

Primary educational publishing—perils, pleasures and perplexing possibilities

At our September meeting, Sharon Dalglish, Publisher in the Primary Division of Macmillan Education, discussed the perils, pleasures and perplexing possibilities of working as an editor in educational publishing. Excerpts from Sharon's talk follow.

I am going to start with a little background about the kinds of products that we work on in primary education in particular. We do so many different products in primary education: we make non-fiction and fiction books for school libraries, as well as eBooks. I kind of hesitate to call them eBooks because they are not 'traditional' eBooks. We have to make products that can be delivered in a way schools can use at a point in time and so we started making library books on CD as that is how schools wanted to receive them. We now have library books available in the iBook store as eBooks as well. So all different kinds of books on different platforms are now in school libraries. We produce huge literacy programs in each of the different reading ages, so reading levels 1 to 3, 9 to 16, 17 to 23, 24 to 34. There are 50 to 100 titles in each of those bands. They are all reading levels that take the children

up to about seven or eight years old. There are digital objects: interactive CDs with digital learning objects, including books, and activities where the students move things around and drag and drop and so on. Big books, multiple-intelligences black line master books, teaching support books, including digital support (CD in the box) so that teachers have the ability to use that program, in the classroom and on an interactive whiteboard; it is a massive program.

We cover all of the curriculum areas—for example science, history, literary texts in the English curriculum. The editors who are working on these projects have to be familiar with everything. We also make classroom kits: maths problem-solving boxes, which contain six boxes and in each box there are a 140 laminated cards with problem-solving activities. This is publishing in a way that allows

teachers to be active in the classroom. These cards, while they look quite simple, are quite a complicated project for an editor to work on.

Editing a grammar question database is a vast project for an editor. The database had more than 8,000 grammar questions and the editor had to check not only that the questions worked for that grade level, but also that questions were not repeated and check all the answers. So people who think making digital products is easy, fun and cheaper than books, makes me want to scream because there is just so much involved in doing these products.

The perils of educational publishing

One of the perils is that our authors are usually teachers. I used to be a teacher and I have the greatest respect for them. They have brilliant ideas and they understand the classroom, and they are fantastic. However, they are usually not

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Next meeting: Tuesday, 4 December 2012

The Christmas Party

Celebrate Christmas with your society on Tuesday, 4 December at Al Aseel, 529 Elizabeth Street Surry Hills (5 minutes walk from Central station). Join us for a festive dinner at 6.30 p.m. for 7.00 p.m.

Enjoy a great night with wonderful company and a well-priced meal subsidised by the society. **RSVP by Tuesday, 27 November.** Booking is essential. Late bookings cannot be guaranteed as spaces are limited.

Please return the enclosed booking form to the Society of Editors (NSW) Inc., PO Box 254, Broadway NSW 2007. Inquiries to Anna Rauls: (02) 9294 4999 (voicemail) or email to membership@editorsnsw.com.

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

February meeting: Tuesday, 5 February 2012, speaker tbc.

very good writers (there are exceptions). Hence they need the grammar games.

Here is an example from a manuscript:

‘I do not have a fish and a piece of string, but if I did, I am tying it then I am winding it several times around my finger and then I am holding the tips of my fingers into my ears, and I am not sure what happened to the fish or the string.’

That was from a science manuscript, and it came through from the editor. One thing I say to my editors all the time is that you have to visualise doing all these instructions because it might be grammatically correct, and it might even look like it makes sense, but if you do not visualise those instructions it is not going to work.

The other peril is ‘there is not much writing so it must be easy’. I cannot tell you how many times I have been told that and it is often secondary editors who say that because they are doing great big books. Tertiary editors are even worse; they look at us and think we are just playing; in some ways fewer words and less writing make it more difficult. We have to take into account the reading level of the child who is reading the material. They have to be able to read it no matter what reading level they are at, so we have to know about where we think the reading level is going to be and edit it to that.

The age level of a child is just as important. Just because a child is six or seven does not mean they are going to have the same reading level as every other child who is six or seven. You have got to think about the age level and not just from the reading point of view, but to what is appropriate on the page for that level, what their interests are, how does the artwork affect that age or impact that age or help that age to understand what else is going on that page. If it is a reading book in a literacy series, they have all got reading levels on them, from 1 to 30, they have a reading age from about 8.8 up to about 12 years. If it is a teaching book or a student workbook, it is the grade level.

Colour and design

We are always checking and making sure we use the right colours in the design of our books and educational products. We do deliberately use blue instead of green, as a common colour blindness issue. I once saw a handwriting series from another publisher and they had all the writing exercises in green. I thought how could you design it in green, all this important work in a student workbook and they have

to look at what is in green and then copy it. So we do try and keep all those things in mind when the editor briefs the designer. We have really good relationships with our designers and we work with them cooperatively and collaboratively and they input a huge amount into the project.

The design itself is important: does it aid the understanding of the work and what the student is doing on the page? Designers come up with all sorts of ideas and they look great on the page, but when you look at it from an editorial perspective, you realise it is not aiding comprehension and in some cases it is making it harder for the students to understand if there is too much on the page or there are too many distracting things.

We are also always thinking about the space on the page: how much space is there for the students to work around. How much space would a seven-year-old need to answer a question or how much space does a 12-year-old need to answer a question. The editors have to be thinking of all these issues because the editor is the one to brief the designer, to tell them how much space to leave and the editor is the one to check the roughs.

We have standard font sizes and line depth we use for all of our books. We have set line depths and font sizes for kindergarten books all the way up to year six; obviously kindergarten students have bigger writing and need bigger lines to write on.

Handwriting fonts are tricky as every single state in the country has a different font: do you use New South Wales Foundation or Victoria Modern Cursive, it is just a whole other nightmare. We do have rules about fonts, but if you do a state edition it adds to the cost of the product and from a commercial point of view that is not always possible.

So editors, you are not just looking at the sentences and the words; you are looking at each individual sentence to make sure, when it comes back from the designer, that the font has all the correct features. We try to work with fonts that we know are okay, but sometimes we will want to use new fonts and you think you have checked it all and then it comes back and the ‘j’ will just be a line with no dot or a line with a dot, but no hook, so you’ve got to be just so pedantic.

PC issues

There are things that we just cannot do. If we have pictures of children in the playground, they have to have a hat on. We

cannot have them doing dangerous things. We have checklists when we are looking at page proofs to count how many boys and how many girls in the pictures, to count whether the girls are doing active things or non-active things, whether the boys are doing non-gender stereotypical things as well. We do not want all the boys out there playing roughly in the playground and the girls sitting reading in the corner; you have to make sure you have a balance. There are also multicultural issues: what does an Aboriginal person look like? An Aboriginal person can be white with blue eyes, so how do you convey this without resorting to stereotype. It is very difficult.

Safety is very important. In science manuscripts where the students are expected to participate in all these wonderful activities like go out into the playground and look in the soil for interesting things, we need to make sure they are doing these things ‘safely’. There might be funnel web spiders in the dirt, they might get dirt on their hands and eat it when they are having lunch at the same time. We still want to be able to do these things on the curriculum but we have to make sure we say ‘wear gloves’ and ‘wear safety goggles’ and if the activity involves anything with a match or a candle or heating anything, we have to have safety warnings everywhere.

Pedagogy

On top of all of these other issues you have to understand and know the pedagogy of the classroom because you have to know and understand that what you are doing on the page is appropriate pedagogy. We usually publish our teacher books in sets of three—for infants, middle primary and upper primary; 5 to 8, 8 to 10 and 10 plus. There are a lot of factors that educational editors have to think about. You have to know what each of the multiple intelligences is and that the activity match it. You have to understand the thinking skill and does the activity match it. And you have to get the answers right because we get complaint letters if you do not.

Another peril is the Australian curriculum. You have to know the Australian curriculum inside out and that there is a new curriculum for English, maths, science and history and in draft for the arts and geography. Before we had the Australian curriculum you had to know the syllabus from every State. However, not only do we have the Australian curriculum but the Australian curriculum has these

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Editors doin' it for themselves

One of the perks of being an editor is the ability to go freelance. Kylie Mason and Abigail Nathan offer some insiders' tips.

The experience a new freelance editor needs depends on what sort of editing they want to do. Most publishers prefer to hire someone with in-house experience because they will understand the publishing process, deadlines and jargon.

To get started, you need to let people know you are looking for work. Email your publishing contacts to tell them you are going freelance and politely ask if they would help you spread the word.

If you do not have any in-house contacts, find out who the best person to speak to in your preferred client base is, say a managing or senior editor, and email them.

When Abigail was starting out, she placed ads in the *Weekly Book Newsletter* and sent out a lot of cold CVs. Although she had worked in-house, it was not in the field or genre she was interested in, so she had to build her contact list from scratch.

Abigail also listed in the Society of Editors directory and built her own website. She joined Twitter and set up a business page on Facebook and has got work through both.

Kylie was able to call on her in-house contacts when she began freelancing and gradually picked up more clients through word-of-mouth recommendations. She also found it does not hurt to email people you would like to work for to ask if they are looking for freelancers. The bigger your client base, the more chance you will be consistently in work.

The kind of work a freelancer does depends on their background and interests and, to some extent, their contacts. We mostly do copyediting and proofreading, and sometimes structural editing for publishers, but rarely have to project manage. Abigail also works with emerging and self-publishing authors and this editing is generally a lot more involved and often requires her to mentor the writer.

State of pay

Pay rates vary from publisher to publisher, so it is hard to say how much work an individual freelancer needs to take on to make a living. Structural or copy edits pay better than proofreads but require a greater time investment.

Publishers generally offer a budget for freelancers to work to, so it is important to calculate an hourly rate and make sure the budget will cover the job you have been briefed to do. Sometimes it will not, and you will have to decide whether to approach the publisher to renegotiate the budget, or limit your work to what the budget covers.

When deciding on an hourly rate, freelance editors need to keep in mind their level of experience and everything that hourly rate has to cover in addition to the work itself: tax, superannuation, holiday and sick pay, equipment costs (computers, printers, ink, paper), utility costs (phone, internet, electricity)—not to mention the rent or mortgage. You might think your hourly rate seems high compared to an in-houser's but it will look different once you start to deduct all the expenses associated with running a business.

Going solo

The best part of working as a freelance editor is working from home and setting your own hours. Sometimes, this is also the worst part. You have the freedom to work at your own pace—deadlines and workload permitting—but there are always distractions, and work will often spill over into evenings and weekends. It can also be a lonely vocation. It is harder to find colleagues to bounce ideas off or check queries—though Twitter is great for a social hit.

It is not just the work that is solitary. You may have little communication with your clients, particularly publishers. Generally our only contact with a publisher client consists of being briefed and given the manuscript, and acknowledgement that the completed edit and invoice was received. There is unlikely to be any feedback on the work from the publisher or their author.

Self-discipline is crucial to successful freelancing and different for everyone. Relying on a system of calendars and lists helps, as does keeping a strict timesheet for every job. This allows you to see the time spent on each job and gives you a record of how long most tasks take, making it easy to offer quotes and to calculate schedules.

Freelancers are expected to be on top of everything so we need to be aware of industry changes, but we have to seek out our own training.

Whether it is learning how to code for online and ebook editing, updating your knowledge of InDesign and Word, or even refreshing your copyediting skills, keep your eyes peeled for Australian Publishers Association and Society of Editors' courses. You cannot learn everything, so decide what direction you want your career to go in and select training accordingly. Talking to in-house editors also helps, so make time for regular catch-ups with friendly in-house people.

Freelancing can be rewarding and empowering, but it is not for the faint of heart.

Our best tip is to plan ahead and weigh what you want from your career against what freelancing really involves.

Abigail Nathan has a background in copywriting, sub-editing and legal editing, and has been a freelance editor for eight years. She is the managing director of Bothersome Words Editing and Writing Services and blogs about editing at www.bothersomewords.com/blog.

Kylie Mason has been a freelance editor for almost four years, after working as an editor for HarperCollins Publishers and Pan Macmillan.

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6th IPEd National Editors Conference Fremantle, WA 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!
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Keynote speakers: Don Watson, Dr Carmen Lawrence, Nury Witschi, 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>
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www.facebook.com/socialyofeditors

IPEd notes—September/October 2012

Australian Standards for Editing Practice, second edition

The second edition of the standard is in the final stages of publication design. The societies are considering whether they want printed copies and how many. The new edition will, of course, be available on the IPEd website.

2013 IPEd National Editors Conference, Fremantle 10–12 April 2013

www.ipedperth2013.com.au

The conference features session streams focused on editing across cultural, technical and ideological borders, and registration is open.

An overview of the conference program, with a link to a full program outline, is available at: www.ipedperth2013.com.au/?page_id=128. It is time to think about your travel and accommodation arrangements; the conference website has links to attractive accommodation deals, and advance booking may get you lower airfares.

IPEd Annual General Meeting and Council meetings

The AGM was held by teleconference on 2 September. Four councillors retired as from this meeting: Cathy Nicoll AE (Canberra Society of Editors Inc.), Pam Peters DE (Society of Editors (NSW) Inc.), Rosemary Luke AE (Society of Editors (SA) Inc.) and Chair for the last two years, and Rosemary Noble AE (Editors Victoria Inc.).

The 2012–13 councillors are: Ian Cummine, Canberra Society of Editors Inc.; Owen Kavanagh, Society of Editors (NSW) Inc.; Robin Bennett AE, Society of Editors (Queensland) Inc.; Susan Rintoul DE, Society of Editors (SA) Inc.; Elizabeth Spiegel AE, Society of Editors

(Tasmania) Inc.; Robert Sheehan, Editors Victoria Inc.; and Jo Smith AE, Society of Editors (WA) Inc.

Ed Highley resigned as company secretary as of 2 September, having served IPEd during the more than four years of its formal existence and for several years before that, and Charles Houen is the new secretary.

The IPEd Council met twice during the period covered by these notes, on 2 September immediately after the AGM, by teleconference, and 7 October by Skype. As there have been no immediate nominations for Chair, the meeting chair has rotated among councillors, Susan Rintoul and Owen Kavanagh acting so far.

IPEd review

The IPEd Council decided at the 2012 AGM that it was timely to review IPEd and its various functions. A working party was formed to get this process underway—Rosemary Noble (Victoria), Susan Rintoul (SA) and Cathy Nicoll (Canberra). As a starting point the working party asked each society to revisit the results of a 2009 survey of members and to submit broad responses to a range of questions about IPEd activities, both current and aspirational. The working party is at present collecting and collating those responses. These will form the basis of a discussion paper and draft proposal to go to the IPEd Council in January 2013. Once the Council has ratified this paper, it will be sent to all society members around the country for discussion and debate in the lead-up to the IPEd national conference in Perth in April 2013. At the conference we will be holding an open session to air all delegates' comments and suggestions and formulate a strategy for IPEd's future.

Stay tuned to this space as we work through these steps.

Accreditation exam 2012

The fourth IPEd Accreditation Exam was held on Saturday 13 October 2012. Nationally, seventy-five candidates sat for the exam at venues in Brisbane, Canberra, Sydney, Adelaide, Melbourne, Perth and Spain, and all went well – a tribute to the hard work of the Accreditation Board, the exam development team, invigilators, exam coordinator, and all members of societies who arranged exam preparation workshops and otherwise contributed. A major email and mailing campaign aimed at the publishing industry, government departments, corporations and other organisations and education institutions certainly helped achieve such a large number of candidates. The marking of papers has begun.

Communication Committee (CommComm)

IPEd is seeking volunteers for the position of CommComm convenor, and for committee members. CommComm has an important role in IPEd's public relations, including responsibility for the website, and promoting IPEd activities such as the accreditation exam and the national conferences, as well as spearheading advocacy on behalf of the profession. Please contact your society's IPEd councillor if you can participate.

IPEd on Twitter and Facebook

You can now follow IPEd on Twitter (@IPeditors) or befriend IPEd on Facebook. Do not just watch us; add a comment or say you like us!

New IPEd contact details

PO Box 6585
Point Cook VIC 3030

Charles Houen, Secretary
secretary@iped-editors.org

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things called 'general capabilities' and 'cross-curricular priorities' and you have to know all about all of those as well. Just when we thought it was safe to publish to that one new curriculum, we now have the New South Wales syllabus for the Australian curriculum and we have AusVELS, the Victorian essential learning standards, for the Australian curriculum, and we have C2C the Queensland version. So we still have all these different versions and we have to know about all of them.

There are tools that you can use to become familiar with the Australian curriculum. The ACARA website for the Australian curriculum is great. If you want to do some work in educational publishing, become familiar with it. You can look up all the subject areas under the curriculum, you can look up general capabilities and cross curriculum, it has all the elaborations and codes. There are also websites for AusVELS and C2C and the New South Wales syllabus.

Educational editors have passion

We feel we are doing something worthwhile and the best educational editors are those who are passionate about providing really good resources for those students, they are passionate about it, they want to do their best for those children.

And then for the editors themselves, there is an enormous opportunity for editors to have creative input. I asked

one of our young editors what do you like about it and she said: 'It is the little random things that make you laugh in the day.'

Perplexing possibilities and new technology

What does the future hold? I do not have a crystal ball and I do not know the answers, however I know there is a time of massive change in education, the curriculum and technology is making an immense difference in classrooms.

On top of all those changes in education, in educational publishing we are also dealing with changes in publishing, 'experimentation' is the word of the hour. If you are a freelancer, it is a good time to be in-house because we are being paid to experiment and to play and to make mistakes. If you are a freelancer, you somehow need to experiment and play yourself. Get hold of some of this technology so you understand what a tablet can do and look at some of the apps that are available for students in classrooms because if you understand what those capabilities are you can put that into editing on these. With educational publishing you need to understand it all.

But as experts in educational content we need to make sure that we are the ones leading it and not the tech companies. That is the big danger in educational publishing. The tech companies think that they know the market, want to make

a quick dollar and create all of these 'educational' apps. The pedagogy behind them is terrible, the content is appalling, but people are buying them because that is what all these tech companies are putting out there for low prices, so we need to be in there and be the leaders. We also need to be careful and we need to ask, when we are doing our experimenting, does this use the technology in a way that aids the learning? We are not doing technology for technology's sake. We need to ensure that teaching and learning come first.

There has not been a lot of vigorous research into using new technologies in the classroom, and whether this actually distracts the student rather than developing their personal skills, but the research is tending to say that the students are starting to engage. They get the app on their smart phones/tablets, they poke around they want to see how it works, but their comprehension skills are not being increased because they are just reshaping things and playing. We need to do more research and that is part of our experimenting and playing as well.

Tiered membership 2012

Categories

This membership year (2012) 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.

Christmas Dinner

Tuesday, 4 December, 6.30 p.m. for 7.00 p.m., at Al Aseel, 529 Elizabeth Street, Surry Hills, (five minutes walk from Central train station).

For more information, visit <http://alaseel.com.au>. To book, please fill in the enclosed flyer.

Partners and non-members are welcome. \$40 per person with a complimentary drink on arrival.

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

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 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

Changes to society membership in 2013

The Society of Editors (NSW) Inc. is changing its membership structure from 1 January 2103 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-year 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.

Membership renewals for 2013

The deadline for membership renewal for 2013 is 31 December. You will be receiving your membership renewal notice by post. If you have moved recently make sure you notify the Administration manager, Anna Rauls, by email to membership@editorsnsw.com so she can update your postal address details.

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, etc.—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 2103 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.



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2012 CAL Waverley Library Award winner and shortlist

The shortlist for this year's Copyright Agency Limited (CAL) Waverley Library Award for Literature, known as 'the Nib', has been announced. The shortlisted titles are:

- Robin de Crespigny, *The People Smuggler*
- Jane Gleeson-White, *Double Entry*
- Kate Grenville, *Sarah Thornhill*
- Adrian Hyland, *Kinglake—350*
- Fiona Harari, *A Tragedy in Two Acts*
- Danielle Wood, *Housewife Superstar*

Each of the shortlisted authors will receive the Alex Buzo Prize in honour of the late Sydney-based writer. The winner of this year's award, which carries with it a cash prize of \$20,000, was announced on Wednesday, 28 November.

Jane Gleeson-White, is the winner of this year's Nib Waverley Library Award for Literature, for her fascinating and thought provoking book *Double Entry*.

Start learning XML editing with a new free ebook

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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 January/February 2013 issue is Tuesday, 4 December 2012

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.

2012 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:

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Email: committee1@editorsnsw.com

Agata Mrva-Montoya

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Susie Pilkington

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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.

For your diary

The 6th National Editors Conference will be hosted by the WA Society of Editors in Fremantle, Western Australia, 10–13 April 2013. The theme for the conference is *Editing Across Borders*. Key topics for discussion will include the crossing of borders in all sorts of forms from cultural to technological to international and borders between genres. <http://editorswa.com>

NEW MEMBERS

Melissa Brett

Sophie Hull

Jane Crozier

Copy deadline for the next (January/February 2013) issue of

Blue Pencil

Tuesday, 4 December 2012

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).