising the copyright infringement here and that exception in the act was not crafted to deal with multiple copying in schools and to undermine a legitimate market for authors and publishers.

So, we had a High Court case that said you cannot do that under the *Copyright Act*, it is an infringement. The educational sector, unsurprisingly, said they cannot live with that, so once you have failed in the courts, you go to government and you lobby for legislative reform and then our members also lobbied and this thing escalated and we had a very wise attorney general back then who said both sides here have valid sets of points and we will come to a compromise and this is what is going to happen: schools and universities will have the right to use photocopying, it would be insane for them not to be able to use this technology—however, some limitations: 10 per cent maximum, if you want more than that, you buy the book, otherwise we have State-sanctioned piracy. The other requirement is that you pay equitable remuneration through Copyright Agency back to the rights' owners of those works, publishers and visual artists. So, course packs are fine, even nicely bound course packs which occur now. The other rule is that if a work is not commercially available in the format required, you can rely on that statutory licence to make more than 10 per cent of a copy of a work, so you could make 100 per cent of the work, through reproduction, under statutory licence. The whole point of the statutory licence is to remunerate publishers and authors for lost markets.

Contract basics

You need to have an offer and it needs to be accepted by the other party and you have to have consideration, so there has got to be some money or something of value flowing. You need to say to the author, 'I want to publish you and you will be paid "X" advance', that is the consideration and the author has to accept it. Both parties have to intend to be legally bound, so it cannot be part of a joke or a light-hearted conversation; the parties have to mean that they want to enter into this arrangement.

In a contract you need to have certainty over who the parties are, you need to know what works are covered, what

rights you are taking—reproduction, communication, adaptation, performance—how long those rights are the subject of your contract, what things will bring about termination of a contract, or what geographical areas are going to be covered by this contract. Increasingly, people are taking global rights, but for some cases the publishing is very local and the author might want to place the work with an international publisher or publish somewhere else and it might not bother the person or publisher who is entering into that contract because they have no intention of going into a different territory.

There are two different ways of dealing with copyright: assignment is dealing with where the ownership of copyright is transferred to a third party, whereas with a licence, the author or copyrighter will retain rights and the person taking the licence will have specific rights, to use it in a particular way. A licence can be exclusive or non-exclusive. Non-exclusive licences are used particularly for authors when they place things in different publications and it does not bother the publisher. Exclusive licence is when you say, well we are not going to invest all this money in publishing this work if you are going to another publisher and they will compete with us, so that we cannot make an economic return.

'Both parties have to intend to be legally bound...the parties have to mean that they want to enter into this arrangement'

Assignment of licence is very much like a sale of real estate property, if I sell my house then the ownership in that passes entirely to a third party and I have no more interest in it. A licence is very much like a lease, if I am an owner and I rent my place out I still have interest in it but those people have the right to be there on limited terms and conditions, like paying rent and not destroying the property.

The Copyright Agency collects remuneration for use of members' works in institutions, and in government and corporations and other associations that have taken out licences with us. We are not-for-profit, we are wholly owned by our now 25,000 artist, author and publisher members and we also now run the resale royalties for artists and we have recently merged with Viscopy (a visual

arts collection society).

Our primary duty is to distribute money to them for the use of their works. We are a company that collects and distributes about \$140 million a year that goes back into the publishing and visual arts industries, and one-and-a-half per cent of that goes towards the cultural fund that is used for all sorts of projects across the publishing and visual arts industries, typically what the Council for the Arts will not support, because we think government should support the arts properly, in the way it said it will, and particularly for industry capacity-building projects.

Moral rights

I think moral rights are extremely important for anyone dealing with copyright and they are something that artists and authors have become increasingly aware of. They are seen as a personal right and the idea is that if I have created a work then I have enduring relationship with that, it is part of who I am, rather than an economic right which can be transferred to someone else. This is something that stays with the creator, their reputation is built by the works they have made. They are owned by the individual creator of the copyright works and they are not assignable or transferable, so you cannot assign your moral rights to a third party, or license them to someone else. The only way they can be owned by somebody else is if you die, because then your heirs inherit your moral rights.

The duration of moral rights is the same as copyright; it is the life of the creator plus 70 years. Moral rights cover three rights—the right of attribution and then the right to not be falsely attributed as a creator of a work, and the right of integrity, based on honour and reputation.

Attribution

What is required for attribution? The author of the work has to be identified by any clear and reasonable means; it has to be clear and reasonably prominent. The Act defines this for us: 'Identification required on each reproduction, the person receiving the copy will have notice of the author's identity.' In some circumstances you do not need to attribute the author. If you have obtained consent from the author and they say, 'I don't need to be attributed, that's okay you can publish it without putting my name next to it' or

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where it is just not reasonable to attribute the author, so if you have an anthology with 50 different authors, a court will probably say it is unreasonable for an author to be concerned that they are not attributed on the cover of that anthology. You would, however, expect that next to their story, they would be attributed. A logo design for a company letterhead that would be preposterous if every time you had the creator of that work attributed. The right not to be falsely attributed is the second moral right in our act and false attribution would occur when a person's name is put on a work, in connection with that work, its reproduction or communication when it falsely implies they are the author of the work or when you trade in that work with that false attribution on it. And, the right of integrity is possibly a more complicated one and it is a right not to have your work, if you are a creator, subject to derogatory treatment, and for artistic works and for any creative works that derogatory treatment could be material distortion, destruction, or mutilation material alteration prejudicial to the author's reputation, or for art works,

public exhibition prejudicial to the artist's reputation because of the manner or place in which it is exhibited and any other act prejudicial to the author's reputation.

So what can a creator get if you have violated their moral rights? They can get an injunction stopping whoever is doing that offending act from doing it any longer; you can get damages for loss but you need to be able to show that you have suffered financially; you can get a declaration that the moral right of the author has been infringed; you can get an order for a public apology; and you can get an order requiring removal of a false attribution or derogatory treatment.

The editor's 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 professional members.

- Publishers: please send us your ad as a PDF or 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

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 *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 \$130 per person).

The Committee, Society of Editors (NSW) Inc.

2013 Premier's Literary Award Winners

Chrisina Stead Prize (Fiction, \$40,000)
Mateship with Birds by Carrie Tiffany
(Pan Macmillan Australia)

UTS Glenda Adams Award for New Writing (\$5,000) *The Last Thread* by Michael Sala (Affirm Press)

Douglas Stewart Prize (Non fiction, \$40,000) *The Office: A Hard Working History* by Gideon Haigh (Melbourne University Publishing)

Kenneth Slessor Prize (Poetry, \$30,000)
Ruby Moonlight by Ali Cobby-Eckermann
(Magabala Books)

Patricia Rightson Prize (Children's Literature, \$30,000) *The Ghost of Miss Annabel Spoon* by Aaron Blabey (Penguin Group Australia)

Ethel Turner Prize (Young People's Literature, \$30,000) *A Corner of White* by Jaclyn Moriarty (Pan Macmillan Australia)

Nick Enright Prize (Playwriting, \$30,000)
The Damned by Reg Cribb (Black Swan State Theatre Company)

Betty Roland Prize (Scriptwriting, \$30,000) *Dead Europe* by Louise Fox (See-saw films)

Community Relations Commission for a multicultural NSW Award (\$20,000)
Don't Go Back to Where You Came From by Tim Soutphommasane (New South Publishing)

People's Choice
Animal People by Charlotte Wood (Allen & Unwin)

Book of the Year
Ruby Moonlight by Ali Cobby-Eckermann
(Magabala Books)

New development manager for the SfEP

The Society for Editors and Proofreaders (SfEP) is very pleased to announce that Lillian Avon will shortly be starting her new role as development manager. This position has been created to increase SfEP membership and income, raise the society's profile and cultivate new and existing contacts and areas for development.

In the short time that she has been acting as development manager on a temporary basis, Lillian has made great progress in strengthening the society's ties with other organisations and promoting its in-house training delivery. The SfEP is delighted to welcome her as a full-time member of the team from Monday 3 June.

Lillian can be contacted at development@sfep.org.uk

The SfEP works to promote high editorial standards, uphold the professional status of editorial workers and encourage the use of services offered by its membership. It has approximately 1700 members and associates (mostly in the UK) providing editorial services to publishers and a wide range of companies, government agencies and other bodies.

For more information visit: www.sfep.org.uk

Freelancers' lunch

Join this monthly gathering for lively conversation and networking opportunities. We meet at 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). Meet at **noon** or thereabouts. Put it in your calendar. There's no need to book or RSVP—just come. Some come early, some later. We are generally there from **noon until 2pm**.

Our next gatherings will be held on

- **Thursday 20 June**
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.

NEW MEMBERS

Mari Rhydwen
Samantha Sainsbury



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The Society of Editors (NSW) Inc.)

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Professional development

Editing annual reports: a special approach

Date: Wednesday 19 June 2013

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

Presenter: Arthur Delbridge AM, FPRIA

Venue: City Tattersalls Club, 198 Pitt Street, Sydney

Cost: \$220 for members, \$350 for non-members (includes lunch and refreshments).

Please let our Administration manager, Anna Rauls, know if you are interested in attending—membership@editorsnsw.com.

In recent years annual reports have evolved from single print versions into multiple documents delivered in print, online and even in digital format for tablets and smart phones. The introduction of Sustainability Reporting Principles via the Global Reporting Initiative and the movement into Integrated Reporting, impose new disciplines on writers and editors. This workshop will examine these developments and the special approach required in reviewing and editing annual reports as well as providing hands-on experience working with good, bad and woeful examples from the public and private sectors.

Arthur Delbridge is former Chairman and Chair of the Awards Committee of Australasian Reporting Awards Ltd. A Life Fellow and former President of the Public Relations Institute of Australia and the Australian Marketing Institute, he consults with many of Australasia's leading corporate and government organisations on communication and reporting. In 2007, he was appointed a Member of the Order of Australia for his services to business, particularly in the areas of annual reporting and public relations.

Feel free to email questions and examples in advance of the workshop to the administration manager at membership@editorsnsw.com.

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 at membership@editorsnsw.com 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).

2013 July Winter Dinner

Tuesday, 2 July 2013

6.30 p.m. for 7.00 p.m.

William Blue Dining

Northpoint, 171 Pacific Highway, North Sydney

Three-course menu of modern Australian cuisine, in a private dining room
\$35 per person with soft drinks/\$45 with wines

Alternate drop entree, main and dessert plus tea or coffee.

Gluten-free and vegetarian options available if ordered at time of booking.

See the flyer in this issue for more details and to make a reservation.

Do not miss a night of good food, good fun and good company.

2013 COMMITTEE

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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 July 2013 issue is Tuesday, 11 June 2013

The views expressed in the articles and letters, or the material contained in any advertisement or attachment, 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). Newsletter PDF attachments: \$200 per attachment. 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 2013 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.