

# Blue Pencil



September 2015

## Australian style – 21st century directions in punctuation

*Where is Australian style heading in the early 21st century? Is it still largely British in its characteristics, or showing signs of American influence? How much variation in style is there within Australia itself?*



Photograph by Meredith McCowan

*Emeritus Professor Pam Peters DE*

These questions call for fresh research on Australian style, to follow up what was done in the countdown to the new millennium, as input to the 6th edition of the *Australian Government Style manual* (2002).

This paper reports on research into four issues of punctuation which are visibly on the move, according to

surveys conducted by the *Australian style* (AS) newsletter between 1992 and 2012. Results obtained from AS readers on the same or similar questions asked in the 1990s and again in the 2000s make an interesting comparison, and show changing preferences among Australian writers and editors who now typically work on screen.

continued on page 2



## Editing within and for markup language

**Tuesday, 6 October**

**Presenter: Linda Nix**

A good working knowledge of markup language is an essential skill for today's editors, as mark-up languages such as XML, XHTML, HTML are an integral part of today's publishing landscape for print and digital formats. Editors working directly within digital formats such as websites and EPUB often need to access the underlying code. Editors who use editorial markup tools that hide the code, or who edit content intended for markup by others, need to understand the context in which they work. Linda Nix introduces you to the basics of markup, and shows you how to edit for markup environments even if the only tool you use is Microsoft Word.

Sydney Mechanics' School of Arts  
280 Pitt Street, Sydney  
6.30 pm for 7.00 pm start.

Drinks and light refreshments provided.  
\$20 for members, \$25 for non-members  
and \$10 for students or concession card holders.

**Next meeting: Tuesday, 3 November**

## Inside

<b>IPEd voting in October</b> .....	<b>3</b>
<b>Book review: <i>Modern Australian usage</i> by Nicholas Hudson</b> .....	<b>4</b>
<b>Peer reviewer goes over Niagara Falls?</b> .....	<b>5</b>
<b>Grammar gremlins</b> .....	<b>6</b>
<b>Macquarie words</b> .....	<b>6</b>
<b>Professional development</b> .....	<b>7</b>



## Punctuation of lists

Approaches to punctuating vertical lists have developed from the 5th edition of the *Style manual* (1995), where the formal discussion (sections 6.6, 6.27) focused on the need for semicolons in lists of multiword items, if any of the items had internal punctuation. The 1996 *Australian style* survey on punctuating lists of both short (1–2 words) and longer items (4–6 words) showed that the overall vote for semicolons was very low: only 12 per cent for the short items and 20 per cent for the longer ones. A large majority (70 per cent) voted against having any punctuation at all with short items (except the last in the list), and 54 per cent said the same for longer items. These trends were underscored even more strongly by respondents aged between 18 and 44, with 81 per cent endorsing no punctuation for short items (1–2 words), 68 per cent leaving the longer items unpunctuated as well. But on the question of whether the final item in a list needed to carry a full stop, only 54 per cent allowed it for the list of short items, and just 46 per cent for the list of longer items. Similar results were returned when the punctuation of lists was surveyed again in 2009, the only noticeable difference being increased support for omitting the stop on the final item for items 4–8 words long, raising the majority there to 55 per cent.

These results align with the recommendations of the 6th edition of the *Style manual* (2002), and come close to the practices recommended by the British *New Hart's rules* (2005), that is leave short items (up to 4 words) unpunctuated, but do use a full stop with the final item. However, the latest *Chicago manual of style, 16th edition* (2010) recommends leaving even the final item unpunctuated, and the 2009 survey results suggest that Australian punctuation style is on the cusp with that. All three style manuals clearly espouse the use of line space to demarcate the ends of shortish items in a list (whether they are strictly 'shopping list' items or somewhat more extensive). It is one example of the growing use of space as a punctuator, and the reduced use of conventional punctuation marks.

### Punctuation of initials in personal names

The punctuation of initials has been changing markedly since the 1990s. Examples like *D.H. Lawrence* versus *DH Lawrence* were presented in *Australian style* surveys in 1996 and 2012, testing community support for the traditional form

with stops between initials versus the unstopped version with no space between the letters. The majority preference in 1996 was to use stops, whether the name appeared in a list (75 per cent majority) or in mid-text (71 per cent). But the 2012 survey showed substantial change – a narrow majority for the unstopped, unspaced initials, as shown in the table below. The results were similar whether the initialled name was to appear in a list or in mid-text.

The 2012 survey results show generational differences between the younger and middle-aged respondents (especially those aged 45 to 64, whose vote was clearly in favour of unstopped, unspaced initials), and those aged 65 and over, where more than 60 per cent voted against it.

Reviewing the current style manuals we find that the *Australian Style manual, 6th edition* (2002) recommends using unstopped, unspaced initials. Compare the advice in *New Hart's rules* (2005), which recommends full stops, while noting that 'some modern designs, particularly newspapers, omit the full points and space'. Meanwhile the *Chicago manual* (2010) recommends using initials 'followed by a period and space', in keeping with the continuing use of abbreviatory full stops in American style for all kinds of abbreviations. On this issue it seems that Australian style is moving ahead.

## Punctuating times of day

The punctuation of initials is pertinent also in editing expressions for the times of day, for example *10pm*, items which were surveyed in 1999 and again in 2009. The 1999 results tabled on the following page show a slight majority overall for the unspaced unstopped form, though once again those 65 and over were less inclined to endorse it than the younger generations.

When the same question (using *10am* or *10 am*) was posed in a 2009 survey, support for the unstopped, unspaced form had grown to 63 per cent overall. This trend to eliminate the space in expressions for times of day sets them apart from established practice for the various SI units, where a space is still mandated. All three style manuals recommend setting *am* and *pm* with space after the numeral, though they are not units, nor do they become quantities designated by the number attached to them. Rather they are ranges within which

Survey 2012	Total (n=132)	%	Age 10–44	% (n=36)	Age 45–64	% (n=55)	Age 65 +	% (n=41)
- In a list								
DH Lawrence	72	54%	20	56%	37	67%	14	34%
D.H. Lawrence	61	46%	16	44%	18	33%	27	66%
- In mid-text								
DH Lawrence	68	51%	18	50%	34	62%	15	37%
D.H. Lawrence	65	49%	18	50%	21	38%	26	63%

# IPEd. Voting in October

As many of our members would be aware, 2015 marks a definitive year for the society with regard to its membership of the Institute of Professional Editors (IPEd), the national body of editors for Australia. In October we will vote on the proposed IPEd transition plan. The transition plan vote is about whether IPEd should be the national, direct membership association representing editors. A lot of hard work has been put into developing this membership model, and October is crunch time, so to speak. Voting is open to all of our professional members, so if you are a professional member, note these important details.

By the end of September you will gain online access to the white papers for this direct membership model, the result of many hours of refinement of the green papers sent out earlier this year, based on feedback from New South Wales members and members of other state societies. You will also be mailed a postal ballot to cast your vote.

Please take the time to read the white papers and explanatory information. It is important to understand the proposed membership structure, the financial workings of such a model, and the legalities of the model. You must weigh for yourself the pros and cons of the transition plan, and as your president I urge you to do this thoroughly. The white papers will also be accompanied by an information pack, which will explain the main points of the plan.

Voting opens Thursday, 8 October. You will have three weeks to cast your vote and mail it to the society before voting closes on October 29.

This will mark a significant turning point in the society's history, and as such I urge you to take up those pens, my dear fellow editors, and use them well!

**Zoë Hale**

**President, Society of Editors (NSW) Inc.**



continued from page 2

Survey 1999	Total (n=274)	%	Age 1+2 (10–44)	% (n=50)	Age 3 (45–64)	% (n=123)	Age 4 (65+)	% (n=101)
10pm	143	52%	30	60%	70	57%	43	43%
10 pm	131	48%	20	40%	53	43%	58	57%

the number applies, which perhaps explains the Australian readiness to eliminate the space in between. If so, it is another example of using space in a meaningful way. Without it, there is closer connection between the number and the range to which it applies, and no need to use unbreakable space in typesetting it. Incidentally, both *New Hart's rules* and the *Chicago Manual* endorse using stops with a.m. and p.m., whereas the *Australian style manual* does without them.

## Punctuating parentheses

Paired dashes are a way of punctuating a parenthesis, where unspaced em rules are now widely used as in: The premier thought—but had only a minute to consider—that it could not be fixed overnight. This practice is recommended in all three of the style manuals we have been referring to in this paper, although a fourth style manual (the British *Butcher's copy-editing*, 4th edition, 2006) mentions that the spaced en rule 'is now most often used': The premier thought – but had only a minute to consider – that it could not be fixed overnight. This use of the spaced en rule can be seen in the major English grammars, such as those authored by Quirk et al. (1985) and Huddleston et al. (2002), when discussing how parentheses are punctuated, and throughout their own text. The spaced en rule is also endorsed by quite a few Australians, judging by the result in the 2009 *Australian Style* survey, when a majority of 61 per cent overall (among 210 respondents) registered their preference for it. Interestingly, the majority was even larger (74 per cent) among those aged between 45 and 64.

Their support for the spaced en rule may reflect the further comments made to the effect that the spaces on either side of the dash help to separate the (grammatically) unrelated parenthesis from the host sentence. Others said it was 'less crowded' and 'easier to read'. Again this suggests increasing awareness of space as a meaningful element of the punctuation repertoire, and one which can be exploited with the use of unbreakable space in electronic publishing systems.

## Changing Australian style in the 21st century

These four examples illustrated with the help of survey data show details of Australian punctuation on the move in the 21st century. They suggest that punctuation style here is slightly ahead of British in its harnessing line space as part of the punctuation system, both to separate items (as in lists and parentheses) and to connect them up, as in closing up initials and abbreviations for times of day. The omission of full stops in lists, initials and time-of-day abbreviations can also be seen as part of the general reduction in punctuation to make it less 'fussy'-looking – at least in British and Australian style. The American retention of stops ("periods") in initials and many common abbreviations sets itself apart from both on this. All in all Australian style is setting its own pace and directions in the 21st century.

**Emeritus Professor Pam Peters DE**

## Book review

### *Modern Australian usage, 3rd edition*

Nicholas Hudson

Allen & Unwin, Crows Nest, Australia 2015

448 pp, \$35.00 (ISBN 9781760111557)

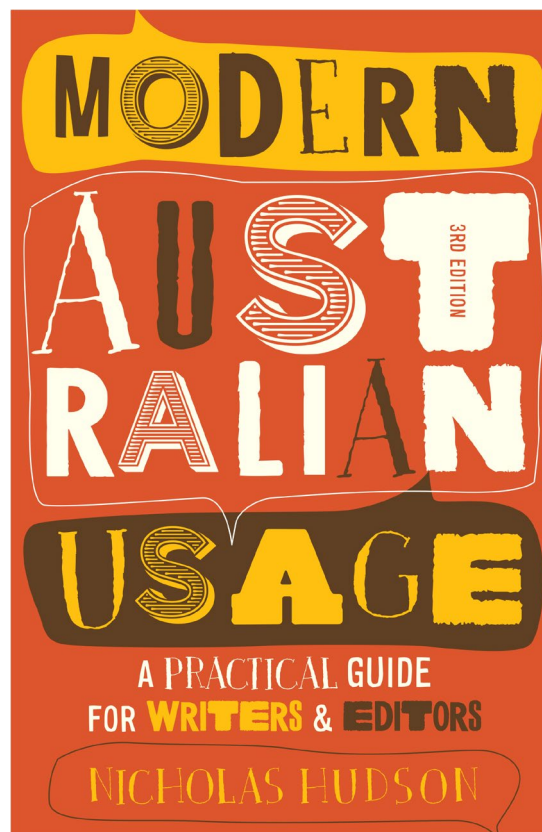
\$48.50 (ebook ISBN 9781925267136)

My first foray to the books-for-sale table at the Write|Edit|Index Conference in Canberra saw me come away with my bank balance intact. There were so many interesting books to choose from that my intended plunder foundered. As the conference went on, I noticed that a book with a red cover seemed to be rather popular. A clever choice of colour perhaps, particularly for a conference crowd, but then I kept seeing it: on tables, tucked under an elbow, poking out of over-full bags. Its very prevalence among these editors saw me rushing back to the table. As I stood there, copy after copy disappeared from the stack and the gentleman behind the counter was repeatedly warning that these were the last ones. That sense of missing out is a powerful marketing tool. I grabbed the second last copy and then stood there as many editors were turned away, disappointed that they had missed out, wondering what all the fuss was about and if I had just bought a book I did not like and did not need. Still, a book this popular at an editor's and indexer's conference had to be good, I reasoned.

Indeed, I found its popularity well founded. There are certainly other books on usage, such as the ever popular *Fowler's modern English usage*, and Pam Peters' *The Cambridge guide to Australian English usage*. Both brilliant reference books. *Modern Australian usage, 3rd edition* is not like these – comprehensive academic reference books – and this is what makes it interesting. Hudson is not trying to deliver an academic tome, complete with the historical examination of usage and statistics from studies on prevalence of use within various publications; he is writing about the common issues he has come across in his lifetime of work in the word industry.

He does so with a lovely sense of wit and a good dose of humour. This book is a jaunt through the vagaries of Australian English, as it begs and borrows from its past and its more dominant British and American siblings. Hudson injects into this his personal comments and humorous quips. His is by no means a didactic approach, and he presents contentious issues without instruction, allowing the reader to form their own point of view. Though I get the sense of the twisted smirk that comes with the knowledge that contention could erupt over such fine levels of detail.

Unlike a reference book that you read when you require a definitive account of usage, or a dictionary that you may deploy as an authority on usage, Hudson's style lends itself to having this book on your bedside table for a little light reading before you go to sleep. It is a style that is entertaining and informative. If you look up *enquiry/inquiry* in *Fowler* you will get the historical background, the roots of the words and the prefixes, as well as a definitive approach to the usage of both words. Peters cites *Fowler's* stance, adds the position of *Macquarie* and *Oxford* dictionaries and notes that the difference in usage is divided between a greater frequency of *enquiry* in formal academic writing and of *inquiry* in newspapers. Hudson cuts this down: 'enquire is



the normal spelling of this word when used as a synonym for ask, while inquire is what royal commissions do.' He notes though, as does Peters, that the distinction is neither clear nor well established in Australia and adds that, 'if enquire were allowed to die, few would notice, still less mourn.'

Unlike a reference works, Hudson's book is not bound by rules of consistency and content coverage. He happily ventures into territories that do not stick to word usage at all. So you will find entries on ghost writers and editors, with an explanation of who they are and what they do; metaphor, with a definition of what it should be and to how mess it up; and even fonts, with a lovely graphic of the various parts. None of these are strictly speaking confined to word usage, but they are of great interest to the reader this book was designed for.

I have found myself chuckling audibly as I read through the entries in *Modern Australian usage*. I think the by-line on the cover best describes the intent and scope of this book; it is 'a practical guide for writers and editors', but it does not tell you that it is a joy to read. It did not take me long to understand why *Modern Australian usage* was a must-have accessory for many editors at the Write|Edit|Index Conference. This book will be able to tell you the most important minor crimes you are committing with the English language and how unashamed you should be of that.

**Meredith McGowan**  
*Blue pencil editor*

# Peer reviewer goes over Niagara Falls?

When the article ‘Editorials and cascading peer review’<sup>1</sup> appeared in *European Science Editing* (the journal of the European Association of Science Editors) last year, I was disappointed to find that it was not about a reviewer going over Niagara Falls in a barrel, but about peer review problems in science.

Science peer review – especially its problems – is very much in the news of our profession. It was the subject of no fewer than four pieces in that issue of *European Science Editing* alone, including a report on a panel debate with the dire title, ‘Peer review is broken, how do we fix it?’.

## What is peer review in science publishing?

### **Review, re-view: A second look**

Peer review is meant to be a safeguard against the wide circulation of spurious, misleading, incorrect or merely incompetent scientific work. Historically, science manuscripts were reviewed and, if accepted, published in printed journals for a select readership. The power of the internet, however, has made anything and everything available to a global readership. The peer review paradigm, while still valid, is struggling to keep up.

## What are the problems?

There are two, quite different, problems: the exploitation of open-access publishing by predatory journals, and the quality of the reviews themselves.

### **Open-access publishing**

Last year a Canadian journalist submitted a nonsense paper generated by SCIgen software (‘a program that generates random Computer Science research papers’<sup>2</sup>) to 18 open-access journals. Sixteen of them accepted the paper for publication; one even offered him a place on the editorial board.<sup>3</sup> In 2013, a science journal staffer had submitted no fewer than 304 versions of a gibberish paper to open-access journals, most in developing nations. More than half were accepted for publication. So, obviously not reviewed, you would think. Not so: it seems that poor peer review quality was also a factor, with minimal changes being requested of the (entirely fictitious) author.<sup>4</sup>

### **Peer review quality**

All science journals are published online; many are still available in print. Scientific journal publishers choose peer reviewers for assessment and advice on manuscripts. It is particularly disturbing that, between 2008 and 2013, the science publication giants Springer and IEEE published more than 120 meaningless SCIgen papers in ‘peer-reviewed’ conference proceedings.<sup>5</sup> A logical conclusion is that either the peer reviewers were incompetent, or the papers were never reviewed.

An article in February this year made the curious statement that ‘we do not know how [peer review] functions across research disciplines [with] different research practices’.<sup>6</sup> Curious because if, as I believe, all scientific disciplines have a common philosophical tradition, how can their different research practices influence the reviewer? Is astronomy reviewed differently from zoology? Of course research practices differ in detail, but the scientific method is absolutely identical across all scientific disciplines. Peer reviewers should, I suggest, look firstly at the scientific standard itself: is it ‘good’ science? Examples might include correctly discriminating between ‘proves’ (very rare or impossible outside mathematics) and ‘indicates’ or ‘implies’, or between correlation and causation. Does the author use the verb ‘validate’ when they mean ‘test’? Reviewers’ reports rarely mention these fundamentals, and misuse frequently passes unchecked – at least until the manuscript editor corrects it, but the manuscript editor may well not see the reviewed document. There is no general rule, either within or between publishers.

## What to do?

A practical solution is to give the manuscript editor the same responsibility as the peer reviewer to recommend its acceptance or rejection.

Why? Most peer reviewers are working scientists or academics who might look at perhaps a dozen manuscripts per year, and only within their specialty. Full-time, scientifically qualified professional editors are typically exposed to well over 100 manuscripts a year from many branches of science. If we cannot be confident that all peer reviewers can do the job, perhaps it is time to get the manuscript editors fully and formally involved in the review process.

**Ross Blackwood**

### End notes

- <sup>1</sup> ‘Editorials and cascading peer review’, *European Science Editing*, May 2014.
- <sup>2</sup> <http://pdos.csail.mit.edu/scigen/> SCIgen was developed by MIT computer scientists.
- <sup>3</sup> ‘More stings and retractions’, *European Science Editing*, May 2014.
- <sup>4</sup> ‘Who’s afraid of peer review?’, *Science*, October 2013.
- <sup>5</sup> ‘Publishers withdraw more than 120 gibberish papers’, *Nature*, February 2014.
- <sup>6</sup> ‘Peering at peer review’, *European Science Editing*, February 2015.



Copy deadline for the  
next (October)  
issue of  
*Blue Pencil*  
Tuesday, 6 October



## Grammar gremlins – Close encounters: *side* by *-cide*

Driving behind a large square-shaped van, I was confronted with nonstandard signs on its rear, one on the right flank flagging it as the ‘passing side’, and one on the left as ‘suicide’. The unexpected pun made a meaningful warning while I contemplated the difficulty of changing lanes in either direction. And amid the traffic jam, the signs offered a diversion in exploring the differences between *side* and *-cide*, despite the fact that they coincide perfectly in their sound.

To start with, the linguistic roots of the two are worlds apart. The origins of *-cide* are to be found in a Latin verb meaning to ‘cut’ or ‘slay/kill’. The first meaning is there metaphorically in a few complex words such as *coincide*, *decide*, whereas the second meaning is enshrined in classical and neoclassical compounds such as *homicide* (first recorded in English in C14), *fratricide* (C15), *infanticide*, *suicide* (C17). Either way *-cide* keeps its Latin meanings, and always as the second element in those formations. Its use in modern English is very restricted. It never stands alone as a word, and it produces few new compound formations. *Herbicide* and *insecticide* are isolated examples from the later 19th century, and *genocide* at the end of World War II. A late 20th century formation, yet to be recorded in the *Oxford Dictionary*, is *linguicide*, generally glossed as ‘language death’ or ‘language extinction’, whether by natural causes or social/political disadvantages. These include official neglect of minority languages, and not recognising the linguistic needs of minority-language speakers, especially those of children whose first language is a minority language which the primary school does not provide for.

*Side* meanwhile has a long and straightforward history as an Old English noun, originating in Germanic. With its essential meaning, ‘a surface or structure adjoining the front of a body but facing away from it’, that has been used as an independent word for centuries. From time to time, *side* has added figurative meanings to its repertoire, especially

for referring to people or concepts involving opposites, as when a person shows *their gentle side*, *takes sides* in an argument, or barracks for *the other side* at a football match. The corresponding verb *side with* has been on record since 1600. But the physical sense of *side* is the one that prevails in the numerous compounds forms with other English words. It lends a sense of location as the second element in *aside*, *inside*, *outside*, *upside (down)*, and especially as the first element in *sideboard*, *sideburns*, *sidecar*, *sidekick*, *sideline*, *sideshow*, *sidestep*, *sideswipe*, *sidetrack*, *sidewalk*. Not to mention various other compounds beginning with *side* that are hyphenated or set with space: *side effect*, *side road*, *side dish*, *side pocket*, *side-saddle*, *side-splitting*, *side street*...

Because of the differences in their frequency, and the combinations they enter into in modern English, *side* and *-cide* do not normally coincide at all. Their pronunciations would not coincide except for the fact that the original *-cide* words came to us through French. Although the first consonant of *-cide* would have been pronounced as /k/ in Classical Latin, it was softened to /s/ in its passage through French, and so it is in modern English. Meanwhile the pronunciation of *side* has been rock-solid over two thousand years of history.

So next time you are stuck in heavy traffic you might spare a thought for other homonyms or homophones like *side* and *-cide*, which manage to live independent lives in the bustle of words we hear and speak every day. How is it that we rarely mistake *cell* for *sell*, *aloud* for *allowed*, *higher* for *hire*? There are of course lookalikes such as *principal/principle*, *gradience/ gradients* for editors to watch out for in writing. A quick Google search for the combinations and phrases in which they occur should help to disambiguate them, even if their differences are less striking – until you set them *side* by *-cide*.

Pam Peters DE, Macquarie University



not happy Jan!

a phrase expressing irritation, annoyance or disapproval. From the 2002 Yellow Pages advertising campaign in which a manager realises that her staff member ‘Jan’ has neglected to place an ad in time.

Bibliography: *Macquarie best Aussie slang* © 2008. James Lambert, editor. Macquarie Dictionary Publishers Pty Ltd (online edition 2014).

The Macquarie Dictionary Online ([www.macquariedictionary.com.au](http://www.macquariedictionary.com.au)) gives you access to the Macquarie Dictionary, Sixth Edition with annual updates of new words, along with its companion reference the Macquarie Thesaurus.

Society members receive a **10 per cent discount** for online individual subscriptions. Just visit [www.macquariedictionary.com.au/subscription/new/](http://www.macquariedictionary.com.au/subscription/new/) and use the promo code SOCEDNSWMQ10.

# Professional development

## Introduction to indexing

Date: Wednesday, 21 October

Time: 9.30 am to 4.30 pm

Presenter: Glenda Brown

[Register online](#)

Members: \$220

Distant members: \$132

Non-members: \$350

Indexing is a crucial part of the publishing process – you may create quality content, but you need tools such as indexes to get the best out of it. This workshop takes the point-of-view of the editors who commission indexes, as well as the people who create them.

- **Planning and commissioning indexes:** Planning your approach; who should create indexes; commissioning an indexer; writing useful briefs; index formats.
- **Selecting index entries:** Indexing jargon; what to include in the index; how to word headings and subheadings; indexing names; software overview.
- **Index structure:** Structuring indexes, including page numbers, cross-references, and filing rules.
- **Editing and evaluating indexes:** Index editing by index creators; index evaluation by commissioners.
- **Future of indexes:** Indexing for ebooks.

Mini-exercises throughout the course illustrate basic techniques. Online exercises are available to provide more practice. Questions are welcome throughout the session.

Glenda Browne has been a freelance indexer of books, journals and websites in a wide variety of subject areas since 1988. She is co-author of *Website indexing* and *The indexing companion*, and author of *The indexing companion workbook: book indexing*. Glenda teaches indexing at Macleay College and for ANZSI and other professional groups. She has been the ANZSI representative on the IDPF EPUB Indexes Working Group. Glenda was awarded Highly Recommended in the ANZSI Medal for her index to *The indexing companion*. More information at [www.webindexing.biz](http://www.webindexing.biz)

## Markup languages: A practical guide

Date: Wednesday, 11 November

Time: 9.30 am to 4.30 pm

Presenter: Dr Linda Nix

[Register online](#)

Members: \$220

Distant members: \$132

Non-members: \$350

What are markup languages? Isn't tagging for designers and coders, not editors? Do editors really need to learn about digital markup?

Markup languages are used wherever documents are published: on websites, in apps, in ebooks and in print. Editors are applying markup on paper less and less frequently, even for print publications. Instead, editors edit Word files ready for import into digital production systems, and even edit within content management systems (CMS) for websites and ebooks. Modern editors need to know how to edit within and for a range of digital markup systems.

This practical workshop for professional editors covers:

- core concepts of markup languages, including tags, structure and validation
- how and where markup languages are used in publishing and editorial workflows
- widely-used standards such as XHTML, CSS, EPUB and JATS, and the differences between them
- editing skills and tools, including applying valid markup in Word and editing within CMS text editors.

The workshop aims to equip participants with:

- practical, transferable skills in preparing, editing and troubleshooting documents in any digital production environment
- key concepts and terminology for communicating confidently with those who do the actual coding such as web designers, IT professionals and software vendors.

Participants do not need any prior coding experience, but are expected to have some editing experience, either in-house or freelance. General computer literacy, an understanding of editorial concepts such as heading levels, and basic proficiency in using Microsoft Word are essential.

NOTE: BYO laptop required for this workshop with Word 2007 or later installed. A link to download free software, plus sample files for exercises, will be sent to all participants prior.

Dr Linda Nix is a professional editor with 20 years of industry experience in both print and digital publishing. She has worked with markup languages since 1997 for law, finance and accounting publications, websites, book metadata, and trade fiction and non-fiction.

## Workshop information

### Registration

To register for a workshop you can book and pay online on:

[www.editorsnsw.wildapricot.org](http://www.editorsnsw.wildapricot.org)

before the course date. A tax invoice will be automatically generated and emailed to you. Workshops fill quickly and we often have people on a waitlist for courses, so please secure your place early.

Please note that we require a minimum of ten registrations for workshops to proceed. The society reserves the right to cancel workshops if there are insufficient enrolments.

If you have any inquiries please contact the office manager at:

[events@editorsnsw.com](mailto:events@editorsnsw.com)

### Regional members

Regional members living more than 200 kilometres from Sydney can register at a 40 per cent discount on the cost of the society's regular workshops (excludes some computer-based workshops).

# Society of Editors (NSW) Inc. 2015 committee

## President:

**Zoë Hale**

Email: [president@editorsnsw.com](mailto:president@editorsnsw.com)

## Vice-president:

**Julie Ganner**

Email: [vp1@editorsnsw.com](mailto:vp1@editorsnsw.com)

## Secretary:

**Shelley Reid**

Email: [secretary@editorsnsw.com](mailto:secretary@editorsnsw.com)

## Treasurer:

**Susie Pilkington**

Email: [treasurer@editorsnsw.com](mailto:treasurer@editorsnsw.com)

## Newsletter editor:

**Meredith McGowan**

Email: [bluepencil@editorsnsw.com](mailto:bluepencil@editorsnsw.com)

## Professional membership coordinator:

**Russell Noakes**

Email: [pmc@editorsnsw.com](mailto:pmc@editorsnsw.com)

## Mentoring coordinator:

**Zoë Hale**

Email: [mentoring@editorsnsw.com](mailto:mentoring@editorsnsw.com)

## Social media coordinator:

**Abigail Nathan**

Email: [online@editorsnsw.com](mailto:online@editorsnsw.com)

## Freelancers' lunch host:

**Terry Johnston**

Email: [lunch@editorsnsw.com](mailto:lunch@editorsnsw.com)

## Meetings coordinator:

**Shannon Kelly**

Email: [meetings@editorsnsw.com](mailto:meetings@editorsnsw.com)

## General committee members:

**Robyn Short**

Email: [committee3@editorsnsw.com](mailto:committee3@editorsnsw.com)

**Rhonda Daniels**

Email: [committee5@editorsnsw.com](mailto:committee5@editorsnsw.com)

## IPED councillor:

**Julie Ganner**

Email: [iped@editorsnsw.com](mailto:iped@editorsnsw.com)

## Accreditation Board representative (NSW):

**Alison Moodie**

Email: [accreditation@editorsnsw.com](mailto:accreditation@editorsnsw.com)

## Administration Office manager:

**Susie Pilkington**

Administration officer for publicity, membership and events coordination.

Email: [membership@editorsnsw.com](mailto:membership@editorsnsw.com)

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

ABN 53 030 428 517

**PO Box 254, Broadway NSW 2007**

**Voicemail: 9294 4999**

[www.editorsnsw.com](http://www.editorsnsw.com)

© 2015 The Society of Editors (NSW) Inc.

ISSN 2202-1361 (Online)

## **Blue Pencil**

Editor: Meredith McGowan

Assistants: Susie Pilkington and Shannon Kelly

*Blue Pencil* is available in interactive digital format (PDF). If you want a printed version, please contact the officer manager.

Published: generally 11 issues a year (combined January–February issue). Your comments and contributions are welcome. Post 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](mailto:bluepencil@editorsnsw.com)

## **Copy deadline October issue is 6 October**

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). 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 2015 fees are \$105 for professional members (new or renewal), \$85 for associate members (new or renewal) and \$45 for student members. 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](http://www.editorsnsw.com), phone 9294 4999 (voicemail) 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](http://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 office manager at [membership@editorsnsw.com](mailto: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.