

Blue Pencil



a branch of IPEd

December 2018—January 2019

Ethics in editing: part 1

Following our brief overview of the 2018 seminar Ethics in editing in the last issue of Blue Pencil, we hope you will enjoy the first of our fleshed-out versions of the events of the day – a little light summer reading.

On a Saturday in November, seven editors, covering a variety of genres, spoke on the various considerations of ethics in editing. As ethical people, we all believe we would, of course, make considered and mindful decisions on ethics during the editing process. What the seminar highlighted is that ‘we don’t know what we don’t know’.

In a series of sessions, including an all-in panel discussion, our presenters created scenarios that challenged how deeply we might delve when confronted with ethical dilemmas in editing.

Their presentations will be featured in this and coming issues of Blue Pencil.

Sarah JH Fletcher is a freelance editorial consultant who has been editing for more than a decade, specialising in trade fiction. She began her career in the children’s and YA divisions of Random House Australia, moving to Murdoch Books to work on adult titles before going freelance. Sarah’s early studies in law sparked her interest in publishing ethics and professional responsibility.

continued on page 2



Photographs: Elisabeth Thomas



Inside

2018 end-of-year dinner	4	Member discounts	7
Editors’ lunches	4	From the committee	8
IPEd conference update	5	Welcome to new members	8
From manuscript to digital: an overview of the 2018 SHARP conference	6	Professional development	9

Next meeting:

Tuesday, 5 February 2019

Literary agents: what editors need to know

What do agents actually do? And how can they help foster better relationships between publishers and authors? The business of publishing can be mysterious to those who do not work within it. Authors generally have very little idea of what it takes, and how many people, to get their book ready for the market. Demystifying the process can make all the difference to a working relationship between editor and author.

Presenter: Jane Novak is a literary professional with more than twenty years’ experience in bookselling and publishing. She is passionate about Australia’s local industry and the creation and promotion of Australian books and writers. The Jane Novak Literary Agency represents writers across all genres as well as a number of literary estates.

6.30 pm for drinks/supper,
7.00 pm start.

Venue: Sydney Mechanics’ School of Arts,
Level 1, 280 Pitt Street, Sydney
(near cnr Bathurst Street and close to Town Hall train station). The building is accessible and has ambulant bathrooms.

Cost: \$25 members, \$30 non-members, \$15 concession (current Centrelink or DVA concession card).

Bookings via Events on the IPEd website: http://iped-editors.org/Professional_development/Events.aspx

March meeting:
Tuesday, 5 March 2019
Technical editing



Her focus for the seminar was to explore whether there is a distinction between satisfying professional editorial ethics and imposing your personal values on an author's imaginative work. She questioned whether we can navigate social justice issues while also establishing effective author–editor relationships. Her presentation aimed to examine the personal and professional ethics we bring to our editing.

Sarah started the day with a quote from editor Mary Schendlinger: 'When we edit and publish ... we are mediating culture and knowledge – a big responsibility.'

Synchronising her presentation with that of Dr Radhiah (Radhi) Chowdhury, Sarah tackled the concept of 'Fiction editing with an agenda'. She identified that we cannot be objective about our work unless we are aware of our agendas, ideological positions, biases and blind spots, and the intersection of these, for example, race + gender + class. A veritable small suitcase of baggage.

Her background is white and middle class (with various attendant biases, conscious and unconscious). Sarah suggested editors should look for signs of bias in their editing, particularly on hot button topics such as race, sexual orientation and disability. Awareness of these inform our ability, then, to help the writer work out their options in these areas. An editor can check any issues they find with the author, privately and before the work is read more widely, to see if the choices are intentional – sometimes an author does not intend to present a certain view, but just has not seen the issue as some readers might.

Sarah's awareness of her own social responsibility, she said, is heightened on the issue of gender representation in picture books. In an Australian Broadcasting Corporation (ABC) News graphic of the top-selling 100 Australian picture books of 2017, the lead character breakdown was: 51 male characters; 23 female; 2 lead characters with no gender; and 24 books with no lead character. More books had no lead character at all than a female lead. Sarah suggested that as editors we have a responsibility to be aware of the cultural and personal biases that lead to these imbalances.

An editor can make the call where ethical issues such as this arise in the text they are editing, and the author, of course, can be made aware and then decide how/if to respond.

And making the call is, Sarah suggested, an obligation for editors. She cited the *Australian standards for editing practice* [created by the Council of Australian Societies of Editors (CASE) and adopted by the Institute of Professional Editors (IPEd)] which outline the need for editors to raise issues of race, gender, class, etc and lean towards progressive attitudes in these areas.

She qualified this idea by reminding us that while editors can and should raise the issues they find in manuscripts, it is the publisher and author who will be liable for the content. The author has ultimate creative responsibility.

Working with self-publishers can increase the ethical burdens on freelance editors because, in the absence of a traditional publisher, editors are more likely to find themselves fulfilling some of that 'gatekeeping' role. Self-published novels are more likely to include 'extreme' content and potentially – but not necessarily – contain less of the 'artistic merit' that would render them less problematic.

In fiction editing, editors are looking at the message and theme via the characters and narrative – the ethical questions that arise are often quite complex, as Radhi discussed in more detail later on.

It is vital, Sarah highlighted, that we edit fiction in conversation with the author. The first step in the author–editor relationship is to affirm the author's role and work from an assumption that the author is writing in good faith (unless there is strong evidence to the contrary). A positive approach is to frame your editorial relationship as a dialogue, hone your listening skills and avoid labelling. It could be that the author's work is problematic, but most people do not react well to labels such as 'racist', 'sexist' or 'abusive', no matter if it appears such labels are justified.

Instead, you can use phrases like 'some readers might find ...', or 'how do you intend readers to react here?'

At the same time, when dealing with sensitive material, it is best editorial practice to:

- own your responses to the text (and be open to other possible reader responses)
- balance professional confidence with humility
- know your strengths and limitations, and refer text to a sensitivity read if appropriate
- maintain current awareness of genre issues.

Overall, the keys to Sarah's personal agenda on editing sensitive material are:

- advocate for readers (particularly marginalised ones)
- help authors ensure their writing choices are informed and intentional
- mediate culture by helping authors make their work more inclusive
- learn and grow (as an editor and as a person).

Dr Radhiah (Radhi) Chowdhury is a children's and YA editor, currently working at Allen & Unwin and freelancing. She is passionate about issues of representation and diversity in publishing, particularly in the world of children's publishing. Before joining the publishing industry, Radhi was a sessional tutor at the University of Sydney, where she earned her PhD in children's literature.

In tandem with Sarah's presentation, Radhi Chowdhury examined the challenges of editing with sensitivity through the lens of children's fiction. She highlights that our own context and 'gut feelings' can alert us to problematic content in work we edit, but how do we maintain sensitivity beyond the boundaries of our experience? How do we manage our biases?

Focused on this, Radhi begins with the ethics that come into play with 'problematic content' and what constitutes problematic content.

Some areas for editors to consider are genre-specific content, conscious biases and unconscious biases.

The content, she said, should be inclusionary to the audience, make clear what is happening and make the information comprehensible and accessible. Seek to identify if there is a power disparity in the narrative, for example: is it a white person explaining something to a person of colour?





Sometimes, problematic content occurs as small hits of microaggression which may seem innocuous to some, such as white, middle-class readers. However, to readers from marginalised groups, these microaggressions convey indirect, subtle or unintentional discrimination or misunderstanding. The following dialogue from a novel is between two Rohingya refugees [emphasis added in red/underlined]:

I turned to Eli. ‘If us kids ran the world, there would be ice cream every day and roast lamb with mint sauce and potatoes once a month, and so much water that we could all drink until our stomachs were just about to burst.’

‘And hot-chocolate rain falling from the sky.’

Clearly, the items in red are indicative of the foods of a particular culture (Western, Anglo), but as Radhi pointed out, characters from a Rohingya background would be unlikely to long for these comfort foods, given their staple diet is fish and rice. Radhi used this text to show how misrepresentation of marginalised groups is a technical issue because it undermines the credibility of the narrative. She also expressed its wounding effect on readers from marginalised groups via erasure and exclusion. Radhi is conscious of a personal imperative to raise these issues in her editing.

Radhi’s work with children’s literature brings a feeling a responsibility for the unconscious biases that can slip into the narrative.

She cited the children’s book *A birthday cake for George Washington* by Ramin Ganeshram and illustrated by Vanessa Brantley-Newton (Scholastic, 2016). While the story covers the preparation of a cake for George Washington’s birthday, it is not until page eight that one of the characters, Hercules, is highlighted as a ‘slave’. A review of the book (<https://campbele.wordpress.com/2016/01/13/book-review-a-birthday-cake-for-george-washington/>) condemns the author ‘for showing us a fully developed human being who is enslaved, but never develops that condition’.

The reviewer also takes aim at the illustrator who defended her depictions of happy people on the basis that ‘research indicates that Hercules and other servants in George Washington’s kitchen took great pride in their ability’ and suggests that when the ‘image of happy enslaved people is repeatedly portrayed in children’s literature, it substantiates slavery as acceptable ...’

Radhi outlined three overlapping keys to identify ‘problematic content’. In a ‘content versus context’ sense the overlaps are: genre-specific content; conscious biases; and unconscious biases. Equally important is intent.

Once identified, the question is ‘if there is problematic content and a possibility of harm, is it wielded for a specific purpose?’

She offered a quote from Dr Linda Nix AE:

‘The ability to interrogate text according to context is essential for professional editing practice – the professional editor knows when to query words, phrases, sentence and passages based on factors like genre and publishing context, the intended audience or readership for the text, internal consistency and external sources.’

The intended audience or readership, of course, sometimes cannot be predicted into the future, as Radhi’s quote from American author Dhonielle Clayton reveals:

‘There was the time a teacher made the class read Huck Finn out loud, and I, the only black kid in the room, sat there sweating while my classmates snickered over the prolific use of the N-word ... I wanted to read about magic, about outer space, but the only characters I could find who looked like me were in books about slavery and civil rights. I was reading everything, looking for myself.’

Our lived experience is intersectional.

While we cannot, as editors, be across all issues (present and future), we can edit with sensitivity and call it out when we see an issue. There is no golden rule for editing with sensitivity, Radhi suggested, but we can educate our gut and learn to trust it.

Susie Pilkington



Photographs: Elisabeth Thomas

Prize draw at the 2018 end-of-year gathering at the Flying Squadron.





2018 end-of-year dinner

It was noted that we were, indeed, a ‘cardigan of editors’ at our end-of-year dinner on Tuesday, 4 December. This was a passing reference to the competition organised by David Astle at the 2015 national conference in Canberra, where he challenged attendees to create a collective noun for editors. He deemed ‘cardigan’ to be the winning suggestion.

The cardigans were required as we enjoyed pre-dinner drinks on the downstairs deck at the Kirribilli Flying Squadron. The evening was a little chilly, but the reception was warm as we gathered for this annual event at what has become a favourite venue. The good folk at the Squadron look after us well and the club delivers on location and fabulous harbour views.

Moving up to the private dining room for dinner, we settled in for a veritable feast with plenty on offer in a shared meal served down the centre of the tables. The food was delicious, the company lively and it was altogether a lovely way to celebrate the end of the year together.

Another constant of these events is the raffle draw, where this year we were fortunate to have books from Allen & Unwin and online subscriptions for the *Macquarie Dictionary* from Pan Macmillan Australia. Editors NSW formally thanks these two organisations for their generosity. The prizes are much appreciated and well received by those members whose ‘numbers’ were drawn.

And as it is never too early to be prepared, add a note to your diary for the 2019 ‘eoy’ dinner on Tuesday, 3 December.

Susie Pilkington



Image: Sydney Flying Squadron

Editors’ lunches

Please find here an invitation to join us at the first of our 2019 editors’ lunches. These casual gatherings were a great success through 2018 when we introduced ‘guest hosts’ and asked our members in various locations to select a venue for us to meet. Last year lunches were held in the Blue Mountains, Coffs Harbour, the Sydney CBD, Urunga, North Sydney, Narrabeen, Bellingen and Woollahra.

Next lunch

On Thursday, 28 February, we shall meet in the inner west of Sydney, from 12.30 pm at:

The General Hotel
514 Marrickville Rd
Dulwich Hill

You can reach the venue on the 426 bus route from the city; by a 10-minute walk from Dulwich Hill train station; or by a 10-minute walk from Dulwich Grove Light Rail station.

The menu can be found at <http://www.mygeneral.com.au/eatery-supplies/>.

Everyone orders and pays for their own dishes and the venue has confirmed they are happy to issue individual bills.

To enable us to give an indication of how many to book for, we ask for RSVPs to ednsw.events@iped-editors.org by Friday, 22 February.

How to host an editors’ lunch

We are calling on our members to become part of the editors’ lunches brigade. This is a simple way to be involved in presenting networking lunches to members in various areas and we hope you will take up the call.

The committee seeks just five or six members, who will each agree to ‘host’ one lunch a year, to ensure this popular event will continue its success through 2019 and beyond.

The process is:

1. Offer to be a once-a-year lunch coordinator and attend your lunch as ‘host’.
2. Pick a month that you know you are free to help and check it is free on the calendar by contacting Susie Pilkington at ednsw.events@iped-editors.org.
3. Pick a restaurant in your area (or elsewhere) that has reasonably priced fare and book a table for 10 people sometime in the third week of the month.
4. Send details of the restaurant and a link to the website/menu to Susie at ednsw.events@iped-editors.org and she will send out the invitation and take ‘bookings’.
5. A few days before the event, Susie will send you final numbers for you to confirm with the venue. We all turn up and have a wonderful time.

Job done.

This system opens up new locations for our lunches and involves little work to create successful events that will be accessible to as many members as possible who are free during the day.

If you are willing to be a once-a-year lunch host, please let Susie know at ednsw.events@iped-editors.org.



Image: CCO



Image: CCO





IPEd conference update

Keynote speakers

We are beyond thrilled to confirm Penny Modra and Michael Williams as our third and fourth/final keynote speakers for the 9th IPEd National Editors Conference.

Penny Modra is co-founder of The Good Copy writing school. Penny will lead the charge as we wrestle the tiger: the wicked question of how we might promote editing as an essential service to new and emerging industries and sectors. ‘We’re the eagle eyes for detail, the systems thinkers, credibility guardians, readers’ advocates and problem solvers: the world needs us!’ says Penny.

Michael Williams is the Director of the Wheeler Centre for Books, Writing and Ideas in Melbourne, was a member of the Australia Council’s Literature Board and is a regular guest and presenter on ABC Radio National and Melbourne’s 3RRR radio. In his keynote presentation, Michael will discuss the benefits of the Wheeler Centre for Melbourne and to us as editors in a rapidly changing cultural landscape.

Penny and Michael join our previously announced keynote speakers: Susan Butler AO and Dr Katherine Bode.

Conference dinner

On the Thursday night, the beautiful Art Deco Mural Hall in Myer Melbourne will be the venue for the gala dinner.

In the style and esprit de corps of Miss Phryne Fisher, *The Great Gatsby* and *Sin City*, join us in celebrating the burgeoning world of crime literature with our theme, *Melbourne Noir à la mode*. Dress to impress.

Melbourne in the 1920s: Crime city. Gangster city. Sly grog. Dark streets and dim laneways are riddled with crime, drugs and prostitution. Gritty, glamorous, it is fashionably Melbourne!

Think slicked-back hair styles, shiny Oxfords, two-tone brogues, flapper dresses with daring hemlines, (faux) furs and feathers, long silky gloves, lavishly extravagant evening suits ... and prepare to dance the night away!

Workshops

Registration for the Mastering Macros workshop is already full and registrations for the other five workshops are filling steadily. The deadline for workshop registrations is 4.00 pm on 28 February. Waiting lists are available in case of cancellations. For information about each workshop and to register: <http://iped2019.org.au/program/pre-conference-workshops/>

Provisional program

A provisional program has been published on the website. More detailed information will be added as presenters and sessions are finalised. <http://iped2019.org.au/program/>

Early bird registration is still open until 6 February. <http://iped2019.org.au/register/>.

Follow the conference blog at <http://iped2019.org.au/blog/>.

IPEd



Image: IPEd



Image: CCO



From manuscript to digital: an overview of the 2018 SHARP Conference

The 2018 SHARP Conference ('From First to Last: texts, creators, readers, agents') was as delightfully eclectic in its content and approach as it has always been across its twenty five-year history. Up until now conferences have occurred annually, split between North America and Europe with regional conferences supported by the society worldwide. In 2018 (9–12 July), it was the first time that the international SHARP conference has been held in the southern hemisphere. Dr Helen Bones and Dr Jason Ensor from Western Sydney University (WSU) organised the conference at the WSU South Campus to showcase Australia's diversity and rich book history with acknowledgement of the country's ancient Indigenous culture.



Image: SHARP

Pre-conference, Professor Ian Gadd whetted our appetite for book history on Saturday afternoon by a fascinating talk at the State Library of New South Wales (SLNSW) on 'The Forgotten History of the Dog-Ear' which generated some very interesting questions on a practice which in the past was seen as an active indicator of readership rather than of misuse. Monday morning was devoted to a pre-conference symposium on Chinese digital publishing, reading and audio books, whilst on Monday afternoon tours of the Mitchell (part of the SLNSW) and University of Technology, Sydney (UTS) libraries showcased these institutions' rarities and methodologies. The tours were followed by the launch of the Charles Harpur Critical Archive by Paul Eggert.

The conference's opening reception was held on Monday evening in the beautiful Gallery Room at the State Library of New South Wales. The audience was eloquently welcomed to country by Uncle Chicka Madden. State Librarian, Dr John Vallance, spoke of his personal interest in book history, and Western Sydney University Librarian Lisa Tyson encouraged us to visit her library on campus during the conference. Emeritus Professor Elizabeth Webby followed with a wonderful appraisal of Australian history from rock art to digital technology in keeping with the conference theme of 'From First to Last'.

Tuesday, 10 July, began with a keynote address by Professor Richard Nile who trawled through the archives on Australian censorship. After morning tea, we were faced with the difficult task of choosing sessions with topics ranging from theory, reading, pulp fiction, materiality and the Harpur archive. The afternoon sessions included discussion on book clubs and reading groups, Australian library collections, the challenge of the paratext, censorship, editing, children's literature, the circulation of texts and digital pedagogy.

Each paper that I heard was well presented and researched. I was pleasantly surprised by the diversity of speakers and the large number of younger scholars who had been given travel grants to attend. As an editor, I was fascinated to hear Dr Desmond Schmidt explain the mechanics behind the digitisation of the Harpur archive and the ability of the reader to compare each level of manuscript against the final copy.

The keynote speech by Associate Professor Katherine Bode highlighted the intersection between the digital and book history and how each informs and reshapes the other – an insight which was reinforced by a Digital Showcase sponsored by the Digital Humanities Research Group and the School of Humanities and Communication Arts at WSU.

On Wednesday the richness and depth of panels was exhilarating, spoilt only by having to choose between them and resist the urge to come and go between sessions. One panel I attended, for example, stretched across the globe with presentations about a reading community inclusive of caste and religion in Bombay via America to English foreign language newspapers in Shanghai. It was invigorating to give a presentation on the Angus & Robertson archive alongside a curator of the Jung archive and a young woman grappling with access to early American special collections. A keynote address by Professor Zhiqiang Zhang discussed the change in typography from bottom to top and from right to left in Chinese published texts. The evening ended with a vibrant banquet at Sahra Restaurant by the Parramatta river.

On the final day of the conference, Professor David Carter's keynote address delighted us with an overview of Australian texts published in the United States and teased us with three questions on Australian literary history. Carter showed us how Australians have always had a presence in the United States, but each success is forgotten until a new one comes along. It is often heralded by the press as the first to arrive on their shores and with pithy comments such as 'Australians at last seem to have become articulate'. His presentation was a stark reminder of how little we have acknowledged, and remembered, the titles of some of our most successful overseas writers.

Thursday's presentations provided an interesting cross-section of the conference theme with one session discussing how Eagle, an Indigenous American, provided expertise (and was acknowledged) for his input into a general map highlighting, amongst other information, tribal pathways and the locations of water and petroleum.

Two other sessions discussed the success and failure of Australian journals and described reading circles in the Dutch East Indies. Another session juxtaposed Afro-American nineteenth century collective biographies against Chinese and Australian publishing histories whilst other papers delved into the Ruby Langford Ginibi Project, war and books, translation and social knowledge creation – truly an eclectic mix.

continued on page 7





The Annual General Meeting (AGM) was the last event on the program. Sydney Shep celebrated the first twenty-five years of SHARP with questions from the audience and announcements of future changes and events. Shep congratulated winners of the DeLong Book History Book Prize and the graduate student essay prize and awarded winners of the tweets competition – from more than 2,000 entries. An Olympic-bid styled video followed on the delights of Massachusetts.



Image: SHARP

The next SHARP conference will be held there in Amherst in July 2019. Massachusetts was recommended for its writerly past and emphasis on the richness of its book history sources and sites with the added bonus of easy access to top educational institutions for ongoing research prior to, or after, the conference. I recommend membership of the society and attendance at the conference. The 2020 SHARP conference will be held in the Netherlands.

Caroline Jones

This article is reprinted with permission from the October 2018 issue of the Australian and New Zealand Society of Indexers' ANZSI Newsletter.



BOOKS

Images: © Dover Publications

Member discounts

New South Wales:

Boomerang Books: free shipping to members. Apply the code on your membership card to receive the offer when you purchase online <http://www.boomerangbooks.com.au>.

Abbey's Bookshop: 10 per cent discount on books purchased in-store (present your membership card)
131 York Street, Sydney 2000 Phone (02) 9264 3111.

Constant Reader Bookshop: 10 per cent discount on books purchased in-store (present your membership card)
27 Willoughby Road, Crows Nest 2065 Phone: (02) 9436 3858 or (02) 9438 1763.

Better Read than Dead Bookshop: 10 per cent discount on books purchased in-store (present your membership card)
265 King Street, Newtown 2042 Phone: (02) 9557 8700.

Editors NSW membership cards are available on request. When you join or renew and would like to have a card to access the discounts listed here, please email ednsw.admin@iped-editors.org with your name and postal address.

National:

Books+Publishing / Weekly Book Newsletter: 25 per cent discount on subscriptions.

Macquarie Dictionary and Macquarie Thesaurus: up to 15 per cent discount on online subscriptions.

Australian manual of scientific style: \$10 discount (\$60 to \$50) for a subscription to Biotext's online manual.

PerfectIt: 30 per cent discount on subscription to PerfectIt Cloud (PC and Mac).

Geoff Hart titles: up to 25 per cent discount on titles including *Effective Onscreen Editing*, 3rd edition.

Society for Editors and Proofreaders (SEEP): various discounts off online courses and conferences.

Editors Canada: member rates on webinars, online training courses and conferences.

Editorial Freelancers Association (EFA): member rates on webinars, online training courses and conferences.

To find out more or how to take advantage of these (national) offers, log in to the IPed Member Portal, go to Resources for editors and click on the Member discounts tab.





From the committee

December

We made a list, we checked it twice and then we finished off the final tasks for Editors NSW in 2018.

First workshop for 2019 – tick.

Booked speakers for 2019 meetings (almost complete calendar) – tick.

Then it was down to brass tacks: governance and budgeting. We will soon update the budget for January to June 2019 to ensure the branch covers its own costs on meetings and workshops. To this end, there is a slight increase in the workshop and meeting fees.

The meeting fees have not been raised in nine years and run at a loss. We are proud to offer topics and present speakers for branch members every month, with supper and drinks included, and a \$5 increase will ease the financial burden on these events.

Workshop fees will be slightly higher than last year, to reflect the need to pay our presenters a more viable fee for their preparation and presentation time. Most of the increase has been assigned to non-member fees and the rates we charge are still much lower than comparative one-day workshops.

We will continue, though, to present our heavily subsidised biennial seminars using what is left of the Editors NSW reserve funds. Discussion at this month's committee meeting weighed up where best to allocate these funds, to ensure we share the benefit with as many members as possible.

After much deliberation, we decided not to subsidise registration spots at the national conference this year, as these will deplete our funds more quickly and directly benefit only a handful of members.

Places at our seminars, on the other hand, are offered to all New South Wales members and also provide substantial material for *Blue Pencil* which reaches all those who cannot attend. We therefore feel this is the most equitable option, allowing us to continue the seminars for more years to come.

In the newly created role of membership liaison officer, Katrina Gibson has received positive feedback from her proactive welcome to new members of the branch. She was available to meet and introduce some of these new members at both the November seminar and the December dinner. We hope that reaching out to new members, on a more personal level, makes the decision to come to an event a less daunting proposition and, of course, they will soon become part of the Editors NSW community as they meet more of us in person.

During the summer break we will be loading booking links to events that will be held through the year. For those who like to have their diary organised, here is your chance to book early for any event you want to attend. See the homepage at <http://editorsnsw.com>.

January

It was a gentle start into the new year for the Editors NSW committee. We reminded ourselves of where we are with our events and planning for 2019 and introduced the first editors' lunch for the year. It will be held on Thursday, 28 February and hosted by James Bean for any members who can attend.

Our governance discussions this month were about IPEd's forthcoming application for external funding to develop a national website and online membership system, and the exciting options this might open up if it is granted. It is early days yet, but the committee added our ideas into the mix and we will forward them to the national office for consideration as part of the ongoing conversations.

Another great initiative at national level is the plan for a comprehensive record of the 49 Honorary Life Members (HLMs) whose achievements on behalf of editing and the branches they represent have been acknowledged with this award. IPEd will begin collating details on each member and will give these important contributors due prominence on the new website. We will contact our New South Wales HLMs shortly and begin the process of gathering fuller details.

Bookings for the February meeting and workshop continue apace and we look forward to successful events right through the calendar year.

With an unusually light load for this committee meeting, we were finished by 6.30 pm – and so an early visit to our post-meeting watering hole to share our holiday news over a glass of wine.

Susie Pilkington and Julie Ganner



Image: CC0

Welcome to new members

Editors NSW welcomed 67 new members in 2018: 23 professional, 40 associate, 3 student and 1 corporate. This brought our membership to 374 at the end of December.

Copy deadline for the next (February) issue of *Blue Pencil* is Friday, 15 February 2019



Images: CC0 / Editors NSW. Artwork: Elisabeth Thomas:





Professional development

Workshop: 'The art of manuscript assessment'

Wednesday, 20 February 2019

9.30 am to 4.30 pm

UTS Short Courses, Level 7, UTS Building 10,
235 Jones Street, Ultimo ([map](#))

Event description:

'The art of manuscript assessment' workshop is focused on works of fiction. It is aimed at editors conducting an overall review of manuscripts of novels, such as editors who read manuscripts on behalf of commissioning editors, and those who work directly with authors. The material is also useful for those who do structural editing. The workshop is suitable for editors with limited or modest exposure to working with authors of fiction.

The learning objectives are to:

- appreciate the difference between assessing and editing a manuscript
- know what questions to ask an author
- develop an awareness of what needs to be considered in the overall assessment and how these combine to deliver a good story (characters, choice and use of point of view, plot, setting, theme, voice and style)
- develop a checklist and report template
- appreciate less tangible writing techniques
- understand the importance of a good accompanying synopsis, with techniques for guiding authors to develop one
- appreciate the need to be tactful and constructive in the assessment report, with suggested approaches for building and maintaining rapport with authors.

The day will be a combination of theory, discussion and practical exercises. Participants will develop a detailed checklist and a report template for future use. The major exercise will be to assess an extract from a draft novel (permission granted by the author) and to prepare proposed feedback.

Presenter:

Kaaren Sutcliffe is a published author who has evolved into an Accredited Editor. She began to write seriously in 1995, and learnt to write to a publishable standard, to self-edit, and then to edit and review the work of others. Kaaren has nine books published with various independent publishers, and more than 30 years' public service experience.

Since 2009, she has been a full-time freelance editor and writer, offering support to individual authors and conducting manuscript assessments across a range of genres. An experienced trainer, she has designed and delivered numerous workshops on writing and editing fiction. She has mentored a number of emerging editors in aspects of editing fiction through the IPEd mentorship program.

Bookings: via the Events page on the IPEd website
http://iped-editors.org/Professional_development/Events.aspx

Bookings close Wednesday, 13 February 2019.

Complete logistics for workshops:

Time: 9.30 am to 4.30 pm

(registration from 9.00 am, with tea and coffee available)

Venue: UTS Short Courses, Level 7, UTS Building 10,
235 Jones Street, Ultimo

(The facility is accessible and ambulant bathrooms.)

Note: While not all workshops require a laptop, participants are always welcome to bring their laptop to any workshop. Wi-Fi and A/C power are available at the venue.

Cost:

\$250 members and members of affiliated organisations;
\$175 distance members (more than 200 km from Sydney);
\$450 non-members.

(Cost includes morning and afternoon teas and casual lunch of sandwiches, juices and fresh fruit, with water available all day. Please indicate dietary requirements when booking.)

Cancellation/refund policy:

Cancellations up to 24 hours prior will be refunded all but a \$50 booking fee.

No refunds issued for cancellations less than 24 hours prior. The organisers reserve the right to cancel the event if less than 10 people register.

Waitlist:

If any workshop is full or you are unable to attend a particular workshop, please contact us on ednsw.profdev@iped-editors.org and we will place your name on a waitlist. If we have a sufficient number of people on the list, we can consider running the course again in future, for which you will be given priority.

If you have any suggestions for workshops that would interest you, please email your ideas to our Workshop coordinator, Lilla Wendoloski, at ednsw.profdev@iped-editors.org.

Remember all workshops are first advertised via email, so watch your inbox for the next professional development opportunities.

Lilla Wendoloski

Upcoming monthly meetings

Our 2019 monthly meeting lineup is almost complete. Here is a preview of the first half of the year's talks.

5 February: Literary agents: what editors need to know -
Jane Novak, literary agent

5 March: Technical editing - Lyneve Rappel

2 April: Educational publishing - Gurdish Gill, McGraw-Hill

7 May: *Australian Style* - Adam Smith, Macquarie University

4 June: Copyright and IP: what editors need to know -
Olivia Lanchester, Australian Society of Authors.

Caroline Birch



Editors NSW 2018–19 committee

President:

Julie Ganner

Email: ednsw.president@iped-editors.org

Vice-president:

Zoë Hale

Email: ednsw.vicepres@iped-editors.org

Secretary:

Sally Asnicar

Email: ednsw.secretary@iped-editors.org

Budget officer:

Russell Noakes

Email: ednsw.budget@iped-editors.org

IPed councillor:

Owen Kavanagh

Email: cr.ednsw@iped-editors.org

Accreditation Board representative (NSW):

Linda Nix

Email: ednsw.ab@iped-editors.org

Meetings coordinator:

Caroline Birch

Email: ednsw.meetings@iped-editors.org

Workshop coordinator:

Lilla Wendoloski

Email: ednsw.profdev@iped-editors.org

Membership liaison officer:

Katrina Gibson

Email: ednsw.memberliaison@iped-editors.org

Mentoring coordinator:

Shannon Kelly

Email: shannon.tyler.kelly@gmail.com

Social media coordinators:

Katrina Gibson and Russell Noakes

Email: ednsw.online@iped-editors.org

Newsletter editor:

Elisabeth Thomas

Email: ednsw.news@iped-editors.org

Office manager:

Susie Pilkington

Email: ednsw.admin@iped-editors.org



Image: CC0

Editors NSW

PO Box 828, Willoughby NSW 2068

Voicemail: (02) 9294 4999

<http://www.editorsnsw.com>

© 2019 Editors NSW

ISSN: 2202-1361 (Online)

Blue Pencil

Editor: Elisabeth Thomas

Assistants: Robin Appleton and Zoë Hale

Blue Pencil is available in interactive digital format (PDF). Open with Adobe Reader to get the best results.

Published: generally 11 issues a year (combined December–January issue).

Your comments and contributions are welcome. Post them to the Editor, *Blue Pencil*, Editors NSW, PO Box 828, Willoughby NSW 2068, or email the editor at ednsw.news@iped-editors.org.

Copy deadline for the February 2019 issue is Friday, 15 February

The views expressed in the articles and letters, or the material contained in any advertisement or attachment, are those of individual authors, not of Editors NSW.

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

Editors NSW is a branch of Institute of Professional Editors Limited.

Details of memberships are available on the IPed website

<http://iped-editors.org>.

Professional listing

Use IPed's national Editors Directory (ED) http://iped-editors.org/Find_an_editor.aspx for professional members.

Committee meetings

All members are welcome to attend Editors NSW committee meetings, generally held on the second Tuesday of each month. Please contact the office manager for details if you wish to attend the next meeting.

IPed contacts

Chief Executive Officer, ceo@iped-editors.org

Communication Officer, communication@iped-editors.org

Finance Officer, finance@iped-editors.org

Membership Officer, members@iped-editors.org

Company Secretary, secretary@iped-editors.org

Administration Officer, admin@iped-editors.org